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AD MEN REWRITING ACTING

Chumps Go for Membership Fee in New York Speaks—After Repeal

Bonifaces of the class drinking restaurants are convinced that on a par with the liquor appeal is the exclusiveness of their establishments. With repeal deemed imminent and every place already more or less wide open the class joints have installed the membership gag to maintain exclusivity. It's a substitute for the pseudo membership in an incorporated club which was a legal subterfuge for a speak and utilized the membership idea for protection and convenience.

Now the speaks are carrying out the membership idea literally and demanding dues for the privilege of spending money in their spots. Resentment manifested against this may kill the idea in short order but the stiffer the tariff some of these class speaks are asking when the membership gag takes effect, the better some of the chumpier chumps like it. One speak which has been notorious for making it tough to get into is not doing badly so far with a $35 annual fee. Others range theirs from $25 down to $10. The $10 thing may become a gag and result in countless honorary memberships but the managements of the $25 and $35 spots are capitalizing unusual popularity and look [illegible] same gross which legalized liquor is bound to diminish with drinks no longer commanding $1 a copy.

HUEY'S HOOEY WORTH $1 NICK AT GARDEN?

New Orleans, Sept. 4.

Kingfish Huey Long wants to go to New York, hire Madison Square Garden, tell the populace all about the washroom stuff at the Long Island club affair and get rid of a lot of other stuff, good or bad.

Huey thinks they will crash down the doors to listen to him at $1 per. That's why he's picked a spot as big as the Garden.

Long's book, 'Every-Man a King,' is due out soon. That's the way it's going to be if and when Huey is president.

The fellow who socked the senator is said to be in the show business—and he had plenty of cause.

Huey Long's start in business life was when about 14, as a grifter with an outdoor carnival.

In New Orleans the natives can't decide whether Huey has much if any of a bankroll, but in New York the wise uns claim that Huey has plenty, with most of it planted in Canada.

Huey's hooey for $1 per at Garden would be a wash out, the show people say.

Rough on Churches

San Francisco, Sept. 4.

Picture theatres may think radio is offering them competition, but the churches are kicking, too.

Lutheran Church in Oakland this week changed its weekly Wednesday night prayer meeting to Thursday.

Claimed most of the members stayed home Wednesday nights to listen to NBC's domestic serial 'One Man's Family.'

Earn and Spend More in Cotton Milling Towns

Birmingham, Sept. 4.

NRA has created a new business era in the cotton mill towns around about in the South and as a result not only business in general but show business is hotsy-[illegible]

Days and [illegible] before the NRA textile code went into effect got around $4 a week. Today it is different. Those workers are getting $12.50 for a full week.

Film salesmen returning from these small textile towns brag about the theatre business. Local supply houses are reporting larger orders than ever from the little burgs.

Circuses and carnivals have heard about the new gold mine. Number of them heading toward the cotton country before the usual time, afraid this is too good to last.

DEER NO SPEAK ENGLISH

Nor Do Animals Act Right for Camera—May Be Called Off

Hollywood, Sept. 4.

Metro is reported to be debating the advisability of abandoning 'Sequoia,' the former 'Malibu,' now on location in the Sequoia National Forest.

Cast is almost entirely composed of animals with a deer as the lead. Complaint from location is that the animals can't act and it's impossible to coax the deer to get the necessary maternal look in her eyes in closeups.

Company advertised extensively in western newspapers for animal actors, but apparently without much success.

AS THEY PAY OFF TALENT OBEYS

Big Salaries Explain Why Seasoned Performers Listen to Suggestions by Novices — Agency Execs Teaching Show Business to Show People

NOT A GAG

Showmanship and advertising agencies is still a hot subject which, sans all the hooey, resolves itself down into the proposition of showmen selling themselves down the river to the highest bidder from among the ad agencies.

If the ad men are the ones who pay off, the show people seemingly are quite willing to conform with whatever ideas and suggestions the ad men have. Not only do they supply ideas or suggestions, but they become the law for the performer.

That may be one reason for some of the abnormal salaries extant. From the agencies' viewpoint it may be worth it, as a squarer for being so presumptious; on the talent's end it's probably the only reason why they stand for it.

[illegible] they gave up the idea of trying to

(Continued on page 85)

PLUG UGLY SEARCH IN NYC FOR NEW WOLHEIM

Paramount has been scouring New York for the ugliest mugs available. About half a dozen cauliflower-nosed lads are being lined up with the hope of finding a new Wolheim.

Eddie Blatt and Oscar Serlin, making Par's New York tests, have been told to spare no efforts in finding the lad, the uglier the better. So far they've only located four, but they're still looking.

Holy Moses!

Male picture star doing some slumming in vaude in the east sent his private secretary around to the other acts on the bill opening day to say hello and deliver a message.

See advised the other actors that if they would kindly refrain from annoying the star during the week, they would all be rewarded after the final show with an autographed picture of the big shot.

Cellophane Bell as Big Help to Highly Pitched Voices for Radio

Discovery by Boris Morros of a cellophane bell for high-pitched voices, attaining the same smooth results from mikes as trumpet music does by muting., has the duPont company, manufacturers of cellophane, interested. Representatives of duPont have been in touch with Morros on arrangements to further perfect and exploit the bell voice-muting idea.

Morros, musical head of Paramount and operator of the Par, New York, originated the idea of the cellophane bell on broadcast two weeks ago of the regular Par backstage program he directs. Learning from his experience with radio so far that the mike is unkind to highly-pitched or cultured voices, he devised the voice-muting scheme in order to spot a coloratura soprano on his program who, after not working for two years, wanted a chance to go on. At first Morros tried tissue paper between her voice and the mike, but that proved impractical. He then experimented with cellophane, putting it over the soprano's head in bell fashion, with holes for ears, etc.

Morros had the singer do the coloratura aria from 'Traviata,' which calls for the highest notes of any operatic number. It worked, eliminating all mike interference which has been high soprano opposition up to now, yet retaining brilliancy of voice and tone.

Mary's Social Talk

Mary Brown Warburton, granddaughter of John Wanamaker, starts a commercial for Schrafft's on CBS, thrice weekly, shortly.

It will be a social talk.

Stanley Broza, program director of WCAU, Philadelphia, affiliated with CBS, figured in consummating the socialite's radio engagement.

Germany's Theatre Trade Cut in Half 1st 6 Mos. of '33

Washington, Sept. 4.

German picture business has dropped almost half in the past six months, according to a report from Trade Commissioner George R. Canty. Report is for the first six months of 1933 and indicates clearly the sad downward trend of picture grosses in Berlin.

[illegible] report [illegible]

Month	Theatres Open	Attend.	Gross (marks)
Jan.	386	5,149,446	3,817,348
Feb.	387	4,606,460	3,452,817
March	384	5,914,906	3,631,715
April	381	4,665,179	3,446,934
May	377	3,549,969	2,656,303
June	369	3,122,158	2,363,047

Chinese Actors Nip Raw Deal in Ringer Racket

Hollywood, Sept. 4.

Fact that American picture producers and directors can't distinguish one Chinaman from another in majority of cases has resulted in ringing in three or four Celestial extras and bit players for the same part, in many productions calling for this kind.

Revelation of ringer gag was disclosed as part of a protest by Oriental extras to the Academy that they were being handed raw deals by certain intermediaries who fattened on their services.

Stagger plan, say protestants, gives the greedy contact men operating between Chinatown and studios a cut in many extra salaries, with other Oriental nationalities being palmed off as Chinese for the small pic parts. Another complaint is that the go-betweens also make a racket of renting costumes to the chop-stick extras.

Legit Plays on Ship Tried With Players Drawn from Stock

Legit plays in tab form on shipboard, as an inducement to passenger travel, is being tried on a Bermuda run as a change from floor show and vaudeville entertainment. The Holland-American Line is experimenting. Company inaugurates the hunch on the current trip of the 'Vollendam' which left New York last week. Cast does an hour's condensation of a popular play.

If getting over, the line will make these legit performance a permanent feature.

Virginia Curley, stock, who just finished with the Rockridge Players in upstate New York, heads the players for the first play at sea.

IN THE SPIRIT

Sales angle behind a new kind of ladies handbag, made from old film, is the fan interest in carrying around the spirit of the stars.

A company specializing in celluloid products is getting out the novelty purse and buying up old film wherever obtainable for the purpose.

Actors Demand NRA Guarantee On Year Round Bidding for Jobs

Hollywood, Sept. 4.

Actor members of the Academy are standing unanimous in their demands that the producers' agreement be modified before inclusion in the industry NRA code. The players demand that so-called 'open season' for offers from rival concerns be extended from the proposed 30 days before expiration to the whole life of a contract.

If this goes over it would mean that the minute a studio signs a contract with a player another company can immediately file bids for the services of the player to go into effect on expiration of the covenant. As now operating, such bids can't go in until a period 30 days before expiration and the studio also must be informed of bids up to six months after expiration. Code committee of the Academy is fighting to get the after-contract provisions removed but actors in a meeting Thursday (31) went further than this and agreed to stand unanimously for a continuous open season.

Clearing House

Actors also recommend that the Academy set up some kind of machinery whereby the bids would clear through that organization and the company holding a contract be immediately informed of the offers, but the name of the offerer kept in the dark.

Players also want the Academy to send an actor to the Washington code hearings to represent their faction.

At the same meeting the actors challenged the producers' statement in the proposed code that the hours of a production company could not be limited, due to the peculiarities of film production. They agreed that the hours of a unit could, and should be limited and suggested that 48 hours a week be the limit set.

Protest was made of a statement credited to Frank Gillmore of Equity claiming that in NRA matters he represented all actors, both pictures and legit. Players went on record to the effect that they do not consider Gillmore's right to speak for Hollywood actors, particularly those holding Academy membership.

BEAUT FROM BELGIUM

Contest Winner Given Trip to N. Y. for Film Test, as Part of Prize

A Metro test in New York awaits arrival on this side of big pond of Georgette Castell, Belgium beauty winner, who sails on the 'Jean Jadot' Wednesday (6).

Metro, aligned with the contest abroad to select 'Miss Belgium' and sponsored by 10 leading newspapers over there, holds an option on the girl's services. If her tests pan out on arrival, she'll be inked to a contract and sent west.

Miss Castell comes over to the U. S. on a trip that's part of her prize.

INDEX

Bills	74
Burlesque	85
Chatter	82
Editorial	75
Exploitation	21
Film Reviews	19
Foreign News	12-13
House Reviews	16-17
Inside—Legit	76
Inside—Music	66
Inside—Pictures	75
Inside—Radio	57
Inside—Vaude	75
Legitimate	76-80
Letter List	87
Literati	81
Music	64-66
New Acts	68
News from the Dailies	23
Obituary	85
Outdoors	87
Pictures	2-53
Radio	54-63
Radio Reports	56
Talking Shorts	19
Times Square	83
Vaudeville	67-74

R.C.'s Gumshoer

Something new to theatre operation is the gum man the Radio City Music Hall has on its payroll.

His duties are to continually make rounds of the theatre with a special light to spot any gum on carpets.

RKO CENTRE IS NEW NAME FOR RKO ROXY

There will be a new name hoisted over the smaller of the two Radio City theatres, soon—the RKO Centre Theatre. The Roxy name will officially come off at that time, with date so far not set.

Looks like this means that RKO is giving up the fight to the use of the Roxy name over the theatre, although official announcements would have the company continuing to contest the issue with the old Roxy on behalf of S. L. Rothafel (Roxy) himself, now with R. C.

Sounds offside that as recollection is that Roxy's personal use of the name is not involved but merely the use of the Roxy name as title of a theatre. The old Roxy, on 7th avenue, holds the decision on that by virtue of the judgment of the U. S. Circuit Court in New York. In the lower federal district court, the verdict was against the old Roxy.

RKO took an appeal from the Circuit Court's reversal of the District Court to the U. S. Supreme Court in Washington, where such an appeal should now be pending or something.

Orders for the new signs bearing the new name are stated to have been sent out. The new name looks to aim to tie in the smaller of the Radio City houses with the Rockefeller Centre thing. Info has the name of RKO Centre as selected by Harold Franklin.

The argument over the use of the Roxy name on this Radio City house was on even prior to the opening of the Radio City theatres, in December, 1932.

In selecting a new name, RKO brings about a cessation of any confusion that may exist with the show going public as between the old Roxy and the new spot.

An Israel Wedding

Pretty soon it's going to be what Mrs. Israel of South Carolina says to Mrs. Israel of North Carolina.

Arthur Israel, Par attorney and chief assistant to Austin Keough, who's from Charleston, S. C., just came back from vacation down that way after saying the first few important words to Fannie Wallace of Salisbury, N.C.

They're to wed in October.

WILL MAHONEY

Mr. Gordon Hillman in the Boston Daily Record said, "After seeing Will Mahoney, the headliner at Keith's, there is a suspicion in my mind that Mr. Mahoney is one of the best one man entertainments on the stage."

Direction
RALPH G. FARNUM
Roosevelt Hotel
Hollywood, Cal.

AIMEE AND HER DAVEY MAY BE OPPOSITION

Aimee Semple McPherson's absent spouse, Dave Hutton, may be her heaviest opposish when she plays the Capitol, New York, for Loew the week of Sept. 22. The old Roxy, New York, is after the coast egg-stopper the same week.

Aimee has the Capitol and two more Loew weeks, Washington and Baltimore, to follow. Her terms for the Cap are $5,000 guaranteed, plus if money in form of a 50-50 split with the house going over $50,000 gross. Both the engagement and the salary were accepted for religious reasons, Aimee claims.

The Hutton opposish date around the corner depends on whether he's released by the Fox, Brooklyn, for which he's booked the week of Sept. 15. At the Fox, Hutton is guaranteed $1,000, and one of those percentage things by which he'll split everything over $20,000 in a theatre whose average gross is $8,000.

For the past week, since issuing the contract, the Fox has been prevailing upon Hutton's agent, Billy Jackson, to cancel, brightening chances of the Roxy's landing the ex to play against the missus. Fox claims too many advance squawks, including one from the Brooklyn fire department.

Christie on L. I.

Al Christie has leased space at the Paramount, Astoria, L. I., studio for the production of shorts. He will make a series for Educational release.

In the past Christie has confined his production to the west coast.

Jobyna Howland Ill

Hollywood, Sept. 4.

Illness is forcing Jobyna Howland out of Metro's 'Meet the Baron.'

Edna May Oliver replacing.

Sally's Fan Has Overdose of Mgrs.

May Go Into Pictures If Ever Separating the Claiming Mob

Chicago, Sept. 4.

Sally Rand and her fans are going back to the filmr, where Sally Rand came from, without fans. She has engaged with Paramount for three pictures at $2,500, figuring four weeks work per picture, and seven years of options added. Adolph Zukor and John Flinn doubled from the Fair to get the signature.

That is, Sally Rand is going back into picture if she ever gets close enough to a camera. From present indications, it's likely that Miss Rand, who, according to her own statement, busted into famc when she took off her pants, may spend the rest of her life in courts battling a flock of boys and girls who are claiming pieces of her. Miss Rand is sliced up so much she's practically a professional hamburger.

Everybody and his uncle is claiming a piece of Miss Rand. The gal can't ever make enough money to pay off her managers. She has more agents and managers than a fight champ.

Already the dozen or so managers around this town, all of whom claim a share in Sally, are threatening to yank the poor gal into the hall of justice unless she strings along with them and not with the other guys. And most of these managers have promises or fancy-looking sheets of paper to substantiate their claims to first call on Miss Rand's services.

She had a manager for vaude, a manager for nite clubs, an agent for the fair bookings, a manager for picture features, for shorts, for newspapers, for testimonials. She probably has one for radio, some smart guy having no doubt sold her the idea that she can wave those fans into a microphone for money. Mdybe she's tied up for television.

So the little lady who built herself up in six short weeks from $125 to a $4,000 headliner and box office star, may find herself without enough to eat on.

Assistance!

Hollywood, Sept. 4.

Advertising man at a major studio was preparing an institutional trailer, with the usual flowery superlatives about the company's product. He ended it by saying that a coming picture was excellent.

His assistant, in all seriousness, took exception. 'You can't use the word excellent,' said the asst, 'it sounds like a knock.'

AIR FAKIR FLOPS HARD IN B'KLYN

Fox, Brooklyn, suffered its worst week in three months last week with 'Voice of Experience' (M. Sayle Taylor) heading the stage show. He was in for $1,000 and a percentage split, but drew no %, for the gross dropped to $6,000 on the week.

Taylor is a former sex show pilot ordered to stop calling himself 'Doctor' by the authorities. He's now on the radio, giving personal advice on sex stuff and other matters. CBS manages and books him, besides sending Taylor's advice out on a thrice weekly air network.

BLACKWELL'S COMEBACK A GOBACK INSTEAD

Syracuse, N. Y., Sept. 4.

His anticipated return to American pictures failing to materialize, Carlyle Blackwell, matinee idol of the silent era, is sailing for England Sept. 15, accompanied by the newest Mrs. Blackwell, the former Avonne Taylor.

Visiting his home city for the first time since the death of his father two years ago, Blackwell disclosed he would resume his association on the other side with British-Gaumont.

Coast Ill Mending

Hollywood, Sept. 4.

Claudette Colbert has left the Good Samaritan hospital and will go to Honolulu next Saturday (9) with Paramount's 'Four Frightened People' company.

Clark Gable, who collapsed on Metro's 'Dancing Lady' set a week ago, will return to work Tuesday (5). He has been resting at home.

Mrs. Darryl Zanuck and Mrs. Rufus LeMaire at Cedars of Lebanon, and Karen Morley, at St. Vincent's, are on the road to recovery. Trio became mothers last week.

John Farrow is at Cedars for observation. Norman Rhodes, actor, is at the same hospital following an op, and is doing nicely. Reeves Espy, recovering from an appendix-snatching, has left Cedars. William S. Hart, also there, is improving slowly.

Richard Laemmle, reader at Universal, was discharged from Hollywood hospital, where he was given medical treatment. Jane Bumiller, secretary to Robert Sparks at Par, doing well following an appendix op at Pasadena hospital.

John Makin, who was injured in an auto accident, has returned to Metro and will not lose the sight of one eye, as first believed.

Options Mona Barrie

Hollywood, Sept. 4.

Mona Barrie, Australian actress, has been given a one year optional ticket at Fox.

Miss Barrie, on her way to England, stopped off in Hollywood two weeks ago, but didn't get a tumble from the studios. While in New York, waiting to sail, Fox made a test of her with the resultant contract.

BUNCH OF CAULIFLOWERS

Champs, Comers and Has Beens Going Into Metro Picture

Hollywood, Sept. 4.

Metro is adding to its galaxy of bashed beezers in 'Prizefighter and the Lady.' Studio has lined up Smacksie Maxie Rosenbloom, Jackie Fields, Jimmy McLarnin, Frank Moran, Fidel La Barba, Tommy Burns and Billy Papke for the picture.

These leather tossers will augment the already imposing array of slugged konks including Max Baer, Jack Dempsey, Primo Carnero, Jess Willard, 'Sailor' Vincent, Frank Hagney, Jim Jeffries and Jack Perry.

George Blake, nationally known referee, is also in the pic.

Pair of top-notch pugs have been made into actors by Universal for 'Kid Gloves,' prize fight story.

Maxie Rosenbloom, light-heavyweight, has a good role, while Harry Galfund, welterweight, is in for a bit.

SAILINGS

Sept. 10 (San Francisco to Yokohama) Alexander Kriscl (Empress of Japan).

Sept. 5 (New York to London) Marion Nixon, William T. Dewart, Florence Holtzman, Eleanor Boardman, Mrs. Ethel Wolheim, Leon Leonidoff (Ile de France).

Sept. 2 (London to New York) J. H. Seidelman (Berengaria).

Sept. 2 (New York to Genoa) Bruno Lessing (Conte di Savoia).

Sept. 1 (New York to Paris) Henry Chanin, W. B. Cokell (Paris).

Aug. 30 (New York to Paris) John Krimsky, Samuel Reber, Albert Wilson (Washington).

Aug. 30 (New York to Paris) Sigmund Romberg, Clarence Ericksen, H. C. Cox (Majestic).

2d Strike Hearing with No Change

Labor Board Only Requests Its First Decision Be Posted at Studios

Washington, Sept. 4.

Hollywood and its studios labor strike had another hearing Thursday (31) before the Labor Board. There was no special result, from the report of the meeting. The board's previous ruling remained, that any IATSE man who had walked as a striker should be returned to work when a vacancy occurred.

To clarify this original ruling the hearing had been called, said to have been requested by the IATSE. William Elliot, its president, was among those present. Elliot was told his union on the coast had broken a contract when its men walked out and that left the IATSE no standing of importance as a pleader before the board.

The only outstanding point of the hearing was a request by the board of Pat Casey who was there as representative of the studios to instruct all the studios to post the original ruling of the board on all lots on Hollywood. Casey promised this would be done although the decision made by the board is well known throughout the picture trade.

The labor matter of the Hollywood studios which became a jurisdictional matter between the IATSE and the BEPW, both unions affiliated with the A. F. of L., becomes a matter for the AFL to adjudicate within its own headquarters. It is said around here that the AFL has not given a positive decision on a jurisdictional battle within its ranks, coming before the headquarters execs, for the past 20 years.

DOGHOUSE FOR BADDIES

Free Beer for Life a Bust with Mae West as Commercial Offer

Hollywood, Sept. 4.

Mae West is currently the most sought-after picture celeb for commercial tie-ups, all of which she is turning down.

The dough she is sniffing at each week from this direction is important sugar. She could grab $3,000 for allowing a millinery establishment to name a hat after her; have a lump sum and percentage on the sale of a Mae West bathing suit. Three beer companies want to put on the market a brew carrying her name, with offers of amounts in four figures for the privilege plus all the beer she could drink for the rest of her life.

A cosmetic firm also wants the monicker for a facial cream at a price, and same for a new cabaret in the east. Last week she sniffed at a proffered check to be present at the opening of a new hotel in Pittsburgh, and similarly said no to a radio offer of 13 programs for $75,000.

Stagers on Coast for New 'Counsellor' Film

Hollywood, Sept. 4.

Seven members of the original Broadway company of 'Counsellor-at-Law' arrive from N. Y. Tuesday (5) to go into the picture version, which starts at Universal the following day. William Wyler directs.

People are Marvin Klein, T. H. Manning, John M. Qualan, Clara Langster, Elmar Brown, Angela Jacobs and Malka Kornstein.

Chatterton's 3d Megger

Hollywood, Sept. 4.

Third director has been placed on 'Female,' Warners Ruth Chatterton picture which went into a five-day session of retakes and added scenes yesterday.

William Dieterle started for Warners, but became ill and was replaced by William Wellman, who finished the pic. Michael Curtiz is on the additional shooting, as Dieterle is tied up on 'From Headquarters' and Wellman on 'College Coach.'

Studio has added Lois Wilson and Lyle Talbot to the cast. Talbot is replacing George Blackwood.

John Barrymore in 'Law'

Hollywood, Sept. 4.

Crossing up the second guessers who figured Universal was kidding about putting John Barrymore in 'Counsellor-at-Law,' studio has the actor for the Jewish attorney part. U wanted Paul Muni, but Warners wouldn't let the latter go.

Production starts Wednesday (6) with William Wyler directing. Universal is now negotiating with Doris Kenyon to play in the pic.

RKO's 2 Play Buys

Two new stories purchased for RKO's current program are a Lulu Volmer play, 'Trigger', which Miss Volmer will adapt for the screen, and 'Success Story', by John Howard Lawson, which ran 46 weeks on Broadway. Lawson also will adapt his own play and leaves for the Coast shortly.

RKO plans the Volmer piece for Dorothy Jordan, and the Lawson story for William Gargan and Wynne Gibson.

Wrestler Tied Up

Hollywood, Sept. 4.

Okaying Nat Pendleton, wrestler, in 'Penthouse,' Metro has tied him up for a series of contemplated features with fight or mat backgrounding.

Wise Liars

Hollywood, Sept. 4.

Two producers who have been lying to each other for years met in a Hollywood cafe.

'What are you doing?' one asked.

'I'm going with Columbia next week,' was the answer.

'Look' said the other. 'You tell me you're going to Columbia to make me think you're going to Universal when all the time I happen to know you're going to Columbia. Why do you lie to me, eh?'

SEPT. SCHEDULES PEAK IN PAR PRODUCTION

Hollywood, Sept. 4.

Schedule for September production at Paramount has the month heading for a peak.

Slate calls for nine films to go in during the month, as follows: 'Four Frightened People,' 'Alice in Wonderland,' Come on, Marines,' 'Funny Page,' 'Thundering Herd,' 'Miss Fane's Baby,' 'Eight Girls in a Boat,' 'Sitting Pretty' and 'She Made Her Bed.' Last three are Charles R. Rogers' productions.

Sylvia Thalberg Saves 1st Book by Walking

Hollywood, Sept. 4.

Sylvia Thalberg, a writer at Metro and sister of Irving, is out after a number of years on the lot. Difficulties over a story with a supervisor and her unwillingness to turn over her first book to the studio are understood to be the cause of her leaving.

Novel, to be published by Jules Messner, in November, was claimed by the studio to be its property under its contract with Miss Thalberg. Rather than take a chance on the story not being published, Miss Thalberg, wife of Larry Weingarten, Metro producer, resigned. Novel is titled 'Too Beautiful.'

Johnston Coming In

Hollywood, Sept. 4.

Despite Universal's attempt to retain John Leroy Johnston as its studio publicity head, he files to New York Wednesday (6) to take charge of RKO theatre publicity department.

Universal wired RKO charging latter with a breach of the non-raiding code, but was told that M. H. Aylesworth had consulted Robert Cochrane in the matter before making overtures to Johnston.

Johnston expressed a willingness to remain with U if RKO would give him a release, but the latter is standing pat on the contract.

Flying on Spec

Hollywood, Sept. 4.

Francine Larrimore is due here by plane from Chicago tomorrow (5). She's coming on spec for a picture job.

If finding nothing, Miss Larrimore may go into a coast legit production of 'Biography,' for Bradford Mills at the Belasco.

PLANTS ROCHELLE HUDSON

Hollywood, Sept. 4.

Rochelle Hudson gets the ingenue lead in the Will Rogers' picture, 'There's Always a Tomorrow,' at Fox.

Irene Bentley will have lead with George O'Brien in 'Frontier Marshal.'

BUT STUDIOS ALWAYS RELENT

Companies Soft in Chastisement of the Boys and Girls Committing Infractions of Rules.

ENDLESS CHAIN

Hollywood, Sept. 4.

Time changes all things but the popularity of the Hollywood doghouse wherein picture names are wont to rest during periods in which their particular studios feel they need chastiesment.

Minor and major infractions of what the studios consider cricket, land the players, directors, writers and execs in the outhouses where they are exiled until such times as the studios need them or consider the punishment complete.

Doghouse treatment is an endless chain. Every week sees some picture name standing with his or her face to the wall receiving the school kid treatment.

Most consistent doghouser has been red-haired Charles Bickford who usually speaks his mind at any and all times. Still he always bounces out of the kennel to bigger and better things. His last confinement was during the 50% cut when he refused to take the slice. All the studios made faces at him but Bickford paid no attention, devoted his time to his whale boats, lingerie shop or gas station. He's currently working in 'White Woman' at Paramount, the cut incident evidently forgotten.

Howard Beats It

William K. Howard occupied the shanty for several months at Fox. That studio went so far as to reduce the ace megger to a reader. Howard never squawked and read for six months at $3,000 weekly. Fox let him out of the dogpen long enough to make 'Transatlantic.' With the reception of the picture, Howard was again the white haired boy.

Gary Cooper has been in and out of Paramount's doghouse so often he needs a new collar. His year's trip in Europe and Africa resulted in his differences with the studio over stories. When he returned, he still couldn't see the script offerings and went into the domestic doghouse until the studio needed his name on the program.

George Raft received the canine treatment last spring when he refused to go into 'Temple Drake.' Miriam Hopkins was assigned, [illegible] treated when she balked at 'No Man of Her Own. In both cases, Paramount soon relented, told the players if they were good they'd get another chance. Wynne Gibson and Carole Lombard are other Paramounteers who at times have had the studio throwing them bones.

Ernst Lubitsch, when he first turned down 'Design for Living,' received the silent treatment for the studio. Everybody thought he was a bad boy for turning down the nice Noel Coward story. Lubitsch didn't come out of the doghouse until he decided to do the picture, but he had it changed considerably from the play before he started.

Warners considered Ann Dvorak a baddie when she tromped to Europe last year with her husband, Leslie Fenton. Miss Dvorak considered her weekly pay envelope anaemic. Studio tried to make her wear a dunce cap but it was no good finally she was called back and asked if she wanted to work. She did.

Ronald Colman is currently occupying Sam Goldwyn's spot for bad boys but Goldwyn is willing to let down the bars any time Colman wants to return. Same went for Greta Garbo last spring, but she was welcomed back by Metro.

The doghouse is a popular spot. Those who go in it usually feel that they are banished from the land of plenty forever, but they only remain on leash until they are wanted.

Femme Stars Outdraw Men 2-to-1; Fannettes More Exacting, Hence No No. 2 Valentino Okayed as Yet

Men may run the film industry, but at the box office it's the women they star in their pictures who give them a big business to handle. As money-getters, the femmes now mean about twice as much as the men. Gaining that position in the last few years, with much seeming in their favor, it appears the women of the screen are rapidly increasing their lead.

Gauged by the draft which they show at the box office, the males are having a hard time holding their position while the women seem to be strengthening.

To a studio, distribution or theatre mind, the outlook is both odd and surprising. The whole situation is creating wonderment whether studios are trying to develop the wrong kind of screen appeal among its promising males. Or whether the girls, mothers and grandmas patronizing pictures are not supporting the men stars as they used to.

As the producers constantly make every effort to find another Valentino, no one knows how to answer any discussion of the situation. One wonders whether it will ever be possible to build up a star like Valentino and whether or not the public today would support him. There has been no star approaching Valentino's draft since his death nearly 10 years ago.

Men Not So Choosey

With women what they are, it's a question of what the women want as against the easier guess as to what the men will go for at the theatres. Do the feminine fans want a hero like Valentino, do they want the matinee idol type of another day, do they now prefer comedy, sex or what? Producers trying to answer is like picking a long shot in a race.

One thing seems certain, so far as male leads are concerned, the men are supporting the men of the screen more than they did, doing double duty at the box office. This is believed to be the answer for the draw strength of such personalities as Durante, Arliss, Beery, Cagney, Robinson, Marx Bros. and Joe E. Brown. Unless it's that the women are growing out of their Valentino-moping days and veering away from the sleek-haired prince-charmings of a few years back.

The Names

Naming the first six Class A star draws among the men brings a list that is none to strong to begin with, as compared with the biggest six femme draws, but must include the Marxes, Durante, et al. The Chevaliers, Gables, Marchs, Barrymores and the like must concede much to the other group the way things have changed.

Among the big female stars of the business, with the representation as 'A' draws double that of the men in terms of box office, change in tastes with the film followers has been slight, if fundamentally at all changed.

Garbo, Crawford, Dietrich, Bennett, Dressler, Shearer, Harlow and others of their type continue to sell the biggest on film. Signal exception to that rule among the girls they put in celluloid is Marie Dressler, who exceeds most of 'em. Despite constant trying to bring forth male personalities that will return the big money, producers seemingly are having better luck with the opposite sex right along.

While stars like Chevalier and Gable started to slip during the past year, indicating that when they get there they don't hold on as well as the women, the latter have shown an ability to go ahead fast when given the chance. While no real male possibilities have risen during the past year, several among the girls have spurted ahead, notably Ruby Keeler, Katherine Hepburn, Mae West and Bette Davis.

Harry Marx Scooter

Harry Marx, at one time director of theatre management for the entire Publix chain, has turned inventor.

He has devised a little scooter apparatus with a seat which kids can sit on. A little brake allows the kids to slow or stop.

Away from film circles for a while, Marx just got back to go into huddles on manufacing plans.

FRANK FAY LOST, BUT REPORTS FOR PAR SHOW

Frank Fay, who was at that Sands Point club where Sen. Huey Long got socked, went into hiding right after that and couldn't be found for his current Paramount, New York, stage engagement until 11 p.m. Thursday night (31), eve of opening.

By that time Boris Morros, stage department head and operator of the house, was burning up local and long distance telephone for a substitute. He had Richy Craig, Jr., and Al Trahan both ready if Fay failed to appear early Friday morning (1), opening day.

Night before Morris ordered three different kinds of ads into the Friday papers, one set billing Fay, another Trahan and a third Craig, Jr.

Thursday (31), when Fay couldn't be found and his wife, Barbara Stanwyck, in New York, was of no assistance in that direction. Morros was making preparations for rebuilding of the show.

He and his stager, Paul Oscard, had specially built the new unit around Fay and June Knight, with title 'Frankie and Junie.'

When Fay finally showed at 11 p.m. Thursday night his first request was that the benevolent Boris Morros, who finds it hard to say no, but was ready to cancel Fay, would give him just another chance.

Paramount is paying Fay $2,000 on the week.

All Comedy Fast Busto

Syracuse, N. Y., Sept. 4.

Syracuse's 'House of Humor' was a quick busto.

Widely-exploited all-laughs at the Empire, re-opened by Mitchell Fitzer, lasted for three pictures—"International House,' 'Be Mine Tonight' and 'Whoopee'—all subsequent runs at 25c top, while a stone's throw away the RKO Strand was showing two first runs at the same tariff.

So now the Empire, pretty much of a stiff for several years past, is a double feature grind house at 10-15.

Barthelmess in Court To Recover Securities

Los Angeles, Sept. 4.

Stocks and debentures valued at $72,225 belonging to Richard Barthelmess were appropriated and used as a margin account by the William Cavalier Co. without the actor's knowledge or consent, according to a complaint filed in L. A. Superior court.

Seeking judgment for that amount, Barthelmess charges that Dallas S. Squire took the specified securities and, in agreement with Gerald E. Arbuckle, opened a margin account in his (Barthelmess') name with the defendant corporation. Later, although notified, has failed to return the stocks to him, according to the complaint.

Film Buying, After Decentralization Works Out Nicely—Slap to Die-Hards

Current film buying, according to some onlookers, is handing a slap to those die-hards who affected to believe that without the mass buying power of the huge chains, the booking season would be one of severe headaches to the territorial managers, partners and others to whom the booking power has been delegated by the decentralization system.

It was the argument that a small group of houses could not arrive at prices even approximating the rentals of the past. Proponents of the new deal point out that booking is going ahead smoothly, rapidly and with much less friction than in the past; that films are realizing rentals commensurate with the importance of the pictures to the theatres negotiating and that they are costing these houses little, if any, more than previous prices.

There has been no recourse to the home office to swing deals through the magnitude of film buys. Territorial managers are buying film for what it's worth to them, and framing their own deals as successfully as in the past. There is the added advantage that the terms and film choices are determined by the needs of the particular theatre groups instead of the national deals made by the general salesmanagers.

New bookings are being made on a territorial basis to meet local conditions. Even to the former chains themselves it is a squarer deal than any particular house or group of houses enjoyed previously.

It is a return to a time tried system which is working surprisingly well, it is pointed out, and the system of booking by tens instead of hundreds is yielding just as good prices to both the house operator and the film producer.

Incidentally, it is bringing more salesmen back into the job and again establishing an intimate contact instead of a long-distance dictation that is also working toward better results all around.

LOUIS COHEN HOLDS OVER

Remains as Realty Head With RKO But Can Handle Private Deals

In a new arrangement agreed upon between RKO and Louis Cohen, the latter while engaged in building a private real estate practice on his own account in the theatre field will continue to act for RKO. Cohen's resignation became effective Friday (1) but the RKO people have asked him to remain indefinitely.

Cohen's status at RKO is on a basis as to interfere with any private business he may undertake to transact for clients, outside of RKO. However, as head of the RKO real estate division, Cohen will continue to spend a substantial part of his time at RKO and on RKO business.

The new deal looks advantageous to both sides, as Cohen is regarded in the industry as the most expert in his realty line. The swift progress of the RKO reorganization is muchly credited to Cohen. He joined RKO around September, 1932, upon invitation. At the time he was connected with Fox West Coast and he came over to RKO with the consent of Sidney R. Kent, Fox president.

Cohen formerly was with F-WC, also under Harold Franklin, when the latter first took charge of that circuit after leaving Paramount. Priorly Cohen was with Par.

While with F-WC under the Franklin administration, Universal asked for Cohen's services to help clean up that picture company's theatre situation, which was badly muddled. It was figured that the job would take two years, but Cohen cleared the situation in about six months.

Paramount has sought Cohen's services since his resignation was reported, but he elected to stay with RKO.

Writer West Released

Hollywood, Sept. 4.

Nathaniel West, recently given a writing permit by Columbia, has been released at his own request.

Selznick Estate Up

Los Angeles, Sept. 4.

Petition for letters of administration in the estate of Lewis J. Selznick is on file in Superior court by Zack Lamar Cobb, acting in behalf of Mary Winik, creditor. Extent of the property or its nature is declared unknown by the petitioner.

Decedent, who died Feb. 10, 1933, left David Selznick and Myron Silznick, sons, and Florence A. Selznick, daughter, as heirs.

Hearing on the petition was set for Sept. 19.

Saal's 6 Features Will Be Made East; One with D. Frohman

Further stimulation of production in the east will be lent by plans of Bill Saal to make a half dozen features at a New York studio this fall and winter. He is now negotiating for a suitable plant.

Among the pictures Saal has programmed is one which he will produce in association with Daniel Frohman. The Saal-Frohman combination will do an original by Evelyn Pierce.

This will be second on the schedule. First is to be 'Drums in the Night,' voodoo thriller, on which Saal will send an expedition to Jamaica, West Indies, for location shots. Starts in three weeks.

Talent from the local eastern stage will be used by Saal in his eastern-produced pictures.

Distribution outlet will be settled later.

AMPA NOW PLANNING SERIOUS TRADE STUFF

The A. M. P. A., never more than a lunching gag, may in future seriously concern itself with business matters pertaining to advertising. Association of Motion Picture Advertisers originally was to take itself seriously but never did.

Now, with John C. Flinn as the new president, representative strength is coming the AMPA way. Charlie Einfeld and Howard Dietz have both promised to take an active interest in the organization. Paul Gulick is also back into the picture.

FRANCES DEE

who gave such a sensational performance in "THE SILVER CORD," that she was immediately signed for leading roles in four pictures at R-K-O. The first, "HEADLINE SHOOTERS" and the second, "LITTLE WOMEN." Two others to follows.

BABE RUTH SQUAWKS ON NO SUGAR FOR SHORT

Babe Ruth has sued Paramount Pictures on a short, 'Bughouse Movies,' in which he is used for a laugh. Short was jerked from the Rialto, New York, after three days pending settlement of the suit.

In the short Ruth is shown hitting a baseball, which then travels around the world. Comedy results from the comments of folks in Russia, China, Iceland, etc., who see the ball traveling by. Ruth claims, though he doesn't appear more than half a minute, that use of his phiz in a short makes it a picture and not a newsreel, and he therefore is entitled to salary.

Short has been troublesome to Paramount before. It was made and rejected by the New York home office, which didn't like the idea involved.

Arthur Mayer, operating the Rialto, happened to see it. Asked to show it and did. In the Rialto short proved a wow, getting as much comment as the feature, with the result Par decided to make a whole series like it.

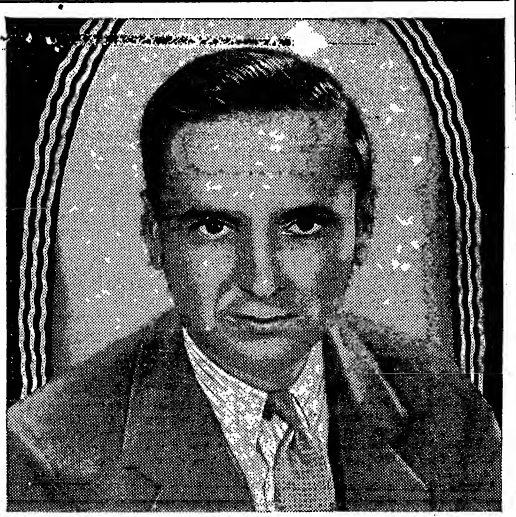
Then came the Ruth suit.

Studios Worked Sunday

Hollywood, Sept. 4.

Major studios had their companies working all day Sunday (3) and last night, with Metro leading in work, having nine companies shooting.

Due to holiday.



HOWARD J. GREEN

Who has been clicking with a number of smash screen plays, among which are included "BLESSED EVENT," "I AM A FUGITIVE" and "MORNING GLORY," Katharine Hepburn's outstanding starring vehicle.

In collaboration with Ainsworth Morgan, he has just completed "MAN OF TWO WORLDS," which RKO predicts will be the sensation of the season. Mr. Green's past efforts have resulted in a new contract with RKO, as Associate Producer and Director.

Film Shorts for NRA Shown

Few Previewed on Coast—1,000 Prints for Each

Hollywood, Sept. 4.

First series of NRA propaganda shorts made by the motion picture industry, as its contribution to the NRA campaign, was previewed at Paramount studio Saturday (2).

Only the Warner, Paramount, Fox, Metro and Radio efforts were exhibited. Columbia, Universal and United Artist contributions were not ready for showing.

Pictures will be distributed one each week for eight weeks starting Sept. 10. National Screen Service will handle the distribution. Each short will be issued in 1,000 prints.

NRA committee headed by John C. Flinn, expects the series of eight shorts when completed will have 64,000 showings throughout the country.

'WHAT AMERICA NEEDS'
Edgar Kennedy and Virginia Sale
Radio Pictures
Five Mins.

Edgar Kennedy, a tramp, asks for food at the home of Virginia Sale. She suggests he chop wood. Getting a look at the wood pile, Kennedy explains that the tramps have a code and that he can only chop so much wood in order not to interfere with the opportunities of his brother tramps in accordance with the bums' code.

Idea is written and directed by Thomas Atkins. Built for laughs, it is doubtful of selling NRA.

'MOTHER'S HELPER'
El Brendel, Zasu Pitts, Esther Fox
Six mins.

El Brendel tries to explain in a Weber and Fieldian manner how his working only 40 hours weekly will give another man employment. When his wife, Zasu Pitts, wants to know if the NRA affects housewives, Brendel explains he has attended to that and brings in the hot looking Esther Muir, explaining that in the future she'll take care of half of Miss Pitts' wifely duties.

Miss Pitts conks Brendell for the fadeout.

Hokey. Directed by Hamilton McFadden. Written by B. G. De Sylva.

'GIVE ME A JOB'
Jimmy Durante
Seven Mins.

Short's title is the title of the Rogers and Hart number sung by Jimmy Durante. Lyrics are the familiar smart writing of the team well done by the Schnozzola. While humorous, they do not detract from the fact that everyone addressed by Durante can help.

Setting is a meeting hall with Durante singing the number to the assemblage. Directed by Zion Myers.

NRA FEATURETTE
Charles Ruggles and Mary Boland
Paramount
Six Mins.

Mary Boland in her dumbest manner tries to get Charles Ruggles to pronounce 'nra.' Ruggles attempts to explain what NRA signifies, fails in his effort with Miss Boland still demanding the correct pronunciation on the fadeout. Humorous.

'THE ROAD IS OPEN AGAIN'
Dick Powell, Alan Dinehart, Charles Middleton, Samuel Hi
Warner.
12 mins.

Powell is a young composer trying to write music for an NRA song. Visions of Lincoln, Washington and Wilson appear over the piano to advise him. Each tells of his efforts to guide America and admit that President Roosevelt is on the right track.

Powell, through their inspiration, writes the number, 'The Road Is Open Again'. He sings a verse and a chorus, steps to the front of the curtain and invites the audience to join him.

Picture dissolves into a series of industrial scenes throughout the country with the chorus of the song superimposed on the scenes.

Number, by Sammy Fain and Irving Kahal, is a stirring march which could become the theme song of the NRA. Alfred Green directed.

Call.

8 Cols for Music Hall

Columbia has concluded a deal with RKO for a selection of 8 from the Columbia program to go into the Radio City Music Hall. The Columbia deal practically fills the required quota of product necessary for the M. H. this coming season.

Additionally, the Music Hall is committed to its own RKO program besides a selection of 22 from the Fox Program.

Looks as if Par Let Crit.-N. Y. Theatres Sale Go by Defaut

Auction by the Criterion-Loew's New York theatre property, in the heart of Times Square, under foreclosure proceedings by the City Bank Farmers' Trust Co. may be expected shortly. Paramount, against whom suit was brought on a mortgage held by the bank, has allowed its answer to default and, from all indications, will let the property go.

The bank holds a mortgage for $4,000,000, which it seeks to foreclose. Receivers for collection of rents on the property are Dooling & Dowling. Efforts have been made to effect a sale of the property privately in satisfaction of the mortgage but without success.

A few years ago when Par dreamed of building a theatre on the site larger than the old Roxy, then biggest in the world, Par bought up numerous parcels on 44th and 45th streets, behind the Criterion and New York theatres, in some cases paying stiff prices to get the footage desired.

STRIKE WABBLES AS BREAKERS REPLACED

Hollywood, Sept. 4.

IATSE strike has passed into oblivion.

With increased production this week the strikers are continuing to be given preference in new jobs with studios daily dropping a number of strikebreakers who went into the lots and do not hold cards in either IATSE or IBEW.

With union crafts going into a 36-hour week Sept. 1, in conformity with the New York agreement of several weeks ago, even more jobs are being opened, all of which are to be given to strikers.

All craftsmen except soundmen are being hired through IBEW. Soundmen are being engaged direct but in most cases are going back at greatly reduced wages inasmuch as this class is not engaged through IBEW and therefore does not profit by the agreement with the union that wage scales must not be affected during the life of the agreement with that group.

1 Bullet Wounds 3 in Labor Unions' Mess

Minneapolis, Sept. 4.

After his plea of not guilty, the grand jury here has held Nicholas De Pauli, local booth operator, on a charge of shooting a bullet into the home of Bert Carlisle, business agent for the independent union of booth operators, and wounding three persons. De Pauli is out on $2,500 bail with trial set for Sept. 10.

The shooting is said to be the outgrowth of labor trouble.

Carlisle was sitting at home with his wife and his eight-year-old daughter when the bullet was fired through the window. It wounded Carlisle on the wrist, struck his wife on the chin and flattened against the living room wall, causing pieces of flying lead to strike the child's cheek.

The independent union of booth operators and the union affiliated with the A. F. L. are at war here, with the organizations picketing showhouses against each other.

Metro, U Swap Scripts

Hollywood, Sept. 4.

Following a patching up of differences betwteten Metro and Universal, whereby Universal exchanges H. Rider Haggard's 'She' for Metro's 'Candlelight,' Universal has decided to use the Metro script as developed by Ruth Cummings, with minor changes.

INTERNATIONAL SHOW BIZ

Business Men Become Know-It-All When Tying Up with Show Houses

San Francisco, Sept. 4.

Theatre managers around here are steering clear of any future tie-ups with merchants or manufacturers, because every time a non-showman business exec steps into a theatre he becomes a big shot.

Such has been the case with several Frisco houses that have made exploitation deals wtih clothiers, real estate firms, auto dealers, brewers, etc.

As soon as a merchant gets his display in a theatre lobby he starts hanging around the house, giving orders like an army general, crashing the gate for a multitude of friends and putting his feet on the desk like an old-time buddy. He peeps at the record of receipts, advises the p.a. how to draw up his ads, and the manager how to run the house. He pans the acts, the orchestra—everything but his own product.

Concrete example is a local theatre which recently tied up with a brewery to give free beer in the lobby in exchange for pullenty advertising and publicity. Brewery execs were around the theatre more than they were in their own office and ushers had a tough time clearing out the biggies and their friends when closing at midnight.

Payoff came when one of the biggies suggested to the manager that that second act was pretty bad, and why didn't he cancel it.

Loads of Execs

More execs than just plain employees now around the theatres. Under the NRA, $35 a week makes an exec.

The exec title now goes for numerous assistant managers who were assistant managers heretofore. In some of the circuit houses the assistants worked 14 to 16 hours a day and drew $30 or $32.50.

Now they're getting $35, still working 14 to 16 hours.

Kent Tripping Lasky Abroad to Ease Out Of H'wood Environs

Hollywood, Sept. 4.

Believing that too close confinement to Hollywood puts a blinder on good picture judgment and reduces the production vision to single track perspective, Sidney Kent will send Jesse Lasky abroad as soon as Winfield Sheehan returns from his European trip. Fox's prexy says both execs will return better producers.

Commenting on probable affect of NRA, Kent predicted that theatre business should respond within a few months, and that when it does producers will find audiences much more selective as to quality, the depresh having taught them to shop for their amusement fare.

He expressed satisfaction with Fox's progress during the past season, and quoted the new season's average cost at around $200,000 per pic, with studio stressing the building of new names.

$6,000 WKLY. FOR ADS OF RADIO CITY'S M. H.

Advertising budget for the 100 or so RKO houses around the country, in the aggregate, will run slightly over $2,500,000 this coming year, according to official talk. This budget is stated already as approved and is what the house will spend in newspaper space.

Includes Radio City where the Music Hall's expenditure on advertising alone is expected to run betwen $300,000 and $350,000 for the year or close to $6,000 weekly.

RKO'S PRODUCT DEALS MAY INCLUDE SKOURAS

RKO has discussed preliminaries on a product deal with the Skourases for all Fox houses and shortly will get into conference with Jack Sullivan, film buyer, who's now in New York.

Meanwhile, RKO has closed with W. S. Butterfield for the Colonel's Michigan string; with R. E. Griffith for latter's large chain in the [illegible] working on buys with Publix-Shea. Product has also been closed for by Feld-Chatkin for Akron and Youngstown, O.

Jules Levy was in Detroit last week on the Butterfield contract, while the Publix-Shea deal for Buffalo is being handled in New York. Both Mike Shea and Vincent McFaul, Publix partners out there, came into town to work out a buy with Eddie McEvoy, RKO's eastern-Canadian sales manager, representing the distributor.

Chain deals with both RKO and Famous Players-Canadian were previously closed by RKO.

4 Neighborhood Houses Proposed for Minn.

Minneapolis, Sept. 4.

Four theatres are under construction or planned, saying confidence in better times ahead is not lacking here.

All are neighborhood houses. Minnesota Amusement corporation, Publix Northwest circuit in receivership, has applied for a license for a $100,000 1,000-seat uptown theatre which it will build in one of the leading neighborhood sections. It owns the lots.

Another permit is being sought by W. R. Frank, owner of a circuit of large uptown theatres, to construct an $80,000 1,000-seat theatre in the south central neighborhood section. Last year he completed and opened the 1,000-seat Boulevard theatre, neighborhood house that represented $100,000.

W. A. Tuscany is seeking a permit to erect a $75,000 theatre at 4243 Nicollet avenue, uptown business section. The application has been opposed in the city council and the latter body will hold a hearing on it.

Harry Dickerman, owner of the Alhambra, neighborhooder, is building a $50,000 uptown showhouse on the site of the former Emerson. It will seat 500.

In addition, the deluxe Minnesota (Publix) and Lyceum (independent), will be reopened shortly.

Hays Returns East

Hollywood, Sept. 4.

Will Hays terminates his coast visit tomorrow (5) when he departs for New York.

CLEAN INSIDE AND OUT

That's the Program for Washington Houses During Code Hearings

Keep Washington clean, picture code week. This word is being generally released among industry channels. Only the nicest subjects, or those about which there can not be the peradventure of a doubt, are to be booked. And the advertising in the capital papers is to be similarly pious.

Quietly, in other words, filmdom is prepared to give Washington marquees an Easter front so that, at least, no one at the hearing before Deputy Administrator Rosenblatt may crook a finger toward a window as evidence.

HITLER EFFECT FELT ALL OVER

Pictures Still Leading Over Radio as World-Wide Entertainment — Foreign Market in Ups and Downs —Germany Heavy Loser —England Gains

By Wolfe Kaufman

Current yearly resume of difficulties around the world is worse than usual. It shows chaos; a world's screen that is not only nervous but seriously ill in many spots; a world's stage that seems at moments to be breathing its last.

And yet, through it all, is always a glimmer—faint at times, but there nevertheless—of light. There's always a mention of 'around the corner.'

The world's stage was dominated during the past year, and for the first time in history, by an individual. Germany's brown-shirted Mr. Hitler and his activities stand out like thorns in a perusal of the year's activities. And thorns is a good word because the activities tell only of troubles and headaches and heartaches.

On June 15, 1932, a bit over a year ago, the first Hitler item appeared in VARIETY. It was a short paragraph tucked away in an inconspicuous corner of the page. Wasn't worth any more then because no one anywhere could have dreamt what it would lead to, or how quickly.'

That 1932 item told of the Nazis busting up a legit show, 'Waterloo Bridge,' written by the American, Robert Sherwood. Figured, then, that it was the act of a bunch of hoodlums. Like the Royalists in Paris who break up a show or a meeting now and then. But the Nazis just happened, some months later, to become powerful, and they broke up more than a legit show.

Hitler Hurts Hitler

In a way, from a purely selfish American standpoint, maybe show business ought to be grateful to Hitler. Germany was making terrific strides throughout the world before the coming of the Nazi regime. Ger-

(Continued on page 29)

CLAUDETTE COLBERT

After appearing in many stage successes in New York and London, became a featured player and then a star for Paramount.

Her more recent starring vehicles were "SIGN OF THE CROSS," "I COVER THE WATERFRONT" and "THREE CORNERED MOON." Miss olbert's current release for Paramount is "THE TORCH SINGER," which promises to be one of her most ambitious efforts

Exclusive Management SCHULBERG & FELDMAN.

Successor to Will Hays as 'Czar' May Come Through NRA Action; Capital Believes Matter All Set

Washington, Sept. 4.

A change is expected in the official lineup of the Motion Picture Producers' and Distributors' Association with the adoption of a film code under the NRA. It's said officialdom here has suggested looking for a successor to Will Hays as president of the MPPDA. The successor may be a non-showman.

So far as known, the man is already picked, but his identity is held under cover. Hays, under present plans will step down or up to the post of chairman of the board of the association.

The matter came up only the past week and it is authoritatively handed that the matter is set.

It's not a far cry that the Administration may select a supervisor for the film biz under the NRA code whose authority will supersede that of Hays, and likely that in this fashion the change will first occur. However, that's only conjecture, with details on how come everything, so far, in the dark.

Walker Declined

It is known that Frank Walker could have had the job, if he willed. Walker has nixed anything like that for himself. His present position as executive secretary of the President's super cabinet is much more important than anything the industry could offer him.

Mention of Walker recalls recent accounts during the Paramount bankruptcy turmoil, of an effort laid to Will Hays to secure a dominating position in Paramount for Walker, either as president or as a trustee. Walker nixed both items. Otterson of Western Electric was interested in the move also, backing Walker for a trusteeship in Par.

The angle on that from the Hays' standpoint, was that such a Par appointment would have eliminated the possibility of Walker moving into Hays' own job as MPPDA head.

Hays was Postmaster General in President Harding's cabinet, when he received the invitation of the film industry to be its leader. The MPPDA was organized and Hays became the president at a salary of $100,000. It was raised later. He also had been chairman of the Republican National Committee at the time and wielded strong political influence.

Hays holds a contract with the MPPDA which has until 1936 to run. His salary is stated presently to be around $200,000 or $250,000 a year, including traveling expenses. This is guaranteed separately and individually by each company on behalf of the MPPDA.

Hall's Sub Good

When Mordaunt Hall, the New York 'Times' touchy critic, was away on vacation his assistant, Andre Sennwald, did the honors.

So many letters came in commending the Hall substitute on his reviews, handling of news, etc., that the 'Times' gave him a raise in pay.

Boost amounted to exactly 38.88%, and Sennwald is now in Spain enjoying his vacation.

DUPING PLANT NEAR COLONY

Los Angeles, Sept. 4.

Understood that the authorities have uncovered a print duping plant, within 10 miles of Hollywood, which has been costing producers many thousands of dollars a year. Arrests are expected.

Plant is understood to have been working in cahoots with a small theatre in the San Fernando Valley district. It was traced through the recent duping of a fight picture.

Report is that the dupers have operated on major releases for foreign distribution. Distribs' branch officies, particularly in Australasia, have reported that it has not been uncommon for duped prints to be played in that territory a month before official release of a picture.

Roxy's 'Satevepost' Break

S. L. 'Roxy' Rothafel is the subject of an interview planned for the 'Saturday Evening Post.'

He was interviewed by a 'Post' staff member, Boyden Sparks, who's turning out a special yarn on the Music Hall boss.

20% TICKET TAXES FORCE UP B.O. SCALES

Cincinnati, Sept. 4.

Upped box office scales at the picture houses caused consistent protestations from Sept. 1 when the new Ohio state 10% tax on all theatre admissions went into effect.

Because of the extra surcharge on all tickets from 11c on, on top of the 10% Government levy above 41c, all theatres were forced to revise their scales upward. This didn't meet with the fans' approval.

English-Made to Compete

Hollywood, Sept. 4.

Fox will enter the domestic market with a British-made picture starring Herbert Marshall in competition with Paramount, which has the English player under current contract.

Feature is 'I Was a Spy, made by British-Gaumont and now being edited to fit American distribution by Julian Johnson.

Post-Labor Day Ushered in With Bullish Ballyhoo, but No Light On Future from Stock Dealings

By AL GREASON

Consensus of week-end brokerage opinion was that the new week, first of the post-Labor Day season, would see the continuation of narrow market drifts, leading to a resumption of the uptrend as the country adjusted itself to the Recovery program. There was plenty of hopeful forecast, but the market dealings for the week gave no hint of what may be in store.

Nearest thing to a technical development of possible significance was a sinking spell by 'Loew's around mid-week during which the price broke through 31½, a preceding resistance point, to 31½, the movement being on volume with sizeable blocks changing hands. Also as a straw in the wind, it was noted that the new Fox stock slipped further into new low ground at 14½, closing close to the bottom, with dealings continuing at about the same rate of 2,500 shares a week. These were technical details of ticker performance.

From the trade itself the news was favorable. Late August theatre attendance was responding encouragingly to newly released product and there was the usual business stir appropriate to the approach of the fall season and the

(Continued on page 25)

TREM CARR LAYING OFF ANY PART OF HAYS

Hollywood, Sept. 4.

Long courted by Will Hays to come into the Producers' Association, Monogram has finally turned down the invite because of its stand on the question of double features.

Monogram stays aligned with other indies in favor of exhibitor freedom in the matter of billing, in direct opposition to the Hays office stand against twin features.

Them Carr's attitude widens the split between the indies and the majors on this issue, with the head of Monogram on record as saying:

'As long as the Producers' Association will dictate to exhibitors, we do not wish to become a part of their organization. Exhibitors should be allowed to bill as they see fit.'

SHORTS PICK UP

They Furnish New Faces Also for Full Lengths in Hollywood

Hollywood, Sept. 4.

Increase in production of shorts during recent months has given studios a much needed source from which to draw new talent for features.

Shorts had always been films' minor leagues, until double billing came in and killed off two-reelers. It was at this time last year when studios were conducting their most intensive talent hunting. They were forced to go out of Hollywood in the search for fresh faces.

Because of less money involved, shorts producers will take a chance on a newcomer. A mistake in casting for a short is less noticed than in a feature. Slim budgets on two reelers also induce their producers to try a lesser known player at a smaller salary.

L. A. to N. Y.

Louis B. Mayer.
Sam Wolf.
Jack Lait.
R. M. Savini.
Carl Laemmle, Sr.
Robert Harris.
Charles Williams.
Joseph Marks.
Margaret Sullavan.
William K. Wells.
B. B. Kahane.
Phil Goldstone.
Ben Bernstein.

N. Y. to L. A.

Lew Cody.
Lennie Hayton.
Jake Wilk.
J. P. McEvoy.

Banner August

Hollywood, Sept. 4.

Another banner week for extras, with 8,980 assignments made the past week. Makes the month of August something to be remembered by the day workers, since a total of 38,539 placements were made during that time for an average of over 1,200 per day.

Metro's 'Prizefighter and the Lady' and Warners' 'College Coach' were the heaviest and most consistent users of extras last week.

NO TIPOFF ON OFFICIAL IDEAS

The industry hasn't an inkling as to how Deputy Sol Rosenblatt feels about its codes. Other than a formal letter of thanks to the two coordinators, S. R. Kent and Charles O'Reilly, committeemen who aided in assembling the documents and who have been in Washington several times since, declare not a hint as to the NRA's reaction, week after the submission, has been dropped.

If the government attempts to wade through a transcript of the stenographic record reported made of every utterance at the day and night sessions of the exhibitors' committee, it would need a week of steady reading.

Producers who held their meetings in the Hays office and distributors who congregated in the Bar building did not have their discussions recorded. As the result, only their findings and exceptions were noted in the report to Washington.

The Deputy Commissioner is now granting audiences to all who seek them. As the result several trade organizations have men detailed in Washington waiting for the hearings to open Sept. 12. Whether the purpose is to keep in immediate contact with Rosenblatt, as developments occur in the field, or just to get as much of an advance lowdown as possible, might come under the category of strategy.

ROBERT WYLER

A graduate Civil Engineer, who received his early motion picture training at Universal City, directed "PAPA SANS LE SAVOIR" for Universal Films, Paris; "UNE ETOILE DISPARAIT" for Paramount, and "UNE MERVEILLEUSE JOURNEE" for Pathe-Natan.

Returning to Universal City, directed "ONE GLAMOROUS NIGHT" and "CANDLELIGHT."

Under contract to Universal Pictures.

Metzger's Claims

Hollywood, Sept. 4.

Gus Metzger, president of the Southern California Independent Theatre Owners, and active in the return of single feature programs in this territory, says opponents to the duals have all but 14 signatures of local exhibs necessary to make up the proposed 60% that would make single bills compulsory under the proposed industry code.

Metzger claims the necessary signatures to make up the 60% will have been secured within a few days.

MacIntyre as Southern District RKO Sales Mgr.

Decentralization in the south and increased field activity as a result has RKO filling the long vacant post of southern district sales manager held some time back by W. E. Calloway. J. H. MacIntyre, for the past several years RKO's branch manager at Los Angeles, has been appointed to the re-created post and will make headquarters in New Orleans.

Leaving the coast last week MacIntyre is meeting RKO sales men in Chicago before coming into the h.o. from which he will shortly depart for the south.

Newton P. Jacobs, salesman in the L. A. exchange, steps up to boss that branch.

SAM MINTZ

Sam Mintz is known as Hollywood's most versatile writer. "Skippy" was an original from his pen. "No Marriage Ties" and "Rafter Romance," RKO coming releases are from his recent scripts. Now under contract to Schenck-Zanuck (Twentieth Century Company), writing the Ann Harding story, "Gallant Lady" and with Miss Maude T. Howell writing the two George Arliss pictures, "Red Tape" and "Rothschild."

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Educational studio ends two months of darkness Sept 5 when 'Love, Honor and Obey,' Mermaid comedy, goes in. 'Merrily Yours,' two-reeler, started Sept. 1.

Jack Linder, here two months in charge of the Jack Curtis office, returns to New York to handle bookings in the Amalgamated Broadcasting office.

'Hoopla' starts at Fox Sept. 5, having been postponed from Aug. 26 when Clara Bow threatened to walk unless she was given a rest at her Northern ranch. She claimed that her diet of orange juice to bring her down to weight had sapped her vitality.

Sam Jaffe has abandoned plans to produce 'The Mad Dog of Europe,' dealing with the Hitler situation.

C. M. Nelson, writer, and Peter Freuchen, Danish explorer, flew to the Hudson Bay territory to get material for a Metro pic built around the Hudson's Bay Co.

Finishing script of his 'Love Life of a Modern' at Metro, F. Hugh Herbert hopped to Warners to adapt 'Hit Me Again,' which he sold the latter studio. Also peddled 'Where Do We Go from Here?' to Pyramid for Reginald Denny.

Ann Cunningham doing an orig for Metro which will be Ned Marin's first production effort there.

Harry O. Hoyt producing series of two-reel Boy Scout pix which Monogram will release.

After 'Flying Down to Rio' at Radio, Fred Astaire goes to England for a musical.

Art Jarrett goes to the Cocoanut Grove as featured vocalist with the Sid Lippman band. Married Eleanor Holm Sept 2 in L. A.

Jerry Asher of Metro's publicity department replaces Harry Lang, resigned as western editor of 'Movie Mirror.'

Replacing of Rod La Rocque by Paul Cavanaugh in Metro's 'Tarzan and His Mate' will necessitate two weeks' retakes. La Rocque walked after differences with Cedric Gibbons, megger.

Perry Sauber, who wrote the original untitled story for Stanley Berger-man's first Universal release, will also do the script. Roger Pryor gets the lead.

(Continued on page 11)

Allied Wants Exhibs to Write NRA Clause in Film Contracts

Chicago, Sept. 4.

Finding that the exhibitors can no longer be restrained from their readiness to buy new film product, the Allied Exhib organization locally has tried to make the best of the situation by urging their members to signature new contracts for films only when a clause has been inserted making the contract subject to any provisions made in the NRA code, when and if adopted for the industry.

This letter has gone out to the indie exhibs when Allied discovered that the exhibs were not willing to wait a month or so longer to buy product, though Allied has been constantly urging to exhibs not to be in a hurry to buy pictures this year.

But the natural exhib's impatience to set his product, and his fear that the competing theatre across the street or around the corner wouldn't also wait, but would step in and buy up all the product from under his feet, has sent the exhibs into the film market ready to buy now.

Allied feels that the exhibitors are to receive many new benefits from the industry code when adopted, and believes by inserting this when-and-if clause the exhibs may be certain that they will be allowed these new privileges, if any.

Extras NRA Provisos Ask Women to Cast Kiddies, All Femmes

Hollywood, Sept. 4.

Changes in handling and hiring extra talent will be sought by a representative group of 150 small part and extra players, who will send a representative to Washington on Sept. 12 to sit in on the film industry code conferences and present 11 provisions for regulation of the bit and day actors.

Allan Garcia, chairman of the committee, is expected to make the trip, with the extras formulating expense-raising plans at a meeting held Thursday night (31), during which the code provisos were unanimously okayed.

Commission Urged

These seek control of casting through either two or three extras on a committee of five to control and administrate Central and individual studio casting offices. Also classification of players with small parts and bit people who have dialog lines getting minimum of $25 a day; same without lines and foreground extras with own wardrobe, $15 a day; ordinary foreground people, $12.50; semi-foreground and costume people, $10; ordinary extras, $7.50; mob people, $5.

Half checks for interviews that don't jell and for costume fittings when people only get a day's work out of them are also requested. When sets are cancelled before the day's work has gone an hour, half checks. After that, full day's pay. Wardrobe changes during the day are to bring in $2.50 apiece and meal hours are restricted to an hour during the eight-hour day, according to the proposed code rules. Day's work to begin when player reports at studio and end when he is returned there in case of location scenes, except when those calls are in Hollywood. Checking in wardrobe and paying off people to be made within half an hour of dismissal, with time over that chargeable. Overtime is to be computed as one and a half times regular rate.

Women to Cast

All women and girls and children under 14 are to be engaged by women casting directors or assistants. Arbitration board composed of three extras and two producers to hear all difficulties. R. O. Pennell and Fred Williams drafted the code.

Extras are willing to back down on having three men to the producers' two, with a disinterested party called in to be the deciding factor.

ERPI MONEY

Induced by Dowling for Hopki Feature at Astoria to Start

A program of ambitious hopes, backed by considerable capital, which has as its goal the stimulation of film production in the east and, at the same time, greater security for the legit stage, is formulating in New York. It begins to take shape by and through the Arthur Hopkins picture, 'The Great Adventure,' by Arnold Bennett, under production at the Par Astoria, L. I., studio, with Lillian Gish as star.

This talker is the first of three scheduled to be made at the Astoria film-factory by legit producers under a plan which provides capital to them for the purpose of converting into film the plays they offer on the legit stage.

Money at the disposal of Hopkins and two other legit producers to be named shortly, who will turn their own Broadway plays into celluloid, has been put up by Eddie Dowling and ERPI. Interest of ERPI is indicative of its desire that something be done about film production in the east, as well as conclusive that ERPI is looking for other channels of film expansion.

Budget cost on the Hopkins picture was set at $100,000.

STRONG STAND FOR DUALS

Plenty of Maneuvering in New York As Code Hearing Time Approaches; 50 Trade Groups' Reps in Capital

Everybody in film business this week is abusing the word 'strategy'. They're lining up defenses for their pet clauses, arranging and fighting among each other for proxies and what-nots, and yet finding time to backhand some of each other's proposals in the tentative codes which enter the Washington ring commencing Sept. 12.

At least 50 trade groups expect to be represented. How many will clutter the talk arena presided over by D. A. Sol A. Rosenblatt, and how many days or weeks the main battle royal will take, no one—even those highest bracket spokesmen — can conjecture.

With the picture armies setting themselves, it is being circulated that the reports of some of the committees, as represented in their memoranda to Washington, which now furnishes the fighting mat, may be attacked because certain committeemen designated by the Government did not function, but turned the reins over to subalterns. Harry Warner and Nicholas Schenck are among two of the leaders who will be charged with doing this if this phase of battle, part of the indie producer strategy, gets a chance to materialize.

Looking for Out

Already certain of the major leaders are known to be looking for an out which would save them the Washington trip. But their lieutenants, in two such cases anyway, are urging them to be seen in the code court if for no other reason than possible moral effect.

Another angle, only revealed in the last few days because the code record generally publicized contained no mention of the fact, is that many of the committeemen did not vote either way on certain propositions contained in the formula now in the government's hands. Affiliated theatre circuits as a body, it is now stated, refused to commit themselves when exhibitor committeemen were on the subject of naming Hays writings as industry moral standards under the government.

Reservations of this kind during the committee sessions are currently reported to have been many, with the result that at Washington matters which now seem in agreement, more or less, are liable to develop sharp opposition from unexpected quarters.

Pettijohn Sidetracked

Major circle strategists, including some of the oldest hands at industry politics, are seemingly retaliating by propagandizing indie outposts. Charlie Pettijohn almost had indie exchanges convinced they should let him be their proxy c . the matter of Films Boards of Trade

(Continued on page 11)

Coditis

Hollywood, Sept. 4.

Hollywood is currently trying to keep straight on the half dozen or more codes now occupying the attention of various film groups.

In addition to the industry code, which gets top billing, there is the agents' code, producers' code, writers' code, lab men's code, extras' code, and so on.

With all these codes Hollywood is still trying to figure out its first code—the Hays code on morals.

L. A. PRODUCERS GIVE IN ON 2 CLAUSES

Los Angeles, Sept. 4.

Tomorrow (Tuesday) night some 50 Academy branch executive committees and board of governors meet for a final ironing out of the organizations' stand on the NRA code. They will also select at this session the members who will go to Washington to represent the Aeademy at the hearings.

Present indications are that the only fight will be on the employee attempt to put a 48-hour week limit on production units, and probability of a split on the employee efforts to extract the teeth from the producers' agreement before its inclusion in the code.

Producers' section was at the Aeademy meeting Friday (1), but with few of the big shots present, and okayed the code committee's recommendations except that which limits the number of hours a unit can operate. All producers will stick to their argument that no limit can or should be placed on the hours of production in the code verbiage. It is probable that the matter eventually will be put into the lap of the administrator for decision.

On the other hand producers are now agreeable to the elimination of the clause which would exclude agents from their clients' conferences with the producers save those at which financial matters are to be the main subject of discussion.

Surprise move was the Academy producers' assent to the recommendation that producers' agreement be changed to permit rival producers to bid for a player's services at any time during the life of his contract and not forbid propositions until the final 30 days of the life of the document, the present convention.

Henry Herzbrun made a plea for the retention of the limited open season as the only protection against raiding and contract-breaking, but the meeting was well attended by the smaller producers and indies who fought for the extensive open season. High executives who fought vigorously at the previous meeting were not present Friday but it is likely this will develop into a major issue before the hearings.

B. B. Kahane, who helped draw up the producers' code, asked to be excused from voting on the question Friday.

Mayer at Hearings

Hollywood, Sept. 4.

Louis B. Mayer leaves here Thursday (7) to attend the code meeting (12) at Washington.

Sam Wolf, attorney for indie producers, is hitting the same trail.

COAST INDIES LEAVING FOR WASH. MEETINGS

Hollywood, Sept. 4.

B. B. Kahane, president of Radio Pictures, leaves for New York Thursday (7), going on from there to Washington to attend code meetings.

After that Kahane returns to the New York office, where he will remain three weeks handling production problems.

Also going to the code meets are Adolph Zukor, Phil Goldstone, representing the indie producers and Ben Bernstein, representing the indie theatre owners of Southern California. Latter replaces Gus Metzger, president of the body, who will remain here.

Belief here is that the producers will end their work at Washington in two to three days, with the exhibs and distribs lingering about two or three weeks longer.

INDIES PROTEST FOR WASHINGTON

Producers, Distributors and Exhibitors Preparing to Fight Against Exclusion of Double Features

CLAIM RUIN IN SIGHT

Independent producers and distributors are preparing to tell Washington that the end of double featuring in the U.S. will completely destroy their department of the industry and will throw over 50,000 people in pictures and associated industries out of work.

They are setting themselves to prove that in many instances dualism is the small exhibitor's only method of retaliating against the big picture house with the stage show.

They have solicited numerous telegrams and letters which they will turn over to Deputy Administrator Sol A. Rosenblatt, hoping to prove such contentions on or after Sept. 12.

Ired by what they term an effort of the majors to conceal the real situation, and what they term a deliberate effort to narrow production down to the point where they would be squeezed out of the business and major prices would ascend accordingly, indies who were designated by the government to compile the codes are now revealing what went on behind the scenes.

Ed Golden of Monogram, who is leading the indie producer-distrib fight to save dualism, quotes himself as telling committeemen in star chamber:

'I made the statement that there is no situation in the U.S. that requires more than 325 features for exhibitors in any locality, city or town, on a single feature policy.

'And I asked any sales manager present to refute that statement. And no one did.

'I made a further statement—was it not true that the only reason that the majors wanted a single feature policy was so that they could get more income for their pictures?

'And they said: 'Yes'.

'I then asked was the code being

(Continued on page 37)

Notice Given Indie Studio Staffs In Hollywood, Pending Outcome of Double Features' Future Via Codes

Crushing Men

'It is pitiful the way men in the business are being crushed' replied Exhibitor Coordinator Charles O'Reilly when asked about the content of bundles of code fan mail he is daily receiving anent the hearing in Washington on Sept. 12.

ACTORS ATTACK NON-THEATRE CLAUSE

Los Angeles, Sept. 4.

Actors from both vaude and the legit are banding to defeat clause 51 in the NRA code which seeks to prohibit performances in auditoriums and halls not generally devoted to theatrical exhibitions.

Latest to swell the ranks is Eddie Cantor, who has wired Deputy Administrator Rosenblatt to protest that inclusion of such a clause might close theatre doors to all independent attractions and permit managers on the inside to set their own terms for players' services. Cantor additionally pointed out that such a clause would have a tendency to decrease employment rather than to open additional jobs, which is the basic idea of the entire NRA act. Comedian stated that he contemplated another of his barnstorming tours.

Frank Gilmore, of Equity, on an inquiry from Cantor, stated that his organization is fighting clause 51. Added in his wire to Cantor that if any action of Equity had created any impression that body was in sympathy with the clause in question he wishes to enter official disclaimer of such support.

Hollywood, Sept. 4.

New strength was given the independent producers' fight against the NRA code clause against double billing when the Independent Motion Picture Producers at a meeting Saturday (2) decided to give two weeks' notice to all employees immediately in preparation for laying some off if double bills are proscribed by the code.

This action will be brought before the film code hearings as a demonstration of the indies' contention they cannot carry out the employee provisions of the NRA act if the market for their product is so seriously curtailed by an official act.

Active producers among the 13 members of the IMPPA whose employees will be affected are Phil Goldstone, M. H. Hoffman, Trem Carr, Larry Darmour, Nat Levine, Sig. Neufeld, Harold Hopper, for Mayfair; General Film Productions, Keneth Goldsmith and Harry Hoyt. Layoff form was sent to producers Saturday and employees will receive their notices tomorrow (5).

Sixty key independent exchanges throughout the country have been urged to take similar action. Organization will now ask theatres playing independent product to also give notice to house employees.

Howard Hurd, business manager of the cameramen's union and the soundmen's union, has indicated they will support the indies in the contemplated campaign. It is anticipated that a mass meeting of indie employees will be held this week.

Shorts producers, who have been expanding their production programs in expectation that the abolishment of duals would give them more bookings are worried over the indie stand, but are taking no concerted action.

Some of the shorts men are grumbling that poor quality of product turned out by one or two companies has had much to do with the popularity of the double bills. They argue the best way to fight the duals is the production of semi-shorts of three to four reels in length, of a quality to compete with the full lengths. Producers doing shorts for release through affiliations with major companies are urging better stars and more advertising on short releases.

TAY GARNETT

Director of "S O S ICEBERG" returns soon from Germany and Greenland, where Universal's epic of ice and snow was photographed in its entirety.

This super special of Universal's climaxes a series of a dozen pictures the young director has made since his rise from the writers' ranks only a short time ago. He goes into his next production for Universal immediately upon his return to Hollywood.

THEATRE GIVEAWAYERS HOWLING AT CODE BAN

Hollywood, Sept. 4.

Clause in the film NRA code ruling out theatre premiums will run into opposition at the Washington hearing Sept. 11. Representatives of companies manufacturing or distributing gifts especially for theatres will be on hand, as the clause would be practically a death blow to many of them.

Andrew Stone, originator of the Race Night idea, which is being used by the new Race Night Corp., and on which $100,000 is reported to have been invested, is at present in New York representing his and other premium companies.

CANADA MAY OBSERVE NRA'S PICTURE CODE

Canadian film trade associations, in which U. S. production and distribution companies are chiefly interested, are set to persuade above the line exhibitors that they should abide by the picture code, at least, in regard to what comes out as fair trade practises.

The Canadian group hooked up with the Hays office already, it is revealed, is making plans to stem double features and giveaways.

Holiday a Hypo to Downtown L.A. Pic Situash; 'Sunday Aft.' $18,000, 'Captured' 25G, Orph Panics 'Em

Los Angeles, Sept. 4.

Upheaval in the downtown subsequent run situation, which brought the President into the first-run ranks, and the long-darkened Orpheum reopening over the weekend with what is regarded as a 'dynamite' policy, (two second runs and 10 acts) was offset by the three day holiday, which saved several of the first-runs from dipping heavily.

Orpheum, operated by Mike Rosenburg group, threw Downtown operator group into a panic with Sold-out lines on the first two days. Had 4½ hour show at 25c matinee and 35c nights, getting around $3,600 for first two days and looks like easy $8,000 first week.

Chinese hit capacity through entire first week and came home with $32,000, which is $3,000 behind house record held by 'Grand Hotel' which had extra midnight show initial week.

Biggest disappointment among the deluxers is Loew's State, where 'Pilgrimage' nosedived on the opening after three heavy take stanzas with 'Tugboat Annie.' Labor Day mobs alone helping to offset the slow start; looks oke for $13,000.

Paramount got away to a little better than average start, despite a Tuesday opening for the current show, which will try and stick on for nine days to maintain schedule. Here, also, the week-end holiday helped boost the gross, with indications score should register bettcr than $16,000 for the seven day stanza.

President, one of the Principal subsequent run houses, became a first-run currently, with initial screening hereabouts of the Nudist pic, 'Back to Nature.' Gated at a 25c admish, house should have no trouble garnering five grand or better. Hollywood (WB) looks headed for a $13,000 to $14,000 week with 'Captured' and its accompanying stage show, while Warners Downtown, with the same pic, and its customary five acts of vaude should kick over the traces to the tune of a healthy $12,000.

Flushed with the success of its first healthy week in months, RKO is holding over 'Morning Glory' and pointing to a substantial $6,000 for the second stanza. Other first-runs downtown held satisfactorily, with the holiday boosting intakes generally.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Dinner at Eight' (MG) and stage show (1st week). With complete sellouts over the three-day holiday, second week of the Metro opus looks headed for a sweet $26,-000. First week, including $5 premiere, brought a nifty $32,000; mighty big these days.

Criterion (Tally) (1,600; 25-40)—'The Masquerader' (UA) and stage show (2nd week). Biz holding steady on the Colman opus, and current stanza should equal first seven days with around $8,500. Opening week clicked for close to $9,000, biggest for house in many a moon. Stays a third week.

Downtown (WB) (1,800; 25-70)—'Captured' (WB) and vaudeville. Regular normal biz was considerably boosted by the holiday mobs and if gross doesn't come to $12,000 there's going to be considerable disappointment. Last week 'Goodbye Again' (WB) exceeded expectations and came within a few dollars of $10,000.

Hollywood (WB) (2,756; 25-65)—'Captured' (WB) and vaude. Biz hopped up at this boulevard house with indications pointing to better than $13,000. Last week 'Goodbye Again' at $12,000, plenty profit.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Sensation Hunters' (Mono) and 'Notorious but Nice' (Ches). Only variation at this dual policy house is when a holiday happens along, which tends to tilt the take by a few hundred smackers. Currently ought to hit $5,000. Last week 'Important Witness' (Tower) and 'Doubled and Redoubled' (Denny) a little better than $4,300, oke.

Paramount (Partmar) (3,595; 25-55)—'One Sunday Afternoon' (Par) and stage show. Nine-day week for this one ought to bring an easy $18,-000, with the holiday biz overcoming an ordinary getaway. Last week (five days) of 'This Day and Age' (Par) holdover, disappointing at less than $9,000.

President (Principal) (864; 25)—'Back to Nature' (Co-op). Long a second-run house, it's now in the first-run ranks, and opening day of the nudist pic indicated no trouble at hitting $5,000 or better.

RKO (2,950; 25-40) — 'Morning Glory' (RKO) (2nd-final week). Heavy exploitation and advertising campaign is helping second stanza for this Hepburn pic and currently ought to increase to better than $6,000, which coupled with first week's neat $9,000 is sweet music for this house.

State (Loew-Fox) (2,024; 25-55)—'Pilgrimage' (Fox) and stage show. Brodied sharply at the start, but holiday biz spurting trade to a pretty good $13,000. Last week, third and final stanza of 'Tugboat Annie' (MG) at $18,000 held up remarkably well for the long run.

FAY'S PROV. REOPENING PEPS UP THAT SITUASH

Providence, Sept. 4.

Tug-of-war back with the exhibitors in Providence. This business of hauling and pulling which sort of fit up with the inception of summer has started all over again. Providence showmen are doing their darndest to pep things up for their respective stands, and as a consequence there is plenty doing.

Saturday (2) Edward L. Fay reopened his vaude house, Fay's theatre, and started the boom. Stands along the main stem which had been more less dormant for months have suddenly some to life. A week ago newspapers were carrying a couple of columns of theatre ads daily. With the opening of Fay's the lineage jumped 800%, the ads spreading over to two pages.

Like it was just before early summer the fans' attention now seems to be focused on live entertainment. Screen fare best town has had since spring, but battle between Fay's and Loew's State, both vaude stands, is overshadowing everything else.

For the current week Fay's has Evelyn Brent headlining stage show in addition to a tab revue with local youngsters and other acts. 'Life of Jimmy Dolan' on the screen. Loew's has Mickey Walker, former light weight champ, headlining and 'From Broadway to Hollywood' on the screen.

The three major first run picture houses have all nice product. Paramount and the Majestic, however, are getting the better breaks. Dietrich at the Par will tilt close to $5,500, the Majestic with 'Pilgrimage' about the same. Both spots have double feature programs but in each instance second feature is an indie and not much help.

Grosses last week varied somewhat from anticipated biz, but in most cases the difference wasn't important. Katherine Hepburn failed to give RKO Albee expected $7,000 with 'Morning Glory,' sliding to $5,800.

Estimates for This Week

Fay's (1,900; 15-40)—'Jimmy Dolan' (FN) and vaude with Evelyn Brent. Swell opening bill, but at that $6,500 isn't so bad, considering. House has been idle three months because Ed Fay, chain operator here, couldn't get suitable product. Just now change in the theatrical scheme of things help it along; last winter there were four stands downtown playing vaude. They've held it between Loew's and Fay's. The Met is dark and RKO Albee is playing straight pictures.

Loew's (3,200; 15-40)—'Broadway to Hollywood' (MG) and vaude with Mickey Walker. Opening not so forte, bill drawing varied reactions, yet even without a pick-up house seems set for at least $9,000, average, but oke at that. Last week 'Secret of the Clock' (MG) in the same neighborhood.

Majestic (2,200; 15-40)—'Pilgrimage' (Fox), and 'Her Resale Value' (Mayfair). First feature getting the comment; $5,500 looks oke with the house. Last week 'She Had to Say Yes' (FN), and 'Corruption' (Pizor) rather meek at $4,000.

Paramount (Independent)—'Song of Songs' (Par), and 'Skyward' (Mono). Nice bill, but Marlene Dietrich's attracting them here this week; anticipated gross of $5,500 seems assured. Last week 'Big Executive' (Par), and 'Laughing at Life' (Levine) stuck close to $4,800, so-so.

RKO Albee (2,500; 15-40)—'One Man's Journey' (RKO), and 'Her Splendid Folly.' Barrymore the only thing on this bill to keep things going; opposish plenty tough and with the holiday exodus against it, too, gross most likely will not tilt more than $4,500, so-so. Last week 'Morning Glory' (RKO), and 'Easy Millions' (Freuler). Hepburn had them coming strong for a while, but slid later in the week and cut gross down to $5,800, but oke just the same.

RKO Victory (1,600; 10-25)—'The Intruder' (Allied) and 'Blind Adventure.' Started Thursday and closed Saturday (2), split week; biz up a peg around $1,100 for the three days. 'Son of the Border' and 'Dangerous Crossroads' (Col) started Sunday (3) through Wednesday; looks like $1,200 sure, oke.

LIONEL ATWILL
(Recent Pictures)
"WAX MUSEUM" (Warner Bros.), "MURDERS IN THE ZOO" (Paramount), "THE SPHINX," (Monogram), "MYSTERY OF THE BLUE ROOM" (Universal), "SONG OF SONGS" (Paramount).

KC REACTS WELL TO EXTRA BALLY

Kansas City, Sept. 4.

With Labor Day added to the week-end holiday the first runs are set for a good week's business. All are offering late and heavily advertised releases and the fans can take their choice of both stories and stars.

The Mainstreet inaugurated its greater show season with a change back to a stage show policy, presenting four acts of vaudeville, headed by Arthur Tracy (Street Singer) and was rewarded by a strong opening.

Loew's Midland has 'Broadway to Hollywood' and the customers were really lined up for it Saturday. Picture given great publicity and an extra strong boost by the radio broadcast Thursday evening, handled for this territory by WREN.

The Newman is featuring 'This Day and Age' and like its opposition went in for a lot of extra publicity and tieups. 'Pilgrimage' is at the Fox Uptown, and has been given the benefit of an extra week's advance publicity.

It's a nice fight between the four first runs for the business and it's expected that all will benefit.

Last week held steadily throughout with but little strength shown any one place. The national convention of the Young Democratic clubs of America brought a number of delegates and visitors and they helped business a little, not much.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20)—'Jimmy Dolan' (WB), 'Silver Cord' (RKO), split. Should get near $2,500, good. Last week 'What Price Decency' (Equit) and 'Mind Reader' (FN) $2,000, fair.

Mainstreet (RKO) (3,000; 25-35-50)—'No Marriage Ties' (RKO) and stage show. Opened nicely and is expected to hold for $14,000, good. Last week 'Headline Hunters' (RKO) and 'India Speaks' (RKO), $8,000.

Midland (Loew) (4,000; 25)—'Broadway to Hollywood' (MG). Heavy newspaper campaign and radio announcements, in addition to the NBC broadcast, let the folks know what it was all about. Got away to a great start and looks like a total of $16,000, big. Last week 'Midnight Mary' (MG) was no sensation after the big business the house has been doing but turned in $11,000, fair.

Newman (Par) (1,800; 25-35-40)—'This Day and Age' (Par). With hundreds of the youngsters home from vacations and ready for school, it is expected this spectacle of youth will keep them coming. Gobs of printer's ink used for exploitation and great things expected, estimated $11,000, big. Last week 'Mary Stevens' (WB) drooped slightly after a good opening but gave the house an okay, $8,000.

Uptown (Fox) (2,040; 25-40)—'Pilgrimage' (Fox). Newspapers collected some extra coin from this picture as the publicity was started a week in advance, and the space extra large. Opened big and is expected to do a big $6,000. Last week 'Tarzan the Fearless' (Prin), $3,800, fairish.

'Red Knight' Sold—Set

Floyd Gibbons' 'Red Knight of Germany,' the story of Richtofen, the German ace, has been bought by RKO.

Currently in London, Raymond Massey is readying a play version also based on the career of the flying Hun.

'Moon' at Combo Stanley, Philly, Looks Best, $19,000, in Quiet Wk.

HOLIDAY PROVES HELP, SPURTING ALL SEATTLE

Seattle, Sept. 4.

Labor Day and fallish weather help this week, with attractions back to normal following stage attractions last week at Fifth Ave. and Roxy. At former house Al Pearce and his gang went great guns; no stopping them for estimated $14,000 takings during five-day engagement. The gang playing Bremerton, Everett and five days at Tacoma in mop-up tour of the northwest, with repeat in sight for Spokane.

Paramount theatre swung back to Par operation for a couple days, with Bill Danziger up from L. A. to be set in as manager for a month or two. Then deal got warm again with Evergreen Theatres, and so Evergreen again in saddle there. The main gravy in the deal is use of Paramount pictures.

The two Hamrick houses opened big, with new season advertising campaign a help. Labor Day is also helping all the houses. Roxy using duals for a few weeks, with Don Smith band out, going to Club Atwood. Smith and boys had long run here. Future policy indef, with stage fare possible.

Biz at Roxy last week helped around 50% by the Angelus Temple torch singer, Dave Hutton. Aside from curiosity of seeing the frontpager, his voice liked. Nothing sensational given out in his dialog, in spite of advertising stating he would 'expose all.' He said almost nothing, and that in good-natured vein.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40)—'Stranger's Return' (MG). Looks good for $4,000, okay at the reduced 25-40 scale as against 35-50c. Last week, 'Man of the Forest' (Par) with Al Pearce and radio gang on stage the star magnet for rousing big $14,000 for five days.

Roxy (J-vH) (2,300; 25-35)—'Man Who Dared' (Fox), 'Don't Be in Love' (U) dual.' Slow again, $4,000. Last week, 'Secret of Blue Room' (U) and Dave Hutton in person on stage accounted for $6,100, better but not good.

Paramount (Evergreen) (3,106; 25-40)—'Song of Songs' (Par). Peppy bally helping Dietrich getting the big play. $7,000, corking. Last week, 'F. P. 1.' (Fox) slow at $3,200.

Music Box (Hamrick) (900; 25-35)—'Moonlight and Pretzels' (U). Some nifty exploitation and timeliness theme helped for anticipated good $4,200. Last week, 'Bed of Roses' (RKO) paid nicely for $4,000.

Blue Mouse (Hamrick) (950; 25-35)—'The Masquerader' (UA). Big play for Colman, opened big, this one looks good for holdover; $4,500. Last week 'Captured' (WB) slow $3,100 for nine days.

Liberty (J-vH) (1,900; 10-25)—'Rustlers Roundup' (U), 'Shriek in the Night' (Mas), dual. Indicates a big $4,500. Last week, 'False Faces' (Mono), 'Return of Casey Jones' (Mono) dual, good, $4,600.

Coliseum (Evergreen) (1,800; 15-25)—'Adorable' (Fox), 'Made on Broadway' (MGM), dual. Expects to reach $4,700, oke. Last week, 'Hell Below' (MG) and 'Warrior's Husband' (Fox), went for dandy $4,400.

DIETRICH IS SOCKO IN MONTREAL, $11,000

Montreal, Sept. 4.

Week-end grosses extended over to Tuesday owing to national Labor Day holiday will be a big boost to picture houses here currently, and should start off the fall season in something like old-time figures. Seasonable cool weather seems to have set in for good and all houses augur better results last week.

Palace has the show of the week, 'Song of Songs,' Dietrich, and sure-fire in this town. For the first time in many weeks there is confident expectation of a five figure gross at around $11,000. Capitol is holding its general enhanced reputation since the last month with 'Moonlight and Pretzels' and 'Big Executive,' and should touch around $9,500. 'Three-Cornered Moon' and 'Disgraced,' at Loew's, are good enough, with the start of fall conditions and end of vacation time, to bring in $9,000. Princess repeats 'Masquerader' and 'Study in Scarlet,' and after an excellent $8,000 last week should gross at least $7,000 currently.

Imperial French picture is 'Le Fils Improvise' and has chances for $2,400. Cinema de Paris runs third week of 'Les Gars de la Marine,' which is holding up well and may maintain a gross of $1,600. Nabes beginning to perk up.

Estimates for This Week

His Majesty's (Ind) (1,600; 25-50) 'Fighting White Slave Traffic' (Fed Film). This sort goes pretty well here. May get up to $5,000 gross.

Palace (FP) (2,700; 60) 'Song of Songs' (Par). Liable to start off fall season with a wow $11,000. Last week, 'Waltz Time in Vienna' (Brit), just fair at $8,000.

Capitol (FP) (2,700; 50) 'Moonlight and Pretzels' (U) and 'Big Executive' (Par). A good combo that ought to gross up to $9,500. Last week house topped town easily at $9,000 with 'Lily Turner' (WB) and 'Private Detective 62' (WB).

Loew's (FP) (3,200; 50) 'Three-Cornered Moon' (Par) and 'Disgraced' (Par). Should gross $9,000. Last week, 'Secret of Blue Room' (U) and 'Black Beauty' (Mono), $8,000.

Princess (CT) (1,900; 50) 'Masquerader' (UA) and 'Study in Scarlet' (Educ). (2nd wk.). Did first-rate biz last week at $8,000 and may get another $7,000 currently.

Imperial (France-Film) (1,600; 50) 'Le Fils Improvise' (French). Looks good for $2,400. Last week, 'Rivaux de la Piste' (French), $2,000.

Cinema de Paris (France-Film) (600; 50) 'Les Gars de la Marine' (French). Third week. Last week, $1,750.

Philadelphia, Sept. 4.

Chances are against this week holding up to last week's figures, although there are a couple of likely looking offerings. A couple of holdovers will also serve to keep the total gross figures down, although both should do average.

Stanley, which got off to a fine start with its return to a stage show policy, looks for another strong week, but not equal to last week's $22,000. Hal LeRoy heads the stage show, which also includes the Ritz Brothers, Gomez and Winona, and Sylvia Froos. 'Three-Cornered Moon' is the picture. With any kind of holiday breaks combination should be good for $19,000.

'Tugboat Annie,' which was the real surprise of last week's attractions with $18,000—four grand better than predicted—should get a satisfying $13,000 in second six days, and 'Paddy,' which shoved the Fox mark up to $21,000, figures for $15,000 on holdover.

The Earle has a bill without big names and 'Big Executive' on the screen, no more than $13,000 indicated. The Stanton isn't likely to beat $6,500 with 'What Price Innocence'; 'Be Mine Tonight,' shown not long ago at the Aldine, should get a pleasing $4,000 at the Karlton. The Arcadia found a bloomer in 'Midnight Mary,' which went out after a couple of days, with 'Another Language' going in. Latter will probably make an eight or nine-day run of it.

The Aldine, relighted Saturday with 'The Masquerader,' will be a UA house with grind policy. Colman picture expected to be pushed for two weeks' stay if possible.

Outside of Fox, Boyd and Stanley, last week's trade was moderate. Each of these three houses was at least six grand over recent weekly average. The Earle had $14,500 for the second week of its eight-act vaude program policy, which wasn't quite what had been hoped, but okay. Arcadia had a strong $2,600 for 'College Humor,' and the Karlton a sound $3,700 for 'Bed of Roses.' Only the Stanton was an out-and-out bust, 'Midnight Club' only $6,000 there.

Estimates for This Week

Arcadia (600; 25-40-50)—'Another Language' (MG). Shoved in when 'Midnight Mary' (MG) turned out to be complete bust and folded after three days. 'Language' will probably make a try for nine days to put house back on paying scheduled. 'College Humor' (Par) last week had excellent $2,500.

Boyd (2,400; 40-55) — 'Tugboat Annie' (MG). Held in for second week, being first film to accomplish that feat at this house all summer. Should get sound $13,000 after last week's remarkable $18,000.

Earle (2,000; 40-65)—'Big Executive' (Par) and vaude. No striking names and no more than $13,000 indicated. Last week 'Don't Bet on Love' (U) and vaude, $14,500 for second week of new 8-act vaudeville policy, good.

Fox (3,000; 35-55-75)—'Paddy' (Fox) and stage show. Held in and should hit $15,000 after last week's splendid $21,000.

Karlton (1,000; 30-40-50) — 'Be Mine Tonight' (U). Second run, should get $4,000 because of build-up here by critics. Last week 'Bed of Roses' (RKO) satisfactory $3,700.

Stanley (3,700; 40-55-75)—'Three Cornered Moon' (Par) and stage show. No reason why $19,000 shouldn't be approached. Last week 'Double Harness' (RKO) and first of new stage shows got a fine $22,000.

Stanton (1,700; 30-40-55)—'What Price Innocence' (Col). Looks weak, $6,500. Last week, 'Midnight Club' (Par) $6,000, dismal.

SHOW BIZ CAN TURN COPPER

'Glory' Shoving Palace to New High at $38,000; 'One Sunday' Dips Ace Chicago to $60,000

Chicago, Sept. 4.

Starting with the biggest opening in the history of the house, playing to more people and more money for a first day since its been built, the Palace is headed for a new top. Strong combination of picture and vaude attractions has everything else in town playing second fiddle, the Palace's strong line-up even being felt by the giant Chicago, which will currently slide down more than $10,000 from its high marks of the previous two weeks.

Palace former top of $34,000 will go over the side by about $4,000 easily, and by a possible $6,000. It's figured from the early pace that the register must count up to $38,000, and there's plenty of chance that it will hit $40,000, a jammed figure at the present lowered tariff. House has hopped its daily performances from four to five.

Chicago slides currently, 'One Sunday Afternoon' counting for little at the box office, and the stage's Burns and Allen not figuring powerful enough to hold up the drag of the flicker. It's a drop-off of some importance, with the house deciding to cut its show this week from seven daily to six. And the slide in the amount of the final arithmetic will be in like proportion, from $74,400 to close to $60,000. In other days $60,000 would have had B.&K. officials dancing up and down the streets, but these days are not normal days, and anything under 70 grand is a cause for wrinkled foreheads.

'Tugboat Annie' stays as the only holdover in the loop, and will stick to a hearty pace, having touched $36,500 on the first week, and apparently set to hold to $24,000 for the current session. Other spots are switching flickers, 'Masquerader' going out of the United Artists on Wed. (6) to give way to 'Paddy.'

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) 'One Sunday Afternoon' (Par) and stage show. Burns and Allen on the rostrum not going to help much against the down-drag of the picture. After having been hitting in the high 70's, the house currently will dive into the low $60,000's. Last week 'Goodbye, Again' (WB) and Amos 'n' Andy on the stage tore the house wide open on a seven-show daily grind that pushed the register into new high ground at $74,400.

McVicker's (B&K) (2,284; 25-35) 'This Day and Age' (Par). Not strong in itself, but picture houses can't help doing business in the Chicago of today. With the Labor Day week-end piling mobs into all theatres, this one is going to carry along in the tide to clip off an excellent $10,000. Last week 'Moonlight and Pretzels' (U), did okay by itself for its holdover in the loop after having come over from the RKO Palace to take $7,600.

Oriental (B&K) (3,200; 30-40-65) 'Tugboat Annie' (MG) (2nd week). Meat and drink for the small-towners who are faithful to the 'Min and Bill' team. For current session will bolster itself at $24,000. Last week was high in the money for the opening at session at topping $36,500.

Palace (RKO) (2,583; 40-65-83) 'Morning Glory' (RKO) and vaude. Sophie Tucker on the stage helping. Picture appears to be the sock draw of the loop at the current stanza. Heading house to a new terrific high of five or six grand. Easily figured to bite off a new top at $38.000, and if Labor Day holds up as expected, likely to go to $40,000. Last week 'No Marriage Ties' (RKO) held the house on the profit side with no trouble at $00,000.

State-Lake (Joncs) (2,700; 20-40) 'Rebel' (U) and vaude. Tilt in tariff will push the take up easily, since the Fair crowds are not going to worry about that extra nickel. Which means that the clicker should read $19,000 this week. Last week 'It's Great to be Alive' (Fox), remained in the steady money groove established by this theatre at $17,800.

United Artists (B&K-UA) (1,700; 35-55) 'Masquerader' (UA) (3d week). Profitable stay for this Colman piece. On final week will dig in for $9,000 anyhow, plenty okay. Last week was hearty enough to call for the holdover when it clipped off good $15,300. 'Paddy, Next Best Thing' (Fox), arrives as the new subject on Wed. (6).

'Day and Age' 8G, 'Mate' 4G, B'ham Otherwise Blah

Birmingham, Sept. 4.

'Day and Age' and 'Her First Mate' okay for the week. Former will get the gravy.

Jefferson, beginning this week, goes into the first run class with vaudeville. Pictures from indies. George Steele, former manager of the Ritz, becomes manager and p. a.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40)—'Day and Age' (Par). A nice hunk of $8,000. Last week 'Moonlight and Pretzels' (U), $6,500.

Ritz (Wilby) (1,600; 25)—'Her First Mate' (U). These two goofs good for $4,000. Last week 'Stranger's Return' (MG), $3,200.

Jefferson (Indie) (2,000; 15-25)—'Jazz Cinderella' and stage show. Started this week, $1,500, blah.

Strand (Wilby) (800; 25)—'No Marriage Ties' (RKO). Quick Mr. Banker, the smelling salts, $800. Last week 'Midnight Club' (Par), and get another bottle, $900.

Empire (BTAC) (1,100; 25)—'Hold Me Tight' (Fox). Dunn and Eilers together again a help. A good line up, $1,200. Last week 'Lily Turner' (FN), and 'Hold Me Tight,' $900.

PORT. CASHING IN ON ITS WEATHER BREAKS

Portland, Ore., Sept. 4.

Break in the weather to cooler nights plus stronger bookings sent all grosses up. Parker's United Artists launched into a strong third week of 'Tugboat Annie' with steam up and all hawsers pulling. Second week of this pic doubled the average house gross and first week set an attendance record for all time. Lower admish scale than in former days stopped the UA from beating its own record gross.

Parker's Broadway also going strong this week with 'Song of Songs' hitting a fast pace. Last week at that house 'Lily Turner' did nicely.

This burg likes its flesh shows, with very little salad and vegetables. Colored road musical 'Change Your Luck' mopped up at the Playhouse first week and holds for possibly two more, changing programs. Musical show is stacking them in and doing four-a-day to big b.o. returns on its current second week.

'Voltaire' at the Music Box getting strong attention and registered very well on its opening. Lifted that house from a dull spot last week with 'Mayor of Hell.'

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Song of Songs' (Par). Hit a break to cooler weather and looks like a smash hit for possible big $7,000. Last week 'Lily Turner' (FN) better than expected and nicely at $4,000 for six days.

United Artists (Parker) (1,000; 25-40)—'Tugboat Annie' (MG). In its third week and will hold for four. Third going strong for $4,500; second easily double average biz for this house at $6,900; first week a house attendance record at $12,700.

Music Box (Hamrick) (1,500; 25-40)—'Voltaire' (WB). Getting splendid attention and may hold. If so, second week will be strong in this town. First going great at $6,500. Last week 'Mayor of Hell' (WB) failed to register very well and $3,600, only fair.

Oriental (Hamrick) (2,500; 25-35) —'No Marriage Ties' (Radio). Slightly better than previous weeks and looks good enough around $3,000. Last week 'Jimmy Dolan' (WB) hit a fair average at $2,600.

Liberty (Evergreen) (2,000; 25)—'Her Bodyguard' (Par) with vaude. Biz improving up to possibly okay $4,500; much better. Last week 'Whoopee' (UA) revival with vaude did fairly with $3,900.

Playhouse (Hamrick) (1,400; 25-40)—Colored road musical 'Change Your Luck' holding a second week to great biz. Pic is 'Narrow Corner' (WB) and should go $6,000 okay. First week of this road unit with 'Cocktail Hour' (Col) scored a big $9,200.

CODE OPENS DOOR FOR 'POLICEMEN'

Film Boards May Be Reorganized—Arbitration Boards May Be Named by Disputants

DEPENDS ON WASH.

Every worker in show business can be a policeman under codism. This goes for legit, vaudeville, radio and outdoors, as well as films.

All a complainant has to do, if he does not choose to follow the routine set up by industry, is to tell the story to the U. S. district attorney's office in his locality and the government will handle the case the same as any violation of an age-old statute. This same privilege also applies to other industries with a copper invitation extended likewise.

The picture business is already recommending its workers, as well as principals, to follow the routine prescribed in what may in the next month be its own active formula. Although this is tentative and will not become official until authorized by Washington, the fact that differences among the various departments over zoning, contract arbitration, etc., are so few, gives rise to the belief of representatives, roundly shared, that machinery to govern itself is in the business' own hands.

The picture apparatus, while as involved as government processes, themselves, is similar in many respects to the system which prevailed until five years ago when Judge Thacher's decree tabled uniformity. There are several important additions, and in the entire set-up there is no prohibition against carrying

(Continued on page 46)

'Laughing at Life,' Indie Pic, Plus Vode Strong in Denv., $4,500

Denver, Sept. 4.

Downtown theatres benefited heavily from Labor Day parade. With rush for tickets several houses filled rapidly. Both amusement parks packed all day.

Denham running close to double regular grosses. Reisman's Alabanian's on stage, ropes up at this popular priced house every day since stage shows went in and house is filled repeatedly.

As long as crowds keep coming, Lou Hellborn intends keeping shows. Starts producing own shows next week. Paramount and Aladdin both above average with Orph just average, but Denver a grand below.

The Tabor, with stage and film below average at $3,100.

Estimates For This Week

Aladdin (Huffman) (1,500; 25-40) —'Captured' (WB). Viola K. Lec at the organ. Off at $3,800. Last week 'Moonlight and Pretzels' (U) on its second week did a mighty nice $3,500, after clicking with $5,500 for the first week.

Denham (Heilborn) 1,500; 15-20)—'Laughing at Life' (Masc) and stage show. Strong trade, $4,500. Last week 'The Wrecker' (Col) backed by strong stage show, fine $3,000.

Denver (Huffman) (2,500; 25-35-50)—'Goodby Again' (FN). Edna Dodd at the organ. Better at $5,000. Last week 'Heroes for Sale' (FN) closed with a poor $4,300.

Orpheum (Huffman) (2,600; 25-30-40) — 'Professional Sweetheart' (RKO). Fred Schmitt and orchestra. Bullish biz, $6,000. Last week 'Pilgrimage' (Fox) closed with $4,800, disappointing.

Paramount (Huffman) (2,000; 25-40)—'Midnight Club' (Par). West Masters at the organ. Okay, $4,000. Last week 'Storm at Daybreak' (MG), booked for four days, did so well it was held a week and turned in a fine $4,500.

Holiday, Rain Benefit B'way, 'Journey' a Surprise 95G's Click, Colman, Big 32G, Cap 50G, Par 35G

The first Monday holiday since Lincoln's Birthday (Feb. 12) is here and with the rain the theatres are adding on 15% or more above what normally might be expected at the box office. While this holiday, like many others, provided a three-day exodus and hordes went out of town, it is erroneous to believe that this reduces chances. Weather break also strongly in favor of the cinemas this week.

Theatre men's experience during the past year along Broadway is that the outgo of thousands over weekend holidays is more than made up somehow at the theatres. In addition to the people drawn to New York from other cities, also on three-day picnics, New Yorkers who stay at home apparently patronize more theatres.

Regaining its momentum and seeming to hold it, Broadway theatres again are doing a good business. Although the holiday would have been a preferred playdate, there are no big sock attractions current, however, and the good grosses will have to be thankful largely to the holiday and fine b. o. weather it brought with rain both Sunday (3) and yesterday (Monday).

Of the new attractions Saturday's (2) opener at the Rivoli, 'The Masquerader,' looks the stoutest in ratio to house averages. The Colman picture, first in a long time held back by Goldwyn from last season's output, started out to get a fine $32,500 on its first week. Should get three and perhaps four weeks.

The Paramount is also doing nicely with 'One Sunday Afternoon' and, on the stage, Hal Kemp and Jack Knight. With Labor Day to help, the chances here are fair for over $35,000, although it won't hold. Picture is day-and-dating with the Par, Brooklyn. Play from which adapted is still current in legit.

Music Hall, after two sock weeks, has a weaker picture currently in 'One Man's Journey' (Lionel Barrymore). With a big out-of-town trade and weather as breaks, it will grub out around $95,000, as compared to $88,000 last week on 'Paddy' and mighty $101,000 previous week on 'Morning Glory'.

Last mentioned is providing an above-average draft at the Palace on takeover of house for indie operation by Sydney S. Cohen. Hepburn's latest should get the Pal between $15,000 and $16,000, nice. Vaude, booked by RKO, remained at the Pal on a last-minute decision not to go straight pix.

Another grosser against which no complaints can be lodged, among new attractions of the week, is 'Goodbye Again' at the Strand. Sophisticated comedy with Warren William and Joan Biondell will get $20,000 or over, just a little shy of meriting a holdover. 'Missing Persons Bureau' comes in Thursday (7). Warners are breaking with ads tomorrow (Wednesday) offering $10,000 for return of Justice Crater, lost about three years.

The Capitol finally received the 'March of Time' remake under the title of 'Broadway to Hollywood.' Gave a special preview Thursday night (31), inviting all critics in hope of reviews next morning, as house did once before, burning up the Radio City crowd. Reshot musical is doing better than expected and at chance for $50,000 will have house in good shape.

Among the second-weekers, both 'Voltaire' at the Hollywood and 'Moonlight and Pretzels,' at Rialto, are continuing strongly. Arliss picture at $1.10 top on a continuous run, is figured for a comforting $18,000 on holdover and 'Moonlight' for around $16,500; both remain, Rialto figuring on four weeks for 'Pretzels.'

Astor forges ahead dominantly as a roadshow attraction, doing capacity, ticket agencies handling seats. On its first week, with some standing room sold, the box office statement was $22,000. Nearby at the Gaiety 'Power and the Glory' is in its third week and staying for a while yet before 'Berkeley Square' comes in. Got $8,200 on its second week, pretty good, considering opposition from 'Dinner.'

Old Roxy playing a Summerville-Pitts comedy, 'Her First Mate,' looks to get $28,000, fine. Mayfair, which held 'Police Call' a full second week, ending last night (Monday) and getting $6,000, mild, brings in another indie today (Tuesday), 'I Have Lived.' Loew's State has 'Golddiggers' and should hit a fancy $25,000.

While all figures here reported are gross, including tax, the net from which the theatres compute profit or loss runs anywhere from 5-10% less.

Estimates for This Week

Astor (1,012; 83-$1.10-$1.65-$2.20) —'Dinner at Eight' (MG) (2nd week). A powerful box office attraction, with specs taking to the tickets, and capacity the order of the draw. Got $22,000 on the first week, including some standing room.

Capitol (5,400; 35-72-83-$1.10-$1.65)—'Broadway to Hollywood' (MG) and stage show. Musical opened only fairishly but is building nicely and ought to come close to $50,000. Last week. 'Turn Back the Clock' (MG) fell down to under $35,000.

Gaiety (808; 55-$1.10-$1.65) — 'Power and Glory' (Fox) (3rd week). Holding up well and looks for at least a couple weeks more. Pulled down $8,200 on its second week.

Hollywood (1,553; 25-35-55-75-85-$1.10)—'Voltaire' (WB) (2nd week). George Arliss' last for WB is turning out a strong attraction; looks in the neighborhood of $18,000 this week after getting off to a swank start at $28,700.

Mayfair (2,200; 35-55-65)—'Police Call' (Hollywood). Ended its second week last night (Monday) at $6,000, weak, after a first week of $8,000. Today (Tuesday) ushers in 'I Have Lived' (Frueler).

Palace (1,400; 25-40-55-75) — 'Morning Glory' (RKO) and vaude. Hepburn draft will mean between $15,000 and $16,000, fine. Last week 'Mayor of Hell', $12,000. Sydney S. Cohen now operating the house under $2,000 week rental to RKO. Latter's vaude stays in, and not ousted as originally intended.

Paramount (3,664; 35-55-75)—'One Sunday Afternoon' (Par) and stage show. Rural comedy doing big, with house facing chance to bettering good $36,000. Won't hold. Last week 'This Day and Age' (Par) fell under expectations, $27,500.

Radio City Music Hall (5,945; 35-55-75)—'One Man's Journey' (RKO) and stage show. Around $95,000, a surprise for picture. Out of towners big aid here. 'Lady for a Day' (Col), planned for roadshowing, comes in Thursday (7). Last week 'Paddy' (Fox) brought a big and welcome $83,000.

Rialto (2,000; 40-55-65)—'Moonlight and Pretzels' (U) (2nd week). Musical caught on nicely and ought to get in the neighborhood of $16,500 on its second seven days. It got a big $22,000 the first week.

Rivoli (2,200; 40-55-75-85)—'Masquerader' (UA). Colman starrer came in Saturday (2) and started out invincibly for a big $32,500 first week. Final three days of 'Bitter Sweet' (UA) on second week's holdover, $7,000.

RKO Roxy (3,525; 25-40)—'Morning Glory' (RKO), four days, and 'Don't Bet on Love' (U), three days. On strength of 'Glory,' house should get away better than average or about $18,000. Last week 'Pilgrimage' (Fox) and 'Midnight Club' (Par), $12,000.

Roxy (6,200; 25-35-55)—'Her First Mate' (U) and stage show. Comedy with holiday should attract nice $28,000. Last week 'Flying Devils' (RKO) surprised by getting $21,600.

State (2,900; 35-55-75)—'Golddiggers' (WB) and vaude. Warner musical, playing six Loew houses this week in Greater New York, is duck soup for this theatre and ought to bring big $25,000 or more. Last week 'Another Language' (MG) and vaude annexed $20,000, surprisingly nice.

Strand (2,900; 35-55-75)—'Goodbye Again' (WB). Pretty close to holdover figure in garnering $20,000. 'Captured' (WB) on its second week, $11,700, mild.

Fox to Romance Jory

Hollywood, Sept. 4.

Dudley Nichols and Lamar Trotti are pounding out a romantic script for Victor Jory, to be produced by Sol Wurtzel for Fox.

Yarn has a New Orleans background

Squawks at B.O.'s Over Upped Scales

New Ohio 10% Tax Levy Forces Upward Revisions—'Masquerader' Strong $16,500

Cincinnati, Sept. 4.

Labor Day's added biz is enabling downtown cinemas as a whole to match trade of last week, which was highlighted by a dandy upturn. The weekend rain helped further, discouraging any holiday exodus.

Ohio's penalty on theatregoers, calling for a 10% tax, in addition to the Federal levy, on all admissions of 11c or more, compelled exhibitors to boost scales Sept. 1, when the state tax became effective. New revenue measure ushered in with public squawking at all ticket cages.

'The Masquerader' is the loudest b. o. clicker currently.

Capitol, fourth RKO ace house, reopens Friday (8) with all-film. Initial feature, 'Morning Glory,' to be given Hollywood opening, beginning at 8:30 p. m., with $1 charge for main floor and 75c for balcony. Regular scale to be 35-44. On the same day RKO will convert Family into a second-run house with thrice-weekly changes.

Ohio theatre tax has caused admish alterations locally, as follows: Albee, Palace and Lyric, from 30-40 to 35-44; Keith's from 25-40 to 30-44; Grand from 15-30 to 20c. till 1 p. m.; 20-30 till 5 p. m. and 25-35 thereafter. Family from 15-25 to 20 till 1 p. m., then 20-30, with a dime charges for juves at all times. These prices obtain permanently, including week ends and holidays.

Estimates for This Week

Albee (RKO) (3,300; 35-44)—'The Masquerader' (UA). Film's first Ohio showing plugged by extra advertising and exploitation via commercial contacts. Colman pulling for a sweet $16,500. Last week 'Paddy' (Fox) built up to $17,500, great.

Palace (RKO) (2,400; 35-44)—'Her First Mate' (U) and vaude, Notre Dame Glee Club headlining. Pitts-Summerville magneting of comedy fans the main b. o. ring. Five-act bill is tame and a big letdown from last week's start with stage fare. Over $14,000 in sight. Oke. Last week on 'No Marriage Ties' (RKO) and Bernice Claire the rostrum topper, $12,500.

Lyric (RKO) (1,394; 25-44)—'Three-Cornered Moon' (Par). Trading comedy and Colbert-Arlen-Boland names drawing $6,000, fair. Last week 'Pilgrimage' (Fox) $5,200, weak.

Keith's (Libson) (1,500; 30-44)—'Goodbye Again' (FN). Prestige of farce's stage success, plus Blondell, Tobin and William, bringing $6,000, okay. Last week 'Gold Diggers' (WB) brought back after five weeks, $4,200, mild.

Grand (RKO) (1,025; 20-25-30-35—'India Speaks' (RKO). Fast getaway warranted holdover for full week, $3,500, good. Last week 'Storm at Daybreak' (MG) and 'Secret of Blue Room' (U), $2,700, nice.

Family (RKO) (1,000; 20-30)—'Last Trail' (Fox) and 'Easy Millions' (Standard). Split week, $2,300, fine. Last week 'Man of the Forest' (Par) and 'Riot Squad' (Mayfair), split, $2,500.

AL PEARCE RADIO GANG UPS TACOMA TO $8,500

Tacoma, Sept. 4.

This week the big biz shifts to the Music Box, where Al Pearce and his gang, from radio, are on stage for five days. Drawing from as far as Olympia and Aberdeen, and right on top of big exploitation, billing and biz at Fifth Ave. in Seattle. Biz looks nothing short of remarkable and shows popularity of this gang with the personable Pearce as m.c.

Last week 'Tugboat Annie' out after 10 days, as print could not be obtained. Was hitting the ball. Inability to hold print was echo of the Hollywood strike. This week back to normal, with Labor day helping some; weather also.

Estimates for This Week

Music Box (Hamrick) (1,400; 25)—'College Humor' (Par) and 'No Marriage Ties' (RKO) with Al Pearce and gang on stage. Great gate, $8,500. Last week 'Double Harness' (RKO) and 'Bed of Roses' (RKO) fair, $2,800.

Roxy (J-vH) (1,300; 15-25)—'Storm at Daybreak' (MG). 'Stranger's Return' (MG), split with latter in for five days, opening Labor Day. Expects to total a fair $3,000. Last week 'Tugboat Annie' (MG) in three days got $2,300. With $10,500 first seven days, the 10-day run grossed $12,800, tremendous. 'Ann Carver's Profession' (Col), 'The Sphinx' (Mono) dual, used four days to finish the week, got okay $1,700. Week's total, $4,000.

Blue Mouse (Hamrick) (650; 10-20)—'Hello Sister' (Fox), 'Gambling Ship' (Par) split. Looks slow at $800. Last week 'She Had to Say Yes' (FN), 'I Love That Man' (Par) split, so-so, $850.

It's Only Fair in Lincoln With Current Fair Week

Lincoln, Neb., Sept. 4.

Showmen evidently figure this week that there'll be so many in town to the State Fair that they won't need a good show to get 'em in. The billing looks mighty light except in a couple of spots, and it may be that the farm lads and lasses won't be so anxious.

The Fair, although helping some with the shows, in the past couple of years has been a bigger pull away from pics than toward them.

The Orpheum opening Monday (4) with vaudfilm is the first house to go flesh for the coming season while it is not at all improbable that the Stuart will have a peopled stage before long, according to reports surrounding the LTC offices here. Orph is not setting in its own band, but will probably call for unit and revue type stuff carrying its own horn tooters.

Estimates for This Week

Liberty (Indie TC) (1,400; 10)—'Vanity Fair' (Indie) and 'Fighting Parson' (Allied) split. Usual fare-to usual good figure $950. Last week 'Devil Plays' (Chest) and 'Fiddlin' Buckaroo' (Mono) had nice play for $900.

Lincoln (LTC) (1,600; 10-15-25)—'Three Cornered Moon' (Par) and Jennie Gerhardt' (Par). Split fairishly, $1,600. Last week Stranger's Return' (MG) was sweet music at this spot, very neat $3,000.

Orpheum (Indie TC) (1,300; 10-15-25)—'When Strangers Marry' (Col) and Jo Ann's Sun Tan Revue. Marking the first vaude stand at this house in years, is looked to boost off to a nice start at pop prices. Gross will probably hit $2,000, fair enough.

State (Indie TC)' (500; 10-15-25)—'Below the Sea' (Col). Probably good $1,000. Last week 'Ann Carver's Profession' (Col) pretty slim $750.

Stuart (LTC) (1,900; 10-25-35-55-60)—'One Sunday Afternoon' (MG). Doesn't appear exciting in the way of gross. So-so $2,500. Last week 'This Day and Age' (Par) was a pretty fair pull with $2,900.

Harmsworth Races Too Tuff Opposish To Detroit's Cinemas

Detroit, Sept. 4.

Six new openings with all struggling for what business the holiday week and has to offer. Plenty of afternoon competition with the Harmsworth Races being held 30 miles out of town. It's hurting a lot.

Some houses hope for a return this week after last week's mild dip all around.

This week with 'Beauty For Sale' and 'Captured' leading the parade, other attractions offered are 'Big Executive' at the State, 'One Man's Journey' and George Jessel and vaude bill at the Downtown, 'Pilgrimage' at the Fox with stage show, and 'Tarzan' at the Fisher.

Last week 'Tugboat Annie' in its fourth week was the only attraction that continued with the upbeat. Others played to bank holiday business, the State being the worst sufferer. With the double attraction of Milton Berle and big stage show and 'Morning Glory,' Downtown was fortunate to get $14,000. The Michigan with 'Turn Back the Clock' was under expectations at $13,200, as was the United Artists playing the 'Masquerader' with a total of only $5,100.

The State with 'This Day and Age' was particularly unhappy with a very mild $4,600. The Fisher was okay with a nice $7,700. The Fox with a raise in prices offset the less people with more money for a fair $13,000.

Estimates for This Week

ichigan (P-P) (4,045; 15-25-35-40-55)—'Beauty for Sale' (Par) and stage show. Should get $14,000, fair. Last week 'Turn Back the Clock' (MG) and stage show, $13,200.

Downtown (RKO) (2,665; 15-25-35-40-55)—'One Man's Journey' (RKO) and vaude show with George Jessel in person. Looks to $11,000. Last week 'Morning Glory' (RKO) and Milton Berle and vaude show, $14,000.

Fox (Indie) (5,100; 15-25-35-40-55)—'Pilgrimage' (Fox) and stage show. Poorer still this week, $12,000. Last week 'F. P. 1' (Fox) and stage show, mild $13,000.

United Artists (PP) (2,018; 15-25-35-40-55) — 'Captured' (WB). Bettering its position this week, $10,000. Last week 'The Masquerader' (UA), in its second week, mild $5,100.

State (PP) (3,448; 15-25-35-40-55)—'Big Executive' (WB). About $6,000, mild, expected. Last week 'This Day and Age' (Par) fell to $4,600.

Fisher (PP) (2,750; 15-25-35-40)—'Tarzan' (Prin). Indications point to $7,000, good. Last week 'Tug Boat Annie' (MG), $7,700, very big in fourth week.

MAE CLARKE

Whose motion picture engagements followed her appearance as a night club entertainer, dramatic actress and musical comedy headliner. Philadelphia claims her birthplace, Atlantic City her childhood and New York the birthplace of her theatrical career. Her pictures include releases from Fox, Warner, Columbia, RKO. Now under a term contract with M-G-M.

Muni Opera Stars Plus Pix Hilight Battle of St. L.

St. Louis, Sept. 4.

They're calling it the battle of Grand Boulevard, this terrific box office combat between the St. Louis and Fox theatres. Swinging into action after eight months of idleness, former house laid down opening barrage Thursday by presenting about half of stars who took part in recent Muny opera season in an elaborate stage show. Neighboring Fox, a couple of blocks away, countered next day with the other half of Muny stars in a stage presentation equally elaborate.

Theatrical circles in toto and practically the whole city as well are standing by as interested observers. What makes it more interesting is that rival forces are being commanded by two former associates and friends, Harry Koplar and Harry Greenman, manager of the St. Louis and Fox, respectively. Fifteen years ago Greenman was a neighborhood manager for Koplar.

Battle is still raging with unabated fury, but the advantage is conceded to the Fox, which has Gaynor and Baxter on screen. Both are fighting under a tremendous overhead. Looks like a neat profit for Fox at around $25,000.

As the result of attendant excitement and publicity, combatants are getting most of the patronage. Other houses doing fairly well, though, which means that business is still up.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Three Cornered Moon' (Par) and stage show. Good at $15,000. Last week 'Mary Stevens, M.D.' (WB) and Cab Calloway on stage a sensational $26,000, the Hi-de-hi kid counting heavily.

Fox (Fox) (6,000; 25-35-55)—'Paddy' (Fox) and Muny Opera stars on stage. Heading for a big $25,000. Last week 'Tarzan the Fearless' (Prin) and Arthur Tracy on stage, $14,000, good.

Grand Central (Skouras) (2,000; 25-35-50)—'Song of Songs' (Par). Moved over after week at Missouri, $4,000, oke. Last week 'Headline Shooters" (RKO) and 'Before Dawn' (RKO), $3,800, fair.

Loew's State (Loew's) (3,000; 25-35-55)—'Broadway to Hollywood' (MG). Good trade, $12,000. Last week 'Turn Back the Clock' (MG), $10,000, fair.

Missouri (Skouras) (3,500; 25-35-50)—'One Sunday Afternoon' (Par). Good, $8,000. Last week 'Song of Songs' (Par) went big for $12,000.

St. Louis (Ind) (4,000; 35-50-65)—'Her Bodyguard' (Par) and Muny Opera stars on stage. Strong gate in opposish to the Ambassador, $18,000.

'MORNING GLORY' LOOKS STRONG FOR 11G, NEW'K

Newark, Sept. 4.

A steady rain Sunday cut into the mats, but if it eases up it will hold off the holiday opposition and work nicely for the theatres.

It looks as though Proctor's might cop this week with over $11,000 for 'Morning Glory.' It opened better than the second week of 'Tugboat Annie' at Loew's, which swept to a tremendous $23,000 on the opener. Nothing else going anywhere, with the Branford using a single, 'Captured,' slipping badly from its double features of the week before.

The Empire, with burleycue, opens next week, billing an illuminated runway.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Captured' (WB). Surprising drop from last week. Maybe they want only double bills, about $8,000. Last week 'Moonlight and Pretzels' (U) and 'Private Detective 62' (WB) fine at $12,500.

Capitol (WB) (1,200; 15-25-35-50)—'Stranger Returns' (MG) and 'Midnight Club' (Par). Should come more into its own this week, with over $4,500. Last week 'Heroes for Sale' (WB) and 'Mama Loves Papa' (Par) okay but not strong at $4,100.

Loew's State (2,780; 15-75)—'Tugboat Annie' (MG) (2d week) and vode. Will be good for second week but hardly over $11,000. Last week terrific figure of $23,000.

Newark (Adams-Par) (2,248; 15-75)—'This Day and Age' (Par) and vode. Although vode removed from nearby Proctor's, this house seems to get no advantage. Doesn't look over $7,000. Last week 'Big Executive' (Par) weak at $6,200.

Proctor's (RKO) (2,300; 15-25-30-40-55)—'Morning Glory' (RKO). Hepburn's pull is grand. Even with lowered vaude taking them to a fine $11,000 or more. Last week 'Pilgrimage' (Fox) okay with nearly $8,000.

Terminal (Skouras) (1,900; 15-50)—'Man Who Dared' (Fox) and 'Private Secretary' (Mono). Even with the serial of 'Tarzan' appears no go and maybe $3,300. Last week 'Tarzan the Fearless' (Prin) okay with $4,400.

Downey at Reopened Boston, Plus 'Brief Moment,' a Wow 19G

Boston, Sept. 4.

Last week films had the draw all alone, but now it's change about, for re-opening of the RKO Boston in gala fashion begins anew the old race among rival downtown spots to outdo one another in stage doings.

Loew's Orpheum is beginning exploitation on the Mills Bros., Met is to highlight Herb Williams, both due in Friday, while Scollay today opens up its barrage by presenting a Negro show, with more exploitation than this house has used in months.

RKO Boston's packing 'em in this week is largely credited to Mort Downey.

Unscheduled week-end rain and cooler weather helping theatre biz generally.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-50)—'One Man's Journey' (RKO). Without flesh aid, but doing very finely, due to the Lionel Barrymore pull. Swell ballyhoo. Should hit $16,000, oke. Last week 'Morning Glory' (RKO) rose to $18,500, amazingly good, demonstrating the Hepburn magnetism.

Boston (RKO) (30-40-50)—'Brief Moment' (Col) and vaude. Film planed from Hollywood for world premiere to mark reopening of house after being closed since last winter. Morton Downey topping classy stage bill, a kayo, flesh angle that has kept the house jammed. Downey set up house's previous high mark. Should be $19,000, perhaps better.

Orpheum (Loew) (3,000; 30-40-50)—'Masquerader' (UA) and vaude. Colman draw and stage program out for $15,000, superb. Last week 'Tugboat Annie' (MG) spot struck a gusher, $17,500.

State (Loew) (3,000; 30-40-50)—'Broadway to Hollywood' (MG) and one stage turn; special vaude Sunday, with band. Okay for $13,000. Last week, 'Turn Back Clock' (MG) and one act, satisfactory for $11,500.

Met (Mullen-Pinanski) (4,330; 30-40-65)—'This Day and Age' (Par) and stage show featuring 'Junior Stars' who appear in the film. Draw fair, prospect of $20,000. Holiday undoubtedly helps for bill is not up to Met's recent standard. Last week, 'Song of Songs' (Par) and good stage show reached $24,500, plenty velvet.

Scollay (Mullen-Pinanski) (2,800; 25-35-45-55)—'Voltaire' (WB) and vast draw in rippin' good all-Negro show on stage, beautifully exploited by Ellisston Vinson. Film not type that patrons want, but

HOT COMPETISH IN FRISCO, BIZ BRISK

San Francisco, Sept. 4.

Competition is mighty stiff with Dressler-Beery in 'Tugboat Annie' at the Paramount; Colman in 'Masquerader' at the United Artists; Hepburn in 'Morning Glory' and Donald Novis on stage at the Golden Gate; Ted FioRito's band on stage at the Warfield, with 'Three-Cornered Moon' screening, and Arliss in 'Voltaire' reopening the Embassy.

Dressler and Beery are getting the plugging of their lives at the Paramount, which opens at 9 a. m. daily, and Saturday night two midnight shows, giving the house eight turnovers that day and seven during balance of the week. What that pair won't do to the Par's box office is nobody's business.

'Masquerader' served to begin the new blood injected into the United Artists' veins as the season's product starts. Colman well liked, smartly exploited, and ambling along at a fast pace, destined to stay two, maybe three, weeks.

Hepburn is building up amazingly in Frisco, her current 'Morning Glory' being the best to date. Golden Gate will hit a neat figure with that film and Donald Novis on stage. House got a bum break Friday (1) when tonsilitis laid Novis low.

At the Warfield 'Three-Cornered Moon' hasn't a decisively big screen name to draw, relying largely upon the local popularity of Ted FioRito's band. Will do okay.

Arliss in 'Voltaire' got the Embassy off to a good start after F-WC took the darkened house and reopened it. Picture a good one to purge the Embassy of its previous burlesque, etc., and not yet decided whether house will remain first run or go into seconds, latter policy most probable.

St. Francis right up among the profit brackets with 'Turn Back the Clock' stage show, 'Big Executive,' Lee Tracy, Otto Kruger and Ricardo Cortez meaning something at local b. o.'s.

Fox playing 'Sensation Hunters' and 'Important Witness,' and little better than average.

Had the Orpheum opened Sept. 2 as planned, it would have given the rialto one of its busiest weeks in years. However, may start last of this week, next at the latest, with first run nix and stage shows headed by Rube Wolf, local fav, with a possibility of a 40c top, lowest in town, for stage shows.

Estimates for This Week

Embassy (FWC) (1,500; 30-40-55)—'Voltaire' (WB). House opening after long darkness and Arliss a good one to start. Drawing class trade, $5,000 worth of it.

Fox (Leo) (5,000; 15-25)—'Sensation Hunters' (Mono) and 'Important Witness' (Tower). Former getting the plugs, and biz somewhat over average with $8,000. Last week n.s.g. with 'Night of Terror' (Col) and 'Doubled and Redoubled' slipping to poor $6,500.

Golden Gate (RKO) (2,844; 30-40-65)—'Morning Glory' (RKO) and vaude headed by Donald Novis. Hepburn growing in popularity, and Novis liked, too; headed for neat $16,000. Last week over average with $15,000 on 'Moonlight and Pretzels' (U) and Blue Monday Jamboree, of radio, on stage.

Paramount (FWC) (3,700; 30-40-55)—'Tugboat Annie' (MG). Dressler and Beery pointed toward the sky and $30,000 not at all unlikely. Seven shows daily, eight on Saturday, representing terrific turnover. Last week, second of 'Song of Songs' (Par) was from hunger at $8,500.

St. Francis (FWC) (1,500; 25-40)—'Turn Back Clock' (MG) and 'Big Exec' (Par). Good names in these double-billers, and coming out way over the top with $7,500. 'Mary Stevens' (WB) and 'Man Who Dared' (Fox) got $7,000 last week.

United Artists (1,400; 25-35-50)—'Masquerader' (UA). Colman pic doing well at $15,000 to start off new season's product. Last week's repeat of Cantor in 'Kid From Spai' (UA) got $4,500 on six days.

Warfield (FWC) (2,700; 35-55-65)—'Three Cornered Moon' (Par) and stage show. Ted FioRito's band counted upon for considerable as pic lacks strong draw names, mebbe $17,000. It was a great $22,000 last week on 'Paddy' (Fox), when every Irishman in Frisco jammed the house.

flesh is, so figures are booming and should reach $12,000, tremendous. Last week, 'Midnight Club' (Par) and vaude, nice for $8,500.

Paramount (Mullen-Pinanski) (1,800; 35-45-55)—'Big Executive' (WB) and 'Laughing at Life.' Big exploitation shoves biz upward, with outlook for $8,000, thick gravy therein. Last week, 'Three Cornered Moon' (Par) and "I Have Lived' had a narrow margin in their joint $6,500.

Hollywood

(Continued from page 6)

Henry Guttman may produce 'Red Soviet Commissar' at a local stage house. Dickering with Philip Merivale and Roy D'Arcy for leads.

Tearle's Long Wait

Conway Tearle has been engaged by Metro for 'Forever Faithful,' his first major studio break since the advent of talkers.

Deal is pending for Paul Trebitsch to produce 'Romance Collect' at the stage Music box. Piece had a break-in at the Spotlight little theatre.

One educational short, an Arvid Gillstrom two-reeler and a Monogram feature set for production at Metropolitan getting the studio out of a three-month slump.

Fred Niblo, Jr., and C. Gardiner Sullivan scripting Robert W. Chambers 'Operative 13' for Marion Davies at Metro.

Paramount testing Buck Jones for the lead in 'Lone Cowboy,' western special. Gary Cooper, Preston Foster and Ralph Bellamy nixed it.

Four pictures start Sept. 5 at Fox; 'Hoopla,' 'As Husbands Go,' 'There's Always Tomorrow,' and 'The Mad Game.' 'Frontier Marshall' begins Sept. 12, 'Puppets,' Sept. 15 and 'Jimmy and Sally,' Sept. 18.

Niles Welch comes back to pics in the top male spot in 'Wolf Dog,' Nat Levine serial.

Currently negotiating a release deal in N. Y., Mack Sennett returns Sept. 15, with studio expecting to go into comedy production immediately thereafter.

Ray Nazzaro will direct 11 single-reelers based on superstition. Jack Nelson producing for state rights.

Bennie Fields grabs his first pic spot in 'Broadway Through a Keyhole' for 20th Cent. Blossom Seeley featured in same film.

Matters pending in the Fox-West Coast bankruptcy proceedings postponed until Sept. 14.

Jerry Devine, last in pictures as a kid in 'Over the Hill,' returns to do a part in 'Mad Game' at Fox. Has been on the stage.

With the resignation of Maurice Hanline, Frederick Stephani becomes assistant to Walter MacEwen, Warner story ed.

Paramount theatre gets Blue Monday Jamboree, coast CBS radio hour from Frisco, week of Sept. 7.

Lowell Sherman has a document from Universal to act and direct with semi-annual options. First will be 'Man Who Reclaimed His Head.'

Genevieve Tobin opposite Edward G. Robinson in 'Dark Hazard,' dog racing pic at Warners.

One Week Only

Eugene Walter in and out of Paramount in one week. Adele Rogers Hyland replaces him on the scripting of Rupert Hughes' 'Miss Fans Baby.'

Academy decided in favor of Wells Root, writer, against Radio when scribe asked for four weeks' salary guaranteed on 'Stingaree' after studios had paid him for but one and one-half weeks. F. McGrew Willis was awarded $2,000 against same studio for his writing on 'Glory Commands.' Both agreements were verbal.

Elmer Harris and Harry Hervey at Universal each writing an untitled original.

Ralph Like and Willis Kent have split their producing partnership. Each will continue alone. Both angling for Phil Goldstone finance.

Mrs. Walter Winchell has cancelled her Honolulu trip with her daughter, Walda, after receiving threatening letters. She leaves for New York next week.

Bess Meredith turned down a Metro contract renewal when her physician ordered her to take a prolonged vacation.

Herman Wobber and Roger Ferri here last week on Fox's sales drive with S. R. Kent. Pair left for San Francisco before returning to N. Y.

Jo Swerling off Columbia lot for six-week vacation.

Universal has exercised the option to buy L. G. Blockman's 'Bombay Mail.'

Carle Laemmle, Sr., leaves for New York Sept. 7 to attend the NRA code meetings. Intends to sail for Europe late in Sept.

Mills Brothers go into Metro's 'Going Hollywood.'

Charles Ruggles, Mary Boland, William C. Fields, Alison Skipworth and Burns and Allen set for Par's 'Republicans and Sinners.' Leo McCarey directs.

William Berke will make 12 shorts for indie release and several features this season.

Metro is testing Countess Albani for the 'Merry Widow' opposite Chevalier.

Mary Astor's first on her new Warner one-year contract is 'Convention City.'

Laird Doyle and S. K. Lauren at Radio scripting 'My Gal Sal.'

Roy Miller may reopen the once two-a-day Carthay Circle as nabe deluxer.

Gene Buck has taken option on 'You're on Next,' comedy-drama by Charles Williams.

Ira Simmons from New York seeking location for an independent film distrib exchange.

$9,200 Phone Bill

Metro writers were told last month's telephone bill was $9,200 when they kicked at the lack of facilities.

Claudette Colbert should recover quickly enuf to keep lead in 'Four Frightened People.'

Colleen Moore-Radio two-pic deal still in the air.

H. M. Walker has turned in his original 'Women Must Talk' at Universal and will adapt the yarn if U okays.

Young Carr's Break

Tommy Carr, 18-year-old son of Mary Carr, gets his picture break as a writer at Educational. He's assigned to work on the 'Frolics of Youth' series.

Joe Krumgold, assistant to Par's Bayard Vieller, has resigned to go to New York and a possible spot in Par's foreign publicity department. He formerly handled foreign publicity at the studio.

Jobyna Howland is out of Metro's 'Meet the Baron' due to illness. Edna May Oliver replaces.

Disney Goes Thematic

Theme songs are going into Walt Disney's two shorts series, Silly Symphony and Mickey Mouse. Decision to put them in follows reception of theme song, 'Who's Afraid of the Big Bad Wolf', in a recent Silly Symphony.

Two specially-written numbers have gone into a current Mickey Mouse release, both composed by Frank Churchill, member of the Disney staff. They are 'Puppy Love' and 'Spring Is Here', with the Minnie Mouse character singing one of the songs from beginning to end.

Frisco License Cut

San Francisco, Sept. 4.

Frisco picture houses finally got a cut in their annual license fees when city allowed a one-third slash following a fight put up by the California Theatres Association and Thomas D. VanOsten, sec-mgr.

Top annual fee is $1,200, cut bringing it to $800, which still is about four times higher than other cities.

Code Near

(Continued from page 7)

until Federated Motion Picture Industry got wind of it and saw votes in the hands of a Haysite as a possible voice against dualism in a pinch. All the indie depots were immediately notified to place their votes only with Federated men.

Some of the exhib organizations which had planned to hold code eve conventions, with the idea of digesting the proposed formula and arriving at their own way of thinking, have thought better and put the meets over until after Washington. This means that there may be a flock of exhib conventions all over the country during October. They will probably be well attended, purpose being to define the permanent code and give owners a complete slant on their new rights and inabilities.

Majors and Duals

Majors are admittedly het up about the indie prod-distrib campaign for double featuring, details of which appear elsewhere in this VARIETY. They claim the industry could not get along on 325 features, refusing to concede that no duals would curtail production. Only if the business could turn out all sure-fire pictures could this be true, they contend, otherwise the same 600 with exhibitor selection, etc., should continue. But later in their argument they do let slip that few pictures will aim for higher quality and that exhibs with better product can afford to change less frequently. They also see rehabilitation of the short subject in dual restriction or elimination.

Will Hays is due east by the end of this week. He is scheduled to front in Washington only as head of the Motion Picture Producers and Distributors. Efforts are being made to get each leader to head his own company.

LOOKS LIKE A LUSTY WEEK AT PITT'S PIX

Pittsburgh, Sept. 4.

Looks like a healthy week all round, with every indication locally that things are on the mend. With product line-up quite encouraging and end of daylight saving just around the corner, both circuits and indies are wearing smiles these days for first time in months.

Best bet appears to be 'Morning Glory' at Stanley, where critical raves over Hepburn approach idolatry. On strength of picture's trade elsewhere, management looked for a considerably better opening, and a build-up is expected to be a neat $13,500. Big advertising splash, together with that national hook-up from the coast, helped 'Broadway to Hollywood' off to a creditable start and a $12,000 click indicated.

Pleasant surprise is 'The Nuisance' at Fulton, where the prospects are for a sizzling $5,000. Opening day best since 'Cavalcade,' which is something. Two-reel Tom Mooney short may be of some help, but it's doubtful. Funny thing is that Metro vetoed 'Nuisance' for its first-run site, Penn, handing it over to Mort Shea as a sluff-o. May be a tip-off on Lee Tracy's rapid climb to esteem in the community. Davis, with 'What Price Innocence' as a second-run after a phenomenal week at Warner, started mildly and looks like ordinary $2,200, while 'Goodbye Again' shapes up plenty mildish at Warner. Censors have butchered this one pretty badly, with slim hopes for anything better than a weak $4,000.

Estimates for This Week

Davis (WB) (1,700; 25-30-40)—'What Price Innocence' (Col). Slipped in here on second run as single feature after great week fortnight ago at Warner. Will have trouble clicking off $2,200, not so hot. Last week 'She Done Him Wrong' (Par), after playing every shooting gallery in town, was brought back here for a downtown return and rolled up an amazing $3,650 with 'Man of Forest' (Par).

Fulton (Shea-Hyde) (1,750; 15-25-40)—'The Nuisance' (MG). Gave house its best opening day since 'Cavalcade' and a lot of raised eyebrows in the Metro office, where it was decided to pass this one off as a sluff-o instead of handing it to the Penn. Looks like $5,000, great. Last week 'Girl in Room 419' (Par) also a pleasant surprise at $4,400.

Penn (Loew's-UA) (3,300; 25-35-50)—'Broadway to Hollywood' (MG). Exploitation splurge, together with air stunt from coast on eve of opening, helped get an opening for this one, and should manage to hold together fairly well for $12,000, all right if not out of the ordinary. Last week 'Song of Songs' (Par) had the femmes coming for biggest mats in some time and a nice six-day total of $15,000.

Stanley (WB) (3,600; 25-35-50)—'Morning Glory' (RKO). Hepburn a cinch after this one. Start a trifle disappointing, on strength of product's showing elsewhere, but expected to pick up and build to a neat $13,500. Last week 'Pilgrimage' (Fox) a bust at $7,000.

Warner (WB) (2,000; 25-35-50)—'Goodbye Again' (WB). No pull on marquee and censors have dug deeply, which can hardly be considered an asset. Will have a fight on its hands to get even $4,000, poor. Last week 'No Marriage Ties' (RKO) just as bad at $3,750, in fact worse.

J. WALTER RUBEN

Whose play, "The Great Illusion," written in collaboration with Bernard Schubert, is headed for Broadway in the fall.

Ruben's early training as a writer eventually led him into motion pictures. After penning a number of screen plays for Richard Dix he became his director. Among Ruben's successes are "THE PUBLIC DEFENDER," "PHANTOM OF CRESTWOOD," "NO OTHER WOMAN," "THE GREAT JASPER" and "NO MARRIAGE TIES." He has just completed "THE ACE OF ACES," starring Richard Dix.

State Fair Visitors No Help to Mpls., Short B.R.'s; Aimee Tuff Opposish

Minneapolis, Sept. 4.

This is State Fair week, but any advantage that may accrue to local showhouses from an influx of transients is likely to be more than offset by the lack of outstanding attractions plus the Aimee Semple McPherson competition. The evangelist is in the midst of an 11-night stand at the municipal auditorium and drawing from 5,000 to 10,000 people every afternoon and evening. Admission is free and the newspapers have been very generous with their front pages.

It's her first local visit and the crowds are made up largely of prospective theatre patrons induced by curiosity to see the woman who has been so much in the public prints. Less the deductions for expenses, the collections for the first 10 days are turned over to local charities. She keeps the audience donations on the 11th day for herself. Only $175 was collected from an audience of 5,000 the opening day, but the amounts have been growing substantially with each succeeding day, especially as the showwoman-evangelist shrewdly expands her display of pulpit fireworks gradually.

In recent years, anyway, State Fair hasn't meant so much for the loop showhouses. Too many of the visitors come by automobile and remain for a single day. The pictures on view are no great attraction for them as they can see them at their home town or in their vicinity sooner or later. This year the Chicago exposition dims the light of the Minnesota Fair, so that despite bigger and better attractions, a more extensive advertising and exploitation campaign and an admission reduction from 50c. to 25c., a smaller number of transients and attendance than a year ago are believed to be in prospect. The lower admission, moreover, is diverting some business away from the theatres.

The Orpheum, with the town's only stage show, seems to have a big edge on all of its opposition and, according to indications, will be the loop gross leader for the first time in a blue moon. Its four-act vaudeville bill, headlined by the Pat Rooneys and Lillian Miles, is the first flesh-and-blood entertainment this burg has had in some time. It provides something the transients don't and can't get at home.

Estimates for This Week

State (Publix) (2,200; 40)—'Tugboat Annie' (MG) (2d week). Third picture in past few months to hold over at this house; should reach big $10,000 after very fine $15,700 initial week.

Orpheum (Singer) (2,890; 55)—'Her First Mate' (U) and vaudeville, headlined by the Pat Rooneys and Lillian Miles. Stage show a magnet for visitors; first flesh in some time. Should reach big $10,000. Last week 'Morning Glory' (RKO), $7,500 for eight days, very big.

World (Steffes) (300; 50-75)—'Be Mine Tonight' (U) (21st-final week). Record run at end, about $1,500 in prospect.

Century (Publix) (1,600; 40)—'Another Language' (MG). Montgomery and Hayes mean something to box office; looks like very good $5,000. Last week 'Midnight Club' (Par), $2,800, light.

Uptown (Publix) (1,200; 35)—'College Humor' (Par). Should reach good $3,000. Last week 'When Ladies Meet' (MG), $2,800, okeh.

Lyric (Publix) (1,300; 25)—'Shanghai Madness' (Fox). Cast names of little account and picture just so-so; probably $3,000, fair. Last week 'Devil's in Love' (Fox), $2,000, light.

Grand (Publix) (1,100; 25)—'42d Street' (WB), and 'She Done Him Wrong' (Par), split, in return 'Request Week.' Maybe $1,500, fair. Last week 'Reunion in Vienna' (MG), second loop run, full week, $800, light.

Aster (Publix) (900; 25)—'Peg o' My Heart' (MG), 'Little Giant' (FN), and 'International House' (Par), loop third runs, split. Around $500 indicated, light. Last week 'Diplomaniacs' (RKO), and 'Hell Below' (MG), second and third loop runs, split, $600, light.

Chocolate King Opens Easton Deluxe House

Easton, Pa., Sept. 4.

The new Hershey Community theatre, with 2,000 seats, was opened Saturday (2), as part of the 30th anniversary of the founding of the town by the chocolate king.

The initial program included a stage presentation, music by a 20-piece orchestra, organlog and a feature picture.

Starting on Tuesday (5), policy will be twice nightly on six days, and three matinees during the week. In addition to pictures and stage presentations, legitimate attractions will be offered whenever available.

House is one of the finest and most completely equipped in this part of the state. The largest stage production can be put on the stage.

N.H. Par Books Dietrich Pic, So Vode Out Again

New Haven, Sept. 4.

Holiday exodus will crimp things, but ace attractions will make it up last half of week.

Paramount back to straight films after three stage shows, leaves town again without flesh. Stage reaction favorable, but being laid aside for present in favor of special film features. House is bringing back 'She Done Him Wrong' as a supporting attraction, banking on the increased Mae West b.o.

Nabes are returning to full time after summer curtailed schedules, and College (Fox-Poli) reopens Thursday (7) with double feature policy.

Estimates for This Week

Paramount (Publix) (2,348; 35-50) 'Song of Songs' (Par). Figuring Dietrich strong alone, stage shows ousted again; looks set for a nice $9,000. Last week 'Notorious But Nice' (Ches) and stage show, $7,500.

Palace (Fox-Poli) (3,040; 35-50) 'Broadway to Hollywood' (MG) and 'Shanghai Madness.' Heavy newspaper plugging on this will probably mean a nice $8,000. Last week 'Paddy' (Fox) and 'Wrecker' (Col), got close to $7,500.

Roger Sherman (WB) (2,200; 35-50) 'Captured' (WB). As a single feature, this one looks set for an oke $5,500. Last week 'Double Harness' (RKO) and 'Laughing at Life,' pleased at $6,000.

Kober Set for Year

Hollywood, Sept. 4.

Arthur Kober has a year's contract by Metro. He's now working on 'Meet the Baron,' being the ninth writer to go on the Jack Pearl story.

Wm. K. Wells, writer of radio material for Pearl, brought here by Metro for the script, has finished and goes east Thursday (7). He'll prepare some other gags for resumption of the Pearl broadcast.

British Losing Grip on Australian Market, Bad Pictures Alone to Blame

Sydney, Aug. 10.

British pictures are losing their grip of the Australian market. Some little time ago product from the gold country obtained such a hold of the local market that the American interests here became worried. Owing to the very inferior grade of pictures recently released in this country bearing the British trademark, the hold has gradually weakened.

British producers had the Australian field practically to themselves, but failed to maintain their advantage. This hold was strongly noticeable during the recent film war between G.T. and the Americans. Good British pictures will always pull big money here, but for Australia they must be up to the standard of American production. Australians desire British product, but such product must be fully up to expectations.

Where Angels Fear

Reported that a group comprising a money-lender, radio manager, tailor, and a company manager is seeking 30,000 pounds to float a company for the production of locally-made pictures. Stated that if successful, a British director will be brought across to handle the

(Continued on page 52)

India's De Luxer Ready

Bombay, Aug. 5.

The new Regal at Wellington Fountain, Bombay, owned by Globe Theatres, Ltd. (Framji Sidhwa and K. A. Kooka, managing directors), will not only be the largest cinema in India but the most up to date in appointments when it opens in September.

The Regal will have the largest seating capacity yet provided at any cinema in India, 1,250. The large operating room will carry three projectors and two sets of record relaying apparatus.

The possibility of future developments has not been overlooked. The screen and all apparatus have been made adaptable to the new extra wide film, if and when it comes to India, and the stage is capable of a full show. Globe Theatres, Ltd., own also the Globe theatre, Calcutta; Capitol, Bombay, and other progressive cinemas in Bangalore, Rangoon and elsewhere.

Thring, Indie, Acquires Fuller Melbourne Spot

Melbourne, Aug. 10.

F. T. Thring has added the Princess to his string, taking over that Melbourne house from Fuller's circuit.

The Fullers relinquished it as being too far uptown but okay for Thring's purpose of making it a legit or variety house. The Fullers still have four cinemas here.

Sound Film in Greece Awaits Trade Revival

Washington, Sept. 4.

Government report just received from Greece reveals a typical world situation, except that here there is no sign of an upturn.

Last January there were about 125 motion picture theatres throughout Greece, 75% of which were wired for sound. Since then the situation has not changed appreciably, except for the closing down of several theatres owing to poor business. Those still remaining unwired are all small provincial houses, ranging in seating capacity from 150 to 350. It is doubtful whether most of these theatres will ever be wired for sound, both because they are unsuitable for permanent sound installations and because they are usually operated by persons who cannot afford to purchase even the cheapest sound equipment.

About three quarters of the 95 theatres that are wired use cheap sound equipment, assembled locally from parts imported from abroad or built in Greece. The quality of this equipment is generally unsatisfactory, but its low price constitutes an attractive inducement for the owners of small theatres.

Undoubtedly, a replacement demand for better equipment will eventually develop, but not before business conditions become a little more encouraging.

Budapest Ousting Ufas, Other Imports Balance Shortage of Germans

Budapest, Aug. 24.

Kamara theatre, with largely Jewish patronage, used to use second run product after Ufa theatre, owned by the German Ufa company. They have ditched Ufa product and made arrangement with MGM's Budapest house, Radius theatre and also with Royal theatres for the joint importation of pictures.

Dearth of German product seems pretty well made up for. Distributors have procured such a promising stock of first-rate American, British, French, Czech and Austrian pictures that Germany will not be missed much.

The Royal circuit, group of six important first-runs, separate from Omnia and Corso, which will in future conduct their buying policy and advertising jointly. Royal has acquired the Orion theatre, which will reopen as the Casino. Istvan Geroe is managing the entire lot.

London Show World

London, Aug. 26.

Moss Empires is likely to get a fat bankroll from the newly formed London Transport company, which comprises the 'buses and underground.

The Leicester Square tube station is under reconstruction and the company wants to use part of the Hippodrome property. Understood Moss' has firm offer from the railway company of $190,000.

Incurable

Rita John, former actress, who inherited $300,000 and began to dabble in shows, has lost $150,000 in her first venture, musical, 'Jolly Roger.'

Show, which had a heavy cast, including George Robey, and ran for 14 weeks, and with the exception of one week, it lost consistently. Despite the heavy losses Miss John is not yet cured, and is now lining up a new show in the West End.

Song Plug Penalty

The first 'punishment' meted out for paid song plugging under the new arrangement between the B.B.C. and the music publishers of England, was the banning for six months of a singer.

The publishers report to VARIETY that the new arrangement is functioning satisfactorily. The programs, according to them, are practically the same as when they paid. They say they formerly paid to plug numbers that were sufficiently popular to demand their being rendered anyway and that the boosting of a poor one didn't help sales any. Which means they are getting the same recognition in broadcasting as they did before, without any financial outlay.

Pavilion

London Pavilion continues to give small time acts a break in the West End, with John Southern claiming he is doing better than when he was getting names. Current bill (week 22) is typically small-timey, with not a name to draw them in.

Only name attraction is Peter Godfrey, who comperes. Godfrey is a highbrow actor who created the now defunct Gate theatre, specializing in uncensored plays.

Leicester Sq.

Leicester Sq., week Aug. 21, has two acts direct from Palladium, and judging by their reception it's apparent this house has a regular clientele. Carr Brothers and Betty and Betty Jane Cooper and the Lathrop Brothers, the two acts under review, both score splendidly.

Aunt Jemima, in her second week, is doing even better than last. Of the locals, Dorothy Lawson, a 12-year-old singer, is the outstander. Claire Ruane and Alan Martin, with the femme carrying the burden of the comedy, could be funnier, if they got an act. The Five Magnets have a pleasing offering of song, dance and instrumental playing. Business not so forte.

Get Miller's Four

Gilbert Miller will by the fall have at least four shows running in the West End. There is little doubt 'Christopher Bean' is good for six

(Continued on page 80)

'Mirror,' 'Water Front' Are Doused in French

Hollywood, Sept. 4.

'Kiss Before the Mirror' (Universal) and 'I Cover the Water Front' (United Artists) have been dubbed with French dialog for release in the French market. Dubbing was done in Paris by Moe Sackin and Eugene De Rue, latter a former Metro assistant director in the foreign department.

Other pictures dubbed in French by Sackin and De Rue are 'A Night of the Garter' (UA), 'Peter Voss, Millionaire,' and 'Carnival.' Latter two are independents.

Sackin, former Hollywood agent, is due here this month for a visit.

Leicester Square Quits Vaude Profit For U. A. Pictures

London, Aug. 26.

Jack Buchanan invited the reporters to the Savoy yesterday (26) to announce he would convert his Leicester Square into a picture house, Sept. 27.

The policy of the house will be pre-releases for United Artists' pictures and one of its producing units here—British & Dominions. Murray Silverstone, managing director for United Artists here, interposed the statement this would be the first West End theatre for the showing of independent British productions, meaning independent British productions releasing through United Artists.

Asked if the Leicester Square's continuous vaudeville had proved profitable, Buchanan replied it had. Pressed as to why he was switching over, he was vague.

The Leicester Square was taken over by Harry Foster for Buchanan, Jan. 23. To date it has made a profit of $40,000, after $2,500 per week for rent and other charges. Although owning most of the ordinary shares, Buchanan had leased the house to Sir Walter Gibbons for five years, and with the Gibbons regime going overboard after two and a half years, the house reverted to Buchanan.

The first picture will be Buchanans production made by British & Dominions and based on the musical show he produced at the Hippodrome five years ago. Second will be 'Henry the Eighth,' London Films Corp. picture released by United Artists. The releasing arrangement understood to be on a 50/50 basis.

Meanwhile, Harry Foster, who has been convinced continuous variety pays in the West End, is looking for another house, and is casting glances at the Piccadilly and the Phoenix, both in the hands of receivers, who would probably welcome a proposition.

Fox Has Fritz Lang to Direct

Lilian Harvey Returning to Continent for Film Under Pommer's Supervision

Producer Defies Writer Guild on Its Authority

Hollywood, Sept. 4.

First case to be handled by the Screen Writers' Guild commission on conciliation and arbitration, that of Adele Buffington against M. H. Hoffman, producer, hit a snag when the producer refused to recognize the Guild's authority to act.

Hoffman declared he would ignore any findings of the arbitration committee until it could show that at least 50% of the producers recognize the scenarist organization.

It is expected that the Guild's board of directors will attempt to get Hoffman and Allied pictures declared 'unfair' at a membership meeting Sept. 6. If this is done no Guild member will be allowed to work for Hoffman in view of the members' membership contracts with the Guild.

Miss Buffington claims she was not fully paid for an original story.

LUNTS MAY DO LONDON PIECE BLUMEY CLAIMS

London, Aug. 26.

A. C. Blumenthal sailed on the 'Majestic,' Aug. 23, taking with him the American rights to 'Fresh Fields' and 'Eight Bells,' both currently in the West-End and both doing good business. Blumenthal is also one of the several Americans claiming the rights to 'Richard of Bordeaux.' Fact is, although there have been several offers from America, the rights have not yet been disposed of.

It is more than likely Lynne Fontanne and Alfred Lunt will acquire the American rights when they get over here shortly, to star themselves in the show on Broadway upon their return home.

Bermuda Sees Upturn

Hamilton, Bermuda, Sept. 1.

Expectations from tourist season on up-swing, as Frascati hotel reopens (28) after being dark almost 18 months.

No word about Hamilton hotel, closed almost a year now, but may open again this winter. George North resident mgr. Frascati.

DYNA BEUMER DIES

Brussels, Aug. 22.

Dyna Beumer, Belgian soprano, died at Rixensart, aged 76. Forty years ago she was the rage of the European concert platform and would have made her mark in opera but for the fact that she was lame. Mme. Beumer was the possessor of many Belgian and foreign decorations.

Lilian Harvey, Fox's new star import, goes back to Europe for a Fox picture there as soon as her next in Hollywood is finished. It'll put her back to work under Eric Pommer, her former Ufa boss, but in Paris instead of Berlin.

Picture will be made in French and English versions. Miss Harvey talks French. Idea is not to let the Europeans forget her, she being the current biggest b. o. attraction on the Continent.

Fox is going ahead rapidly on its Continental production thing, latest move being to engage Fritz Lang, one of the biggest German directors. He was bounced by Hitler. Fox has assigned him to meg the first Pommer production, 'Liliom,' from the Molnar play. It's a two-version affair in English and French and will get a big production with Pommer supervising Lang.

Immediately after it's finished Pommer will start his second picture, 'Crying Young Man.' It will star Henry Garat, Frenchman whom Fox used in Hollywood. Garat goes back to Hollywood when that's finished. The Harvey film will be the third.

Fred Bacos has begun work on his second straight French picture for Fox, 'Couchette Number Three,' with Charles Boyer, who was in Hollywood.

In Berlin Fox has started production of a German picture, 'Adventure of Love,' with Louis Graveure, concert and opera star. Idea is to make four pictures only in Germany, not any too expensive.

Mexico Has Production Boon for Xmas Trade

Mexico City, Sept. 1

Production is booming in Mexico's Hollywood which consists of half a dozen picture making enterprises all with headquarters here. Pioneer of the group, the National M. P. Production Co., has begun shooting 'El Heroe de Nacozari' ('The Hero of Nacozari'), railroad drama, with Roman Pereda, Spanish actor, who has played in several Hollywood made Spanish features. Is arranging to follow with another.

Hispanic-Mexican Cine Co., Mexico's newest, has started work on a talker version of this country's standard comedy, 'Chucho the Bum,' while Eco Films will begin work soon on 'Clemencia,' drama, and Aspa Films is arranging to undertake a feature production of 12 reels, all due for the Christmas trade.

WARNER BAXTER
Fox Film Corp.

Chaplin's Namesake

St. John, N. B., Sept. 4.

Charlie Chaplin is selling Charlie Chaplin films in St. John. The appointment has been made of Charles S. Chaplin, formerly of Toronto, as manager of the St. John exhange of the United Artists Film Corporation.

This exchange covers a wide territory embracing part of the Province of Quebec, and all of the provinces of New Brunswick, Prince Edward Island, Nova Scotia, and the island colonies of Newfoundland, Bermuda, Bahamas, Jamaica, Barbados, Demerara, Dominica, in the West Indies group.

Gerald M. Hoyt, who had been manager of the United Artists exchange at St. John, has been named sales manager and will spend most of his time on the road, with Chaplin remaining in the exchange. He has been in exchange work for several years in Toronto.

Paris Athena List

Paris, Aug. 26.

Mme. Regine Le Quere, directress of the Theatre d'Art Athena announces four new plays during the coming season.

'Casanova', by Louis Deslandres, will open the last week in September to be followed later on by 'Gaspard', authored by Suzanne Teissier in collaboration with Paul Sentenac; 'Le Mulet de Moktar', by Octave Charpentier and 'L'Apprenti-Menteur', by Jacques Charvey.

Soviet Will Try to Make Drive For Foreign Trade—Smirnov at Head

Moscow, Aug. 4.

Reorganization of the Soviet film business is going on apace. First important move has been to name Victor Smirnov as export director for all Soviet films.

Smirnov returned to Moscow only a few days ago, after a year's residence in New York, where he was president of Amkino. In his new post it's figured that he brings the home market a first hand knowledge of export conditions, especially in the U. S., most important of Russia's export countries.

Undecided yet who will take over the Amkino helm in New York. That job has been trundled about several times, Russia's idea is to move people in and out of New York, from Moscow, giving them that much wider experience and ground work. For the time being Esma Kuznetzova, a woman, is in charge in New York, though under supervision of Amtorg, general Russian sales agents in the U. S. Miss Kuznetzova joined Amkino some months ago as representative of Soyuzkino and Intorgkino, two of the Russ film producing units.

Cold B. O. Inspection

Russia's intention now is to build up films from several standpoints, hitting especially at the foreign markets. Foreign language versions will be made, with English especially watched. Several former Amkinoites who watched the picture making angle while in the U. S., will be put on turning out these versions. Smirnov will look at the films from a cold b. o. standpoint, refusing permits for shipments to the U. S. of pictures that he doesn't consider good enough to return in cash. Selling propaganda and usual Red stuff, as in the past, will become a secondary issue for the time being.

Some stars will be developed here, with the same thing in mind, and producers held in check more closely to keep them from making pictures that won't cash in.

PITTALUGA'S 70 TOPS CONTINENT

Rome, Aug. 25.

Pittaluga has announced a program of 70 pictures for the new season, the most ambitious program of any European filmer.

Italy's biggest company will produce only 20 of these pictures on its own, the others being dubbed by Pittaluga into Italian on distribution deals. Company has 44 imported pictures set for dubbing pronto, of which seven are American (RKO-Radio), 14 French and 12 Germans.

Company's general method of procedure is to get whatever product it can for distribution here, then attending to the dubbing or treatment on its own.

Osso's Scheme to Beat Gold Embargo Failure

Paris, Aug. 25.

Adolphe Osso has decided to give up his Budapest enterprise and has sold what there is left of his Hungarian producing company to a new Hungarian firm, City Film, headed by Alexander Rakosi.

Osso spread out into Hungary a couple of years ago to supplement his local producing company because of the money situation. He couldn't get any cash out of Hungary because of gold embargos there, so decided to go into production, taking out film instead of cash. Never worked well and he's now decided to give up trying.

Canada's Dean's 25th

London, Can., Sept. 4.

Completing 25 years as manager of the Grand theatre here, John R. Minhennick, known as the Dean of Theatre Managers in Canada, became manager of both Palace and Grand (F. P. houses) Saturday (2).

'BERKELEY' AT $1.50 GAIETY

Fox 'Weakness' Another Super to Play B'way Roadshow House

Fox will retain the Gaiety, New York, as a roadshow house through most or all of this season, under hopes.

Currently sheltering 'Power and the Glory,' Jesse L. Lasky production, Gaiety will have as its second tenant this fall another Lasky picture, 'Berkeley Square.'

'My Weakness,' musical produced for Fox by Buddy de Sylva, is on the list to follow that.

GERMAN LOSSES IN AUSTRIA U. S. GAIN

Vienna, Aug. 25.

German pictures are still fairly strong here, despite considerable agitation against them. Since German is the native language it's interesting to note that first six months of the year showed a decline in the number of films brought in from that country and an increase in American product.

Up to the end of June 103 talkers and three silent features were imported into Austria. Of this number 58 were German and 37 were from the United States. Other eleven pictures were distributed one or two each among all the other world film producers.

ABNORMAL COLD, OTHER ILLS, HURT ARGENTINA

Buenos Aires, Aug. 15.

Business has reached a new low here, past six months being terrible for all show biz. Several reasons for this, most important being the usual alibi—but true here—unseasonable weather. It's been exceptionally cold the past few months, colder than in many years.

Winter here, of course, but really cold weather is not normal. Homes, theatres or offices are not equipped to deal with real winter rigors.

Country has had several other external things to worry about, too. There was an influenza epidemic and a locust plague. All of which combined to make the month of August, for instance, mean about 20% at the box office as compared to previous years.

General conditions everywhere have combined to seriously effect the Glucksmanns, who have for many years headed the theatrical field in this country, having a finger in nearly all theatrical pies below the equator.

Story's around that the Glucksmanns would consider a sale at favorable terms of their strong theatre chain.

Company has disposed of the Cine Electric on Calle Lavalle, selling it to an indie group, but otherwise no outward signs of decentralization.

Reissued Lloyd Shorts

J. H. Hoffberg Co. has taken foreign distribution rights to the Harold Lloyd shorts, which are now being sounded in reissue form for release generally.

Embassy Pictures, doing the recording work and will distribute the pictures in the U. S.

Krisel Back to Orient

Alexander Krisel, United Artists rep in China, left New York Friday (31) for the Coast on his way back to his post.

He sails from San Francisco Sept. 10. He was in New York for six weeks, with Mrs. Krisel, on vacation.

Lion Returning to RKO

B. D. Lion has resigned from Universal and returns to Radio Pictures, where he'll work again for Bo Dowling.

Lion was with Dowling about two years ago when he went over to Universal's foreign department.

British Picture Bettering

WILLIAM WYLER
Universal City, Cal.

His directorial achievements include "THE STORM" (La Tour Mente), "HELL'S HEROES" (Heros de l'enfer), "TOM BROWN OF CULVER," "A HOUSE DIVIDED" (Orages) and "HER FIRST MATE."

Now directing "THE MAN WHO RECLAIMED HIS HEAD."

Under contract to Universal Pictures.

London, Aug. 25.

By this time even the British public, which took a long time making up its mind, has grown accustomed to British pictures. The industry, as at present shaped, has been in existence for about seven or eight years, and is at last entirely successful within itself.

It is still true, and obviously must remain so at least for many years, that England is still indebted to Hollywood for the bulk of its programs and still indebted for 19 out of every 20 of its big successes. But the effect of the British achievement on the American market in England cannot fail to have been considerable.

With the Gaumont British studio plan now mainly finished and the consequent increase of product from that unit and associated enterprises, it is safe to assume that 150 reputable pictures will be made here during the ensuing 12 months from all sources. This will include the American productions made locally for quota consumption by certain companies.

The figure does not include shoestringers who turn out the occasional picture, nor does it take into account the possible developments here by such American firms as Columbia, which has plans for British production.

Quite safe to say that at least 100 of these films will make money, some of them big money. Admitting the net income is not high, foreign markets are opening up to the British executives, who now regularly tag off so much outlay against returns from the European field.

Successful

Looking back on the year the biggest home successes have been almost entirely Gaumont British, British International, and British and Dominions. Other companies have scored with isolated pictures.

Gaumont's 'Rome Express,' which gate-crashed the States, was a natural this side, and its home gross has been estimated around $600,000. Films like 'Jack's the Boy,' 'Maid of the Mountain,' and the British and Dominions Ralph Lynn pictures, have scored to $500,000 time and again.

Tendencies in the studios have been interesting. British International, severely criticized locally for making second-feature films with a marked provincial appeal and little big-city draw, have switched their program to the opposite extreme, their aim now being to make fewer pictures but more expensive ones.

B. I. had at one time cut their production costs on small pictures to as low as $80,000 and even less. Now they are shooting up high figures, their importation of American names, Cummings, Daniels, Lyon, Ellers, Varconi, Stein, and such being a symptom of their new scheme.

$300,000 Cost

Gaumont have, since their new studios opened, been the highest budgeted studio of the combine units. 'Good Companions,' which they are letting out at 50-50 sharing items, is said to have exceeded $300,000 in the making, a very high figure for this side, and one which takes a gamble on the film being good.

Films have admittedly improved out of proportion. British producers still cling to a weakness for comedy, frequently localized comedy, arguing that laugh stuff is a safe bet with depression audiences. Most of the comedy hits on English programs are home made. Hollywood supplies the drama and spectacle but the local studios turn out the laffs.

Weakness of British films is mainly in the scenario side. Producers here pay too little for writing material. They don't seem to get the necessity of having a film made before it's started.

Very few local script writers command high figures. Those who do are mainly good, with W. P. Lipscomb possibly the best in the country.

Even the major companies show a tendency to get on with a picture without getting everything out of the script. If British producers could improve this department they would be doing themselves a heap of good.

Photography, too, is indifferent. Some of the local lens men have imagination and go their own way, employing quite imaginative methods. But the majority do not seem to have grasped the essentials of the hard white lighting which characterises the high class American feature. The British film may have artistry in its shadowing, but it lacks the brightness and sparkle of the American negative.

On the star side the studios still lag behind. They seem to pin their faith in comedy and stage names rather than find new personalities.

At the moment the industry is doing very nicely even though it hasn't discovered and made one single leading woman who means real money at the box-office.

Rockefeller's M.H. Changes Mind of Sir Benj. Fuller

Sir Ben Fuller, of Fuller's Theatres, Australia, is in New York on a propaganda mission for his chain and also for a self-educational purpose of absorbing American show methods. It's been eight years since Sir Fuller has been in the U. S. or in London, and he states that much has transpired despite his avowed desire not to go sight-seeing.

After a flash of the Radio City Music Hall, Sir Ben states that while the Rockefeller projects may be ahead of the times they've certainly outmoded the Broadway deluxers.

Sir Ben will await W. J. (Bill) Douglas, his general manager, who is due on the 'Mariposa' Sept. 10 in Los Angeles and will fly to New York. Both may continue to London or return pronto to Australia, as there are a number of ventures pending.

Sir Ben and John Fuller, his brother, operate some 70 theatres in Australia and New Zealand, independent of General Theatres.

Melbourne, the Australasian capital city, expects a boom year in 1934, commencing in October when the Centennial of Progress Exposition will make the Antipodes a world's subject for interest and observation for six months dating from that month. The annual Agricultural Show and other yearly hoop-de-doos are being adjourned to bunch into the October-March period, all of which is expected to react in favor of the theatres.

Duce's New Film Head

Rome, Aug. 25.

Marchese Paulucci di Gaiboli has been named head of Luce films, official picture company.

Marchese Pauiucci comes to the business with no previous film background, but considerable political prestige. He was in the French office previously and is an intimate friend of Il Duce, being one of the first Fascists.

Sharon Lynn Sailing

Hollywood, Sept. 4.

Sharon Lynn, who goes into 'Louder, Please' at the Belasco for two days, Sept. 25 and 26, expects to take a plane at midnight after her last performance in order to reach New York on the 27th to sail on the 'Ile de France.'

Barney Glazer and Miss Lynn (Mrs. Glazer) expect to spend six weeks in Europe.

PAR DON'T WANT THEATRES IN EUROPE

Walter B. Cokell, Paramount treasurer, sailed for London Friday (1) on the Paris to attend to some Paramount theatre deals in Europe. John W. Hicks, Jr., Par's foreign chief, and Eugene Zukor, his assistant, have been in London for two months laying the groundwork for some deals.

Par has 36 foreign theatres which it has been trying to get rid of, although the majority are money-makers. One or two more are about to be put up but Par now feels it would rather get rid of the foreign chain or get the worry of it off its mind.

Germany Solves Twin Feature Problems by Two-Hour Show Limit

Berlin, Aug. 25.

Government has finally figured out how to do away with the double feature headache. Been trying to legislate against double features for months, but the formula has just been decided.

Way it'll be done is this: Starting with Sept. 15 no theatre will be allowed to show a film program longer than 3,200 meters plus a newsreel, with running time for picture house shows limited to two hours and seven minutes. Also, no producer may legally make features shorter than 2,000 meters or shorts longer than 600 meters.

Law also states that where exhibitors have contracted for too many pictures, on the theory that they would play double features, they must get together with the distribs immediately and make amicable settlements. Where distribs and exhibs can't agree on what's fair the governmental Spio commission will arbitrate.

Several months ago the government semi-officially ordered exhibs to stop the twin bill practice, but got nowhere. Situation became especially bad with the growing shortage of pictures, but exhibs insisted they must show two pictures to get business.

Italian-German Picture Swapping Deal Signed

Berlin, Aug. 25.

Ufa has completed an inter-distribution deal with Consorzio Cinematografiec of Rome whereby the two companies will handle each other's pictures.

That's in line with several other recent Italo-German deals which tend to make German and Italian pictures pretty strong in each others' countries. Idea was thought up by the Nazi regime, as one way to strengthen the home film market and gain a bit of ground abroad at the same time, without having to give in on anti-Jew and anti-foreign ideas in local films.

After Latin America

N. A. Telchlin leaves next week for Colombia to canvass the territory and open offices for J. H. Hoffberg & Co.

Hoffberg Co., handling indie Spanish product, already has offices in Buenos Aires and Rio and intends opening up in Spain shortly.

NO ONE ELSE is delivering so many great 1933-34 pictures

WILL ROGERS *as* DOCTOR BULL

With MARIAN NIXON, Ralph Morgan, Andy Devine. Based on James Gould Cozzens' best seller, "THE LAST ADAM." Directed by John Ford.

● Will Rogers' best picture by a mile... the down-to-earth heart punch of "State Fair"... the humor of "A Connecticut Yankee." A cinch for a clean-up.

One new season smash afer another from FOX ...completed...on the screen ... in the money. "Pilgrimage" leads the parade. And now these four box-office hits. "Seeing is believing" say exhibitors... as they swamp FOX under an avalanche of contracts.

THE POWER AND THE GLORY

SPENCER TRACY — COLLEEN MOORE

RALPH MORGAN, HELEN VINSON

Directed by William K. Howard

Jesse L. Lasky *narratage* **Prod.**

● Terrific pace unabated as Lasky hit enters its *fourth* week at $2 Gaiety, N.Y. Watch it mop up at popular prices, too!

JANET GAYNOR WARNER BAXTER

"Daddy Long Legs" stars *in*

PADDY THE NEXT BEST THING

Walter Connolly — Harvey Stephens

Margaret Lindsay — Mary McCormic

Screen play by Edwin Burke. From Gertrude Page's novel. Directed by Harry Lachman.

● Hitting "State Fair" figures at Radio City Music Hall...Topping "Daddy Long Legs" in Cincinnati, San Francisco, Baltimore, everywhere.

LILIAN HARVEY • LEW AYRES

and a host of Hollywood's most beautiful girls *in*

MY WEAKNESS

with Charles Butterworth, Harry Langdon, Sid Silvers, Irene Bentley

Directed by David Butler

a B. G. DeSylva Production

● The money musical of the year...Star-spangled cast (just look)..,a host of beauties...knockout songs...loads of gags gorgeous spectacle. Produced by B. G. DeSylva . . . Broadway's musical hit ace.

MUSIC HALL, N. Y.

Giant showshop puts on a smaller show than usual, using its stage for but two numbers, but when it's all added up there are two and a half hour's entertainment, enough body to fill requirements. Each of the two stage presentations, separated by a 'Silly Symphony' short, has considerable rolled into a whole and while it may seem more is being delivered here when it's all split up, only the analytical will even think of that.

It may be a cheater, in a way, from the stage department for these seven days, but that license may be excused if for no other reason than that the powers which operate this Boyle's 30 Acres are varying the routine of the shows a little. The type of shows to which a theatre like the Hall adheres could become tiresome if holding too closely to any set formula.

Three different numbers are sent out under the head of 'Divertissement Institutional' this week. Theatre announces, in its connection, that 'we are presenting our institutional units in a group of divertissements.'

They are, first, the ballet corps; second, the choral ensemble and, thirdly, the Roxyettes. Revolving stage mechanism carries each group out as its turn to put in an appearance arrives. Thus, there are no entrances nor exits by way of the wings with lone exception of Jane Sproule, whose ballet number accompanies the singing.

Patricia Bowman is on first with the ballet group which is carried off on the moving floor circle as the opposite side begins to bring on the mixed chorus and a featuring duet. It's here that Miss Sproule comes on from the wings, departing by the same route.

Miss Bowman, just back from a vacation down on Long Island, works as though the rest she has had did her a world of good. Not that she previously had shown any ballet breakdown. Far from it. But the ballerina's new routine, by herself as the real shape the stage, is one of the most impressive she has done. It's called 'Air de Ballet' and calls for some ingenious choreographic figures.

In addition to this institutional color, Roxy shows off his pit orchestra, saying the number 'is arranged to show the virtuosity of the following first chair members of our orchestra,' with names listed. Leading musicians of the crew are permitted to take the spot for solo bits. The plan has lent the symphonic organization a degree of intimacy such a bunch of musical stalwarts seldom invite. And the boys get billing—that's something new, too. Erno Rapee has chosen 'Carnival de Venice' for the experiment, a piece that lends itself aptly to the miscellaneous solo instrumental bits coloring the overture.

The second stage complement, just ahead of the feature picture, is an impression from 'Alice in Wonderland,' which includes several characters from this fantasy. In the staging, this presentation number takes its place beside some of the best yet.

Contour curtain, operated by the intricate system of 13 little motors, comes into use handily and effectively, pulling up at downstage right to first reveal a trio singing an appropriate introductory and later at left to find Alice being escorted on the way to the wonderland she's to discover.

Up comes the mechanical curtain from the center, onto a stage filled with 'Alice in Wonderland' atmosphere and characters. There are sundry dance bits by animal and insect characters, all for the pleasure of little Alice. Upstage is a huge book, its cover pointing skyward. After the ballet corps, fronted by six girls doing tap routines on toes, have completed their assignment, the flyleaf of the 'Alice in Wonderland' book opens to reveal a castle. Through its practical entrance come the Roxyettes, garbed fancifully as guards, for a smart routine that begins to bring up the finale.

Everyone finally disappears to leave Alice alone on the stage, about to awaken from her dream. From out of the foots emerges a wall of steam, representing clouds that engulf her as the curtains bring the cleverly devised and stage number to its conclusion.

Feature this week, 'One Man's Journey' (RKO), with Lionel Barrymore topman. Some shorts filler, a 'Silly Symphony' in Technicolor, is 'Lullaby Land.' There are no trailers on the screen over here. Unlike others, house saves the screen strictly for entertainment, using the papers or other means to advertise its coming show. May be wrong, as some operators see it, but can't be so far from right when the trailer habit has reached the point in most theatres where they might as well hand out a book, with every other chapter missing, of the next picture. Or waste between five and 10 minutes with repetitious trailer material. No wonder shorts producer are hollering. Trailers are ruining their business. *Char.*

CAPITOL, N. Y.

The Cap evidences that the fall show season has begun. Yasha Bunchuk in impeccable formal tails and his augmented grand orchestra in formal tuxes are back for the overtures following six weeks of al fresco maestroing by Phil Spittalny and his bunch.

But apart from this manifestation it's the same ol' Capitol type of show. Ray Bolger is back on another lap of his Broadway stock engagement. Co-boldfaced with him in the ad material is Everett Marshall, who clicked in 'Scandals' and won another operetta assignment, the short-lived 'Melody' as a result, and who evidences that he's best grooved in a production.

Possessed of a robust baritone and an engaging front, Marshall handicapped himself unduly by a wrong selection of numbers. It was inevitable that he'd do a routine encore of 'That's Why Darkies Were Born' (which song brought him first to attention in 'Scandals'), hence it was a mistake to use a similar type song, 'Home to Harlem,' as his second number. 'Night and Day,' the opener, was the best suited to him. That 'Song of Long Ago,' the third ditty, let him off weakly. Furthermore, it's still a mistake, no matter how well intentioned it may be, for an m.c. to give any performer such a ne plus ultra introductory as did Bolger.

Cass, Mack and Owen with their hard-working, well-primed knockabout funstering fought their way to the outstanding applause hit of the bill. Sibyl Bowman's protean routine was unevenly divided in its effectiveness. Introed as the successor to Elsie Janis for mimicry, she doesn't handicap herself any when going in for lavish wigs and get-up. That carries the 'impression' thing a bit further than the accepted routine for that sort of presentation. The wigs helping the illusions no little, she was fairly effective with the histrionics.

Chester Hale Girls showed some interesting terps, including a nifty luminous paint idea in 'Learn to Croon,' which, after its a bit more smoothly routined, will be a clicker. The girls were still a little ragged on the final show of the opening day. Virginia and Mary Drane, violinists, are featured in the Bunchuk orchestral presentation.

'Broadway to Hollywood' (Metro) on the screen. The backstage theme was ballyhooed with an advance Thursday midnite premiere for the benefit of the show bunch. It gave the film an effective sendoff, particularly for the Square, since they were talking about it all day Friday, the normal opening day. The theme would appeal particularly to the Broadway bunch, which made it an exceptionally effective bid for good-will, and they got it, too.

No trailers this week, not even for next week's feature, due seemingly to 'Penthouse' being lobby-displayed as coming while the printed program heralds 'Beauty for Sale,' indicating a booking switch. Stage show seemingly also not sufficiently set for advance bally. That's something, as the Cap has been given to the most superlative of bombastic builder-uppers for its next week's attractions. In heralding 'Broadway to Hollywood' the house last week took a needless chance in raving that it was staking its good-will upon that picture. As it developed, seemingly the feature is there, although no panic. In view of the type of patron the Cap gets, the house should be above that thing. Only the newsreel with the screen feature. *Abel.*

PALLADIUM, LONDON

London, Aug. 22.

Through a falling out of an imported headliner, the Palladium found itself minus a big feature, and proceeded to make one. It took Christopher Stone, who reviews gramophone records for one of the big dailies and also broadcasts. His comments and the playing of records were not in itself of any great moment, but in a sort of in and out fashion he was blended in with Elsie Carlisle and Sam Browne, with Bert Read and Slim Wilson at the piano, who come from Ambrose's band at the Mayfair hotel. Then, to put a definite clinch on the turn, house requisitioned Vic Oliver, assisted by Margot Crangle, brought in from one of the out-of-town houses, and whose piano playing and kidding was a mop-up.

All told, bill had 13 acts. They gave a first rate variety show and much applause extended them to a point where a couple of the acrobatic turns had to be omitted, owing to lack of time. On Monday night, the second house, program was due to begin at 9 o'clock. The first audience were still in their seats at five after.

Among the newcomers was Mickey King, who makes a valiant effort to duplicate the turn which was so popular for years as done by the late Lilian Leitzel. Opening the second half, she was not happily placed.

Harris, Claire and Shannon was another turn to suffer from bad spotting. Following the permanent troupe of girls, they were practically the opening turn. They are an international trio of dancers—two girls and a man, and have a number of 'holds' new over here. The man does some neat stepping with the two women and all of them have solo turns.

Harris Twins and Loretta were nicely placed in the second half and gave every indication their importation a good investment. Two standard acts over here helped materially in contributing comedy—Kimberly and Page and Caryll and Munday. Both have new acts—or nearly so. Both can be relied upon to make good.

Business relatively poor, despite an excellent variety entertainment. Weather was in favor of the house, but undoubtedly suffered from the terrific opposition of the Radio Show at Olympia, which is attracting thousands of visitors daily. *Jolo.*

WARFIELD, FRISCO

San Francisco, Sept. 1.

Stage name this week is Ted FioRito's dance band from the Hotel St. Francis here, due to return there Sept. 12 after a six months' absence. Band does a pleasing 30 minutes, mostly of the tunes that have been done in the hotel dining room and over the air. Also a new one the band did in the RKO short just completed.

FioRito maestros while seated at the piano, garbed in a white suit, while 12 musicians and singers wear afternoon outfits. Particular attention is paid to sound, FioRito carrying his own technician, who sets up and controls the four mikes on stage—one for the singers, one on the piano for FioRito, and one on either side for strings and reeds. Only trouble with all those mikes is that the house line of 18 girls can't do much with their two routines except hop back and forth.

In addition to the dozen men in the band FioRito brings on Lief Erickson, a long, high one, who baritones several tunes to near showstopping returns. Muzzy Marcellino steps out of the band for numerous assignments to neatly warble several songs, work in a trio, and accompany as guitarist. Betty Grable, cute blonde, chants couple numbers, and Bill Carey does several hot tunes.

No other acts on the show, balance of the entertainment burden falling on Jan Rubini, who, from the pit and preceding the presentation, does a violin solo with effective orchestral and organ background.

Pic, 'Three Cornered Moon' (Par) with H-M news and a Terrytoon cartoon. Biz okay. *Bock.*

STATE, N. Y.

Excellent attendance for the second successive Friday night, but this time the picture, 'Gold Diggers' (Warners) is the draw. Stage show, although good playing entertainment throughout, has no outstanding name. Film runs longer than the average, partly countered by the acts cutting. Bill ran about an hour and a quarter, with total performance lasting a half hour longer than average.

Show has diversified band entertainment in the Barney Rapp outfit, two good comedy teams in the Bernie Wahl duo and Collins and Peterson, class dancing by Gambarelli, a good single in Jerome Mann and the well-known Alf W. Loyal canine turn.

Rapp, again at the New Yorker hotel, naturally enough includes a week at the State. His musicians are good workers and it's likeable though familiar stuff. At present there are five girls in the act. Three California Redheads have group of tap variations smartly routined. There is another girl hoofer with an acrobatic flair. Babe Miller with blues songs, also a colored stepper. Closing the show Rapp gave both a sporing performance and a flash.

Walter (Dare) Wahl and Emmett Oldfield drew the edge in laughs, on third. The comedy acrobatics give each man about an even break, with the front of the house not knowing which is which. Only in the billing is there a difference. Collins and Peterson were fifth, a spot in which they had no trouble in delivering. As always, 'Marty Collins' comet bit landed best. He said they should be held over and several mugs applauded.

Maria Gambarelli was the works with her toe numbers and on appearance. Bert Prival served well enough while she changed. Al Evans at the piano also announced the numbers, but his speech was not clear enough for a house of this size.

Jerome Mann was announced as presented by NBC. He scored roundly with impressions of stage and radio names. They liked his Bernie bit, but it was the Bernie style and material rather than the vocal imitation. He was much better doing Wynn and Jessel. Loyal's dogs opened and made it snappy.

House announced the new season (show opening Sept. 1). With 'Tugboat Annie' the feature next week, looks a cinch for the State to carry the pace. *Ibee.*

NEWSREELS

EMBASSY

With one ticket a buyer currently can cover the general news programs of both houses, they are almost that similar. Emb, however, has a marked quantity edge.

Emb augments the Roosevelt horseshow with views of the President addressing neighbors, and a third shows him reviewing the Peekskill guard.

Exiles returning to Havana, Raymond Moley explaining his reason for resigning, small yacht race off California coast, Chicago horserace, Luna bike rider, St. Stephan's Day in Austria, L. A. wrestling, Ocean City babe parade, RKO beaut struggle, and several others—they're all the same.

Sham air attack over Tokyo is one of the most interesting military maneuvers screened, since it includes the populace and shows how every citizen must act in the event of the real thing.

Nazi kid army taking the pledge is a massive subject, showing blocks of youngsters, as far as the camera eye could see, taking the arm up gyration.

Best, and probably the first screen travesty of McPherson, is that attempted by Tex Guinan. She scores an immediate laugh because in some respects she has Aimee mannerisms.

Instead of passing out dimes Heckscher clicks his heels in the air on his late birthday.

Bit o' drama from the Secretary of War is generally covered, the official baring statistics on crime and calling promulgators the 'scarlet army.'

Luna Park exploiteers seem to have about exhausted their supply of gags so, for the benefit of the newsreels, they staged a kissing contest. Not enough in it, however, for censor objection.

Another appeal from the AFL head to the country to comply with the NRA shows that Green is becoming an actor. He waves his hand around in Haysian style as he reads from an mss. French beaut contest, Shubert rehearsal, auto race, Canadian women swimmers are others. *Waly.*

TRANSLUX

Wreck of the Golden State Ltd. leads off the program. Pathe evidently beat the Fox boys because the subject was not in the Embassy Saturday. But the Luxer was a week behind the Emb on Atlantic storm detail, including the Washington wreck, the Paramount coverage being almost a duplicate of F-E's.

Father Coughlin's indictment of Michigan banking was recorded by Par. The priest's statement on the screen was as concise and decisive as his voice is known to radio listeners.

Where the Embassy softened Helen Wills Moody's default Luxer roughened it with Par's titles describing her as 'Pokerface.'

Novelty obstacle race in Paris, logging and jousting in Italy were among Universal contributions. Pathe had the new speed boat which England intends to enter against Wood, with an explanatory talk by the navigator. *Waly.*

SHEA'S, TORONTO

Toronto, Sept. 3.

After 10 weeks of darkness Shea's Hippodrome celebrates its 34th birthday by returning to the old vaude-pic policy that made the stand the leading vaudeville spot in this city for decades. With the reopening 60 people have jobs.

When Jerry Shea closed the house because musicians refused to take a cut, this left Loews' Montreal, the only straight vaude house in the Dominion. Saturday night here saw standees jammed at the rear for the last show, in addition to lobby stand-outs. Dan Dineen is out as pit-band leader with Clarence Causton taking the baton. The only survivor of the old pit band line-up is Ernie Barnes, piano player. Kathleen Stokes is at the organ being lured from the Uptown after a holiday in England that drew BBC invites.

Jerry Shea is still head-man in the assembly of the Hipp vaude program, with Walter Grayson back as house manager. Policy has eight acts of vaude and feature flicker, newsreel and comedy. Opening at 55c top had 95 minutes of vaude, with 'Three Cornered Moon' (Par) going 75. Last show, starting at 9:25 p. m. had the customers leaving at 12:30.

Tempting bait of opening week will take the house well over the average. There was no depression budget and reception to most of the acts threatened to jam the proceedings on time.

Three Blue Streaks, man and two femmes in blue and sequins, open in a roller-skating act that scores. Then Al Nord and Jeannie for cross-chat with fat boy registering with his banjo playing and diminutive Jeannie unlimbering torch songs that are amazing in vocal range for one so small.

Roxy Gang third, individually unbilled, two men and two women in formal garb, for light musicomedy selections and then into classics with a 'Rigoletto' quartet finale. Eddie Conrad closes the first half with piano-clowning and pawing of Lotta Miles, svelte blonde in white, whose appearance is half the battle. Customers were loath to let the pair go.

Then Pablo in 'one' for card manipulations, preceded by his disappearing stick, the lad in top hat and tails. Works the first half of act with gloves, palming showing no mishaps and socking home. Finale is the cigaret bit, reminiscent of Cardini, except that Pablo brings out the lighted ciggie at the finish in six-inch holder.

Dave Jones and Co. is next on the dance end with Peggy Fee doing an eccentric, Jean and Joyce trailing with a miniature stair dance and Jones and an unbilled girl next with a ballroom tap, novel and well received. Then Lewis and Van for a hock-step finale, whole dance offering getting a grand reception.

Prado and Palace are next to closing in their standard act, instrumental classics and pops and blue harmony, and going over. Closer is the Five Gay Boys in a tumbling and teeter-board act, with thrilling shoulder stands and chair catches. *McStay.*

CHINESE, L. A.

Hollywood, Aug. 29.

There's a flock of class in Sid Grauman's prolog to 'Dinner at Eight,' but with a picture that runs more than two hours, embellished by a Pete Smith short and a Mickey Mouse cartoon, the stage end of the program needs considerable cutting. Opening night, the performance (prolog and pic) started at 9:10, broke at 1:15 a. m., and there were no holdups.

Prolog is in two sections. First half represents entertainment of the 90's, latter half is modern theatre. Setting for the first part is similar to the piece used by Fred Karno in his 'Night in an English Music Hall' with occupied boxes on either side of the stage. Orchestra in the pit all wear handlebar muffs, indulge in musical renditions of the period including 'Over the Waves' as a trumpet solo, triple tongueing and everything. Overture got away to a great start with a flock of the names in the audience having their memories jogged by remembering earlier days.

Opening has the line girls doing an old-fashioned can-can routine in front of an advertising drop. Following are the Three Cossacks, skaters. Trio has three fast routines, gets the show off to a hot start. Next is the 'Florodora' sextet singing 'Oh, Tell Me Pretty Maiden.' This is another laugh getter for the old-timers. Ruth Harrison and Alex Fisher follow in a slow waltz which can be eliminated. Team is to classy to have it opening with this dance, particularly considering the impressionistic dance in the second half which stops the show cold. Latter effort is the same routine they did with 'Strike Me Pink' in New York last season. Class performers, they should do something in pictures while on the Coast.

Radio Rubes next. Quartet slow to start, build to a strong finish with their hoke vocalizing, but stay on too long. Offering should be limited to three numbers. George Prentiss and his Punch and Judy show follow. Prentiss scores with his raspberry bit.

Harrison and Fisher open the second half of the prolog with their 'Manhattan Serenade.' Working in white silk costumes before a black cyc, they exude class from start to finish. Kitchen Pirates follow, with a control kick number by the line. Adagio quartet knocks the opening night audience silly with sensational catches. Gary Leon catcher for the group, rates consideration from pictures.

Buck and Bubbles, next to closing. Colored team indulges in too much stalling, taking the edge off their work. Chatter is hard to hear in the large house with the address system off. Later when the loud speakers went into action, lads got a better break, but the stalling continued.

Closing is a 'happy days are here again' affair, a good finish for the prolog with everybody working in a routine similar to 'Forgotten Man' from 'Gold Diggers.'

Cut from 75 minutes to about 50, prolog should be one sock following another. *Call.*

PALACE, CHICAGO

Chicago, Sept. 1.

Since the time Jack Benny came into this heated town and cleared some $11,000 for his end in one week of record box-office biz, every name of any consequence has been scratching for a chance to top Benny both at the register and in the pocket.

It looks like Sophie Tucker may get a chance to toss a new high into this house currently, since she's starting off on a three-day vacation that's bound to mob this city with customers from every section of the country within week-end distance of Chicago. Friday saw them galloping into the burg from Wisconsin, Illinois, Iowa and Indiana. And it's still building. Can tell the wagon-loads of out-of-towners filling the streets by the toothpicks and their kissers.

Besides the Labor Day week-end riot, the headliner gets a break by being coupled with 'Morning Glory' (RKO) on the screen. With that double advantage, besides being Miss Tucker, there's more than an even chance for a cyclonic new top for this house. Theatre felt the symptoms early on opening day, and switched the plan for a four-a-day policy to five. Indications for the extra show were right, the end of the first performance delivering a crowded lobby and a sidewalk line down to Wells street.

It was a Sophie Tucker re-union performance, one of those sentimental occurrences in show business that had Miss Tucker acting almost bashful as she tried to speech herself away. Couldn't be done and came back for her second encore. There were posies, too.

Maybe a stickler for form would insist on putting the present turn under New Acts, but though she may change and add to her material, it's still the same Sophie Tucker act. There's an NRA song, calling for a code for red-hot mamas, Miss Tucker graciously admitting Mae West and Peggy Joyce as sisters under the skin. Other new material along the same lines, new, but strictly Sophie Tucker.

Show here all the way through is an example of what a good vaude show can be. Standard right down the line and showed it by the way the acts came up one by one and tossed off a clean bingle. Case Bros. and Marie opened with a wire act that contains two of the best tricks in this type of work, the back somersault and the obstacle jump. Two stunts that can put any turn over. Britt Wood deuced for a cinch. Harmonica work and talk are audience pie and this mob took it with plenty of whipped cream.

After Miss Tucker, in the center of the bill, Joe Penner walked into another reception and proved that with some performers the audience only wants what they know already. In Penner's case this means the repeat of the song-story of the rabbit and the hunter, the pussywillow song and the comedy hat. The rest was just to pad out the turn; and Penner is doing it with two old-time vaude and burley bits that are not up to the Penner standard for material, but the showmanship sold them without difficulty.

Closing was the Miles and Kover dance turn, the team being very ultra-ultra for the most part and very moderne, which is spelt with an 'e' for this type of routine, but the closing adagio number was more to the point and understanding of this out-of-town audience. When he throws the girl up in the air and catches her, it means something. But the five girl assistants are drilled into a stilted mechanical routine that can hardly pass for dancing in a variety house.

hoke cross-fire act that brings many deserved guffaws, and they wind up with a living portrayal of a newsreel that carries plenty of howls. Both work smoothly and are oke in the next to shut spot.

Closing has Guy Lauren and Co. (3) in their initial coast appearance. It's a combination musical comedy act, with two girls performing creditably upon piano-accordions all through, as well as harmonizing. Lauren injects a little too much comedy in his musical renditions. This work indicates he is a talented musician, and it would seem that one or two straight selections might help. As it is, the act registers nicely. The pay customers like the trio and that's all that matters.

'Captured' (FN), comedy, news and cartoon on screen. Opening mat capacity on the lower floor and balc well patronized. *Edwa.*

DOWNTOWN, L. A.

Los Angeles, Aug. 31.

Diversified vaude bill currently, sans names but with several of the acts packing a wallop. Following a mild waltz overture, Rena and Rathburn, mixed double, in an inebriation dance, reminiscent of Fritz Huber and his sister, start the show off with knockabout hilarity. Pair do a bit of vocalizing in addition to their comedy falls, and both display marked acrobatic ability. An oke opener, that might even fit a little farther down the bill.

In the deuce spot are the Gumm Sisters, three harmony warblers, with Mother Gumm accompanying at the piano. Two of the sisters are grownup, while the third is a precocious juve whose mild attempts at comedy add nothing to the offering.

Harry and Frances Usher have a novel act that includes some mystic feats by the male member, including the Houdini needle threading trick and some nifty mind reading, with Harry doing the audience stuff, handling the assignment nicely. Both make their arrival on stage apparently by means of a miniature airplane, which flits across the back drop before attaching to a mooring tower, and both affect exaggerated flying apparel. Mind reading stuff is done snappily, with Harry injecting a lot of personality, plus some clean comedy that helps the pair. A gag finish, with Frances taking her departure from the plane by means of a parachute is cleverly managed.

Willock and Carson have a purely

ROXY, N. Y.

Some day an act is going to flop at the Roxy. And the act will discover, after flopping, that it reported too early, before the audience showed up. That's the only way it could happen, because when there's an audience in the house, even the acrobats are next-to-closing calibre.

It's a pleasure. The Palace crowds in the old days, who came only to be entertained, but weren't always, and who were known as the pushover patrons of the country, were icebergs toward the actors, compared with this Roxy bunch.

There's nothing on the current show to excite more than moderate glee ordinarily, but as it played to the Roxy's packed house Friday evening it looked like the management was handing out $5 bills to everybody who applauded.

Picture is Summerville-Pitts' 'Her First Mate,' and there are no names on the stage. So the admish price must still be the real headliner here.

There's a standard comedy team, three male singles, an acrobatic trio and an eightsome male singing turn. House adds the customary trimmings—Dave Schooler, the stage band and the 24 Foster Girls. With only one woman among the visiting talent this week, there'd be a femme shortage if it were not for the Foster line.

Barry and Whitledge are the comedy standard. The size of the theatre made no difference to them. To reach the folks on the Jersey side of the Roxy auditorium requires some yelling, so they yelled. And it landed. This theatre's family-type audience relished the Barry and Whitledge family quarrel on the stage, and the jokes probably gave both husbands and wives some new answers. When Miss Barry thrust out her arms to sing and Whitledge said, 'Put those oars back in the boat,' six guys in the third row on the mezzanine started taking notes.

Paul Gherritz is a roller-skating single who thinks he looks like Robert Montgomery, and succeeds in selling the audience on the resemblance, although those ears don't help the illusion. He's not introduced by name, so that the audience may think it's Montgomery in person. Later on Gherritz tells 'em who he really is. He's an acrobat besides an eccentric skater, has some brand-new tricks and dresses neatly. They enjoyed him here, and probably will most anywhere. His is the type of turn that will develop.

The Catchalots have the house line as background for their Rube Goldberg postures and showmanly lifts. Spotted in the middle of the bill and cleaned up in that unusual position for this type of act. But it is an unusual theatre.

Karavieff does his speedy knee-dropping and hock stepping with support of the line under the finale, bringing the show to a fast finish. Another boy single, unbilled, is the first turn. He plays the sax and clarinet and dances while playing either and both. Also spins rope, plays and dances at the same time. He finished okay. Foster girls have their customary three or four spots, and Schooler, besides m.c.'ing, puts the band through a medley that ran long but was liked anyway.

The actual next-to-closer, and bringing the show to an all-Muscovite finale, are the Singing Siberians, a troupe of eight Russians who sing both native and otherwise. They wind up with an operatic travesty on a 'the-depression-is-over' theme, and between numbers the leader does an Apollon with Schooler. How they fared here is no indication of their qualifications for general usage, but their record here at least is clean. Not known who thought up the in-between jokes used by Schooler and the leader, but both had best deny ownership.

An 'Adventure of Tarzan' serial episode on screen, along with the feature, newsreel and a flock of trailers on prices and next week's show; also the NRA trailer that's being used all over. In the average theatre this bulk of extraneous matter, little of which is particularly interesting, would be ruinous to the pace of a show, but here the customers don't care what it is, as long as there's plenty of it. *Bige.*

CHICAGO

Chicago, Sept. 1.

They decided to cut out the breakfast show at this house and have loosened up on the midnight-supper performance, which means the B&K operators have concluded there's enough business in six shows daily. Though this may slice down a bit on the gross, the actual profit loss isn't much, when the saving on the extra tariff for the labor overtime is computed. Some musicians, operators and stagehands have been making enough on their overtime salary these past few weeks to spend a year recuperating from the World's Fair strain.

It's a Burns and Allen show this week, surrounded by three specialty workers, line of girls and the tireless Sally Rand and her fan. To dispose of Sally, who is now in her sixth week here, the only comment that can be made is that there is just about only one way to wave a fan so that it displays so much and covers the rest. Miss Rand proves that, though the evidence points to the fact that they are still paying coin to the cashiers for the opportunity of seeing how much she can flash if she should lose a couple of feathers.

Among specialty workers is Lucille Page, who is on early in front of the line of girls to do her eccentric and acrobatic dance. Henry Dunn is another who's doubling into this house, having his schedule arranged so he can climb up on the rostrum here and sing three numbers, including an NRA rally tune. More to the point for Dunn's pipes is the ballad number.

Cookie Bowers was chautauqua day for the boys and girls from the hayseed country, and they wanted all he could give them of the barnyard imitations. Bowers has that sleeping-mugg pantomime down to an art, with every eyelish flicker good for a laugh. This audience chewed up the seats, the women especially going for that sewing sequence. The final matron-in-swimming number is not worthy of its closing position.

Burns and Allen finish the show like a production. The house made the mistake of trying to force the use of the p.a. system with this team. They don't need it; in fact, are more effective without it, since their type of work is strictly intimate, and there's nothing that kills that intimate touch like a cold pair of amplifiers. After the gags, the afterpiece brought the rest of the performers out for some gagging that was to the point. Everybody in the show was out for the bow-off excepting Sally Rand. She was probably backstage pounding her ear. She's got to with her tripling around town.

'One Sunday Afternoon' (Par) on the screen. Chernlavsky repeated the tone-poem of the World's Fair for the overture, and the Paramount newsclips completed the show. Business continues terrific, or maybe even gigantic, the lobby holdout at the finish of the first show giving proof that the coin is still in town.

STATE, L. A.

Los Angeles, Sept. 1.

Ed Lowry is back as m.c. after a week's layoff and currently is duplicating his quickly achieved prestige with the house regulars. The one-time St. Louis fav sings a bit, clowns around with the other acts and besides putting the bandboys through their paces, participates in a comedy number with the musikers, all of which helps to make his stay here more popular.

Sharing honors currently with Lowry is Marjorie White, from pix, handling the assignment satisfactorily. Miss White is a somewhat diminutive comedienne, with a knack of pulling comedy without becoming offensive, and reveals a pleasing voice in her several vocal renditions. She used to be one of the White Sisters in vaude.

At opening show tempo speeded somewhat by reason of Lowry being dated for an NRA ether program, but his several apologies were unnecessary as the amount of show delivered was aplenty and anything that might have been eliminated was not missed.

Opening is a distinct novelty, having the bandboys playing softly on darkened stage, with a sunrise effect backstage that brings up the band's tempo as the daylight advances. It is a real treat for the house regulars, and appreciated.

Lowry loses no time introducing the Tiffany Twins, a pair of red-headed females with fetching personalities and some dancing ability, their routine including tapping and a bit of lowdown shuffling. Following right on are Ross and Shea, comedy acrobats, who, affecting dumb pans, go through a series of risley and hand and foot balancing, with plenty of hoke interjected.

Lowry next sends the band into a peppy number, with all the boys participating in a rhyming routine that is good for laffs. Then Miss White, who gags with the m.c., does a little vocalizing and winds up by playing a dummy in a burlesque ventriloquial act with Lowry. The little platinum blonde clicks handily and should have no trouble getting places in personals.

Next in order is a rendition of 'Dusty Shoes,' by Lowry, put over nicely, and then three of the band boys, labelled Three Loose Screws in a burlesque broadcasting turn. Another trio of the musicians do a bit of harmonizing, and then everybody into the finale, with Miss White and the Tiffany Twins hot-hoofing it at curtain.

On screen, 'Pilgrimage' (Fox) and news. Biz at show caught bad, less than half of lower floor filled. *Edwa.*

HOLLYWOOD, L. A.

Hollywood, Sept. 4.

Nothing out of the ordinary in the current Teddy Joyce stage show. Even Joyce, who has been hitting on all eight, is letting down. Carlton and Ballew handle the top spot in the presentation with their familiar clowning and dumb-dame routine. Louise Glenn, toe dancer, does a series of twirls for one chorus in a listless manner. Eleanor Journey gives her impressions of ZaSu Pitts, Greta Garbo, Janet Gaynor, Jimmy Durante and Mae West. Following closely the arrival here of Florence Desmond, the English girl whose 'Hollywood Party' is the last thing in impressions, Miss Journey suffers by comparison.

Ruth Durrell, local radio name, warbles two numbers in a good soprano voice to fair results, though by the time she gets on, audience has caught the listless manner of the performers. Schuder-Ross quartet, four 10-year-old kids, warble three numbers in thin childish voices. Their cuteness, not vocal efforts, get them by. Scott and Lambert hand balancing act opens, gets a good reception for the class work.

Joyce is content to stall his way through a charleston and lead the band in one number of the finale.

'Captured' (FN) the feature, with a musical short and Universal news clips filling the bill. Attendance at the mat Friday a little off. *Call.*

ORPHEUM, N. Y.

The case of the Orpheum is an interesting one. Week after week this theatre gets a conglomeration of acts that are so amazingly bad as to astonish. The Loew office couldn't possibly book the kind of show seen here on an average. Except that it does. Current week there's a good show in for a change, which is a fine excuse for discussing the thing.

Reason given for the Orph's shows is dual. First, the house has not sufficient capacity for high cost acts and, second, it gets third run pictures, after the first string of Loew nabes have used them. As a matter of fact, the theatre has 2,200 seats, charges 65c. top and can take in enough, with capacity biz to make money on expensive shows. But, the point is—as illustrated by the current layout—that expensive shows are not necessary. The Yorkville haufbrau mob that attends this theatre is notoriously easy to please. They don't want or need stars. All they want is five good acts with entertainment value. But they haven't been getting them.

To further illustrate the point, there are five acts on the current layout, one of them a headliner. The headliner, however, is the only bad act on the bill. So what? So the mob looked at the other four acts, had a good time and was satisfied. A four out of five score here is about three over average.

Current layout starts smartly with the Eno Troupe. Five Orientals who go from pedal juggling to pole work, to risley. Good work and good flash.

Ben Marks and Ethel are in the deuce. Marks is a young Hebe comic who's been just this side of the okay line for lo these many years. Now, he's over. He's at last got himself a good, funny, speedy turn which will have him in the next to shut groove in intermediate houses in no time. Actually some new material in his act, and new comedy in a boy and girl act is almost a miracle these days.

In the center is Gilda Gray, the headliner. Gilda's gone microphone, which rates her a new act notice. She hasn't quite figured out what to do with a microphone or how to make the sounds come out the proper way, but she tries hard. She's gonna make the grade as a singer or know the reason why.

Entertainment commences again with Russ, Elmer and Armstrong (New Acts). Three zanies who do knockabout from a slightly different angle. They're pretty good singers and they can't dance. Essentially, of course, they're tumblers, and know how to take their falls. They've combined all the laughs in all the other knockabout acts around and added a few wrinkles of their own. Over big.

Irene Vermillion and Co. (New Acts) closes the show. Three cute girls who sing and dance sister fashion, and Miss Vermillion, who's a dancer. She specializes in splits and kicks, doing both exceptionally well. Nice, minor flash act.

Picture is 'Another Language' (Metro), bad for this audience that doesn't want sophistication, art, legit or Helen Hayes. Six minutes of trailers too much and not well blended, but unavoidable since theatre has to advertise two pictures and two stage shows because of the split week policy and has an added hunk on the NRA movement. *Kauf.*

PALACE, N. Y.

It's the same policy and the same kind of show, but the Palace is now being operated independently, by Sidney S. Cohen. He's taken the house under a lease from RKO with an arrangement that calls for a split of profits, if any, to RKO and with latter in a position to reclaim theatre at any time it wishes.

Cohen is well known in independent circles, not only in New York, where he operated for years, but nationally. At one time he was president of the M.P.T.O.A. and active in exhibitor politics. In addition to silent-partnering some indie operation around Greater New York, Cohen is also advisor to the receivers of the old Roxy, in New York, and the Fox, Brooklyn. It will be all right now if he doesn't advise the old Roxy receivers too well on how to compete with the Palace.

Cohen is paying RKO $2,000 a week rental. Being an exhibitor who believes in vaude, according to his own admission, he took possession of the Pal Saturday (2) with the idea of continuing the present policy of second-run pictures and five acts of vaude, latter booked by Arthur Willi through RKO.

Just in case Cohen might be a tough customer to supply vaude to, Willi takes no chances on the first week. RKO booker has sent in a corking little five-act bill of balance, variety, speed and entertainment value. It has all that a policy like this needs to get along, and this week will be helped at the b.o. for a happy smile on Cohen's face the first week by a draw picture, 'Morning Glory' (RKO). The vaude was booked in on two days' notice.

There being no sock platform names on the vaude bill, the Katherine Hepburn feature must be credited with the nice business in evidence Saturday afternoon in face of fine weather, Labor Day holiday and other drawbacks.

Cohen is continuing the vaude show on the same budget, running anywhere from $2,500 to $3,000. Shaw and Lee, who need no introduction, headline the show. They're doing the same old act but done well at all times, its appeal remains sockful and the boys themselves funny to look at, as usual.

In addition to Shaw and Lee, laughs come from the No. 2 pick, Evans and Mayer, but they're two entirely different turns. While Ray Mayer and his partner, Edith Evans, indulge in talk and other comedy material, much of the entertainment value of this act lies in the song numbers of Miss Evans, a type reminding stoutly of Ruth Etting. That goes for both personality and voice. Mayer tries for fun as cowboy at the piano.

Middle-of-the-bill attraction is Nick Lucas, a truly finished performer. With his guitar and songs he is material that hits home easily. And can he play that guitar! It's as much a part of his successful going on this or any other stage as his voice and song sales ability. Did four numbers here.

Chaney and Fox, than which there are few smarter dance acts, bring up the rear of the five-act caravan. Team now has a single girl dancer for the purpose of breaking their numbers, and to the routine additionally Fox has added a fitting single by himself to the tune of 'Lazy Bones'. Otherwise flash remains the same, closing with that powerfully well-done routine set to music of 'The Bolero'.

Three White Flashes (New Acts) open. A fast novelty roller-skating turn that has it on the ball 100%. *Char.*

PARAMOUNT, N. Y.

Fifteen minutes of Frank Fay in his best intimate drawing-room form, is the center around which this stage show has been framed, supplemented with June Knight of musical comedy and pictures. It doesn't make particularly epic entertainment for this type of house, but the production incidentals with which the show has been surrounded help the score to average diversion for a Broadway deluxer.

Fay's casual asides were a bit fast. They usually are, but for an occasional gag—notably a routine with a planted stooge satire—and for his trimly-turned duet bit with Miss Knight, they returned spirited response. Altogether Fay alone is a bit too fine for picture-house mobs, even on Broadway. His forte is still intimate Friars Frolics extemporizing for the show crowd.

Miss Knight is more to the point, doing a hotcha specialty that the man and the girl in the street understand. She's a vigorous worker playing with the certain directness that argues vaudeville training more than musical-comedy methods.

Interposed between the appearance of these two together and separately are two standard single turns and three or four dance numbers by a line of 24 girls. Specialties are by Paul Draper, straight tap dancer who is one of the few solo hoofers who has an individuality of his own. His style of performing elaborate rolls and intricate rhythms with an effortless, casual ease that

(Continued on page 31)

HEPBURN! WOMAN OF MAGIC!

★

THE LINE THAT STARTED AT RADIO CITY NOW SWEEPS ACROSS THE NATION!

Unending box-office lines in Washington, Los Angeles, Boston, Miami, Brooklyn, Albany, Lowell, Providence, Rochester, Troy, Cleveland, Detroit and other cities attest the magic of Hepburn . . . returns parallelling the amazing Music Hall record of 149,854 people, $101,149 in seven days!

★

KATHARINE HEPBURN
DOUGLAS FAIRBANKS, Jr.
in

"MORNING GLORY"

with **ADOLPHE MENJOU**
MARY DUNCAN • C. AUBREY SMITH
Directed by Lowell Sherman from the play by Zoe Akins
A Pandro S. Berman Production
MERIAN C. COOPER, Executive Producer

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

A 'GREATER SHOW SEASON' PICTURE

Talking Shorts

MADHOUSE MOVIES
Novelty
9 Mins.
Rialto, N. Y.
Paramount

Good idea that works for amazingly good laugh purposes. It's screwy slap-together stuff and nobody getting any screen credit. Somebody should have. It's worth developing into a series, as a matter of fact, and—unless overdone—pretty sure to click.

Starts with 'Screwy Sports'. That's some wrestling shots, with a very funny running description. A few fake shots thrown in just to confuse the issue. Then 'Nutty Newsreel,' which is pretty much self-explanatory. Roy Atwell is shown at a boat arrival as a statesman and asked to speak, with his usual goofy stuff resultant. A shot called radio crooners' meet consists of a bunch of hogs in a pen. Couple more along those lines. This section is 'Silly Slants on Family Photographs'. That turns out to be a scene from Mae West's 'She Done Him Wrong'. Played straight first. Then with a substitute sound track in Yiddish dialect burlesquing the thing beautifully all the way through.

Night caught this short was the high spot of a good picture program and got some applause. *Kauf.*

ETHEL WATERS
'Rufus for President'
Musical; 20 Mins.
Strand, N. Y.
Vitaphone

With a personality which vibrates through the audience and a torchy hum which carries to the furthermost nooks of a theatre like an amplified base viol, Ethel Waters is a unique screen subject. She is sure-fire in every sense of the phrase, possessing a refreshing and attention-commanding verve.

Surrounded by an all-colored cast Miss Waters is provided with a theme well knit to her own lines. It opens and closes in a cabin, with main action centered in the dream sequence of herself as vice-president and her little boy as the country's chief exee.

The colored congress is a veritable patchwork of laughs. And few are forced. The gags and dialog are timed and in accord with a continuity, something not often found in the average short.

'Underneath a Harlem Moon' is Miss. Waters' specialty, rendered during full-length close-ups. *Waly.*

'LABOR'S HOLIDAY'
Novelty
8 Mins.
Paramount, N. Y.
Paramount

A rather meaningless idea as backgrounding of a male chorus. Views of primitive farming methods contrasted with modern tractor field machinery are shown to the accompaniment of an off-screen lecture. Leads into views of steel mills, railroad trains, cotton mills, etc.

Object seems to point out that machinery has set the worker free and everybody's happy or ought to be, and factory over-production hasn't anything to do with depression, or shouldn't have.

Anyway, the preliminaries lead up to a group of a score of male singers in workmen's clothes and bearing sledges, shovels and whatnot and furnishing a ringing vocal finish to an otherwise blah subject. *Rush.*

'USE YOUR IMAGINATION'
Hal LeRoy and Mitzi Mayfair
Dancing Sketch
18 Mins.
Hollywood, N. Y.
Vitaphone 1545-1546

Something the seenarist—if any—failed to do. Sounds as though it had been written by the dance director. Mostly dancing with a couple of interpolated specialists and a line of girls in a nicely done seated dance and manual routine.

LeRoy is an elevator boy with hoofing ambitions. He falls for Mitzi Mayfair, a guest at the hotel, and gets fired for day dreaming. Later they meet at the newsstand where she has just been hired and he joins her act.

Neat hoofery in duo and singles and LeRoy plays the eallow kid with little effort. Should please practically any audience. *Chic.*

FISHERMAN'S HOLIDAY
Industrial
8 Mins.
Hollywood, N. Y.
Vitaphone 5532

Very much like a short made by another company a couple of years ago under 'Fishermen's Paradise.' Shows a professional fishing crew hauling in tuna and eventually hooking, but not landing, a shark.

Follows the fish down into the cold storage hold and through the cannery. Not helped by a flat and uninspired off screen voice. *Chic.*

B'way to Hollywood

(With Music)

Metro production and release. Directed by William Mack. Harry Rapf, associate producer. Screen play by Mack and Edgar Allan Woolf. Musical arrangement by Dr. William Axt; art director, Stanwood Rogers; camera, William Daniels and Norbert Brodine. At Capitol, New York, week Sept. 1. Running time 88 mins.

Lulu Hackett	Alice Brady
Ted Hackett	Frank Morgan
Anne Alnslee	Madge Evans
Ted Hackett, Jr.	Russell Hardie
Ted Hackett, Jr., as a child	Jackie Cooper
Ted the Third	Eddie Quillan
Ted the Third as a child	Mickey Rooney
David	Tad Alexander
Joe Mannion	Edward Brophy
Wanda	Ruth Channing
Grace	Leon Howard

Also Jimmy Durante, Fay Templeton, May Robson, Claire DuBrey, Muroel Evans, Claude Kaye, Nelson Eddy, Una Merkel, Albertina Rasch, Dancers in very brief bits.

A saga of the theatre that will please. It should get fair box office attention and, in the more sophisticated show centers, appeal unusually to the behind-the-footlights' fans.

Little from Metro's costly 'March of Time' Technicolor musical has actually been resuscitated, although Metro's new historic and costly floppo venture inspired this combined effort by Harry Rapf, Willard Mack and Edgar Allan Woolf to retrieve something from the celluloid wreckage. Some of the rest of it, it has been diversely reported, will be clipped for exhibition as shorts.

Patently it was primed to trace the hoofing variety Hackletts in their Tony Pastor's days until the third-generation success of grandson Ted Hackett III as a film juvenile star. In that wise is dovetailed in all the array of venerable variety talent which Metro had assembled for its 'March of Time' production four years ago. With the collapse of the musical vogue that dittoed.

Instead, save for a Technicolor shot of Fay Templeton in a pot pourri of her old-time songs, Weber and Fields are not seen but are talked about. Joe Weber becomes a character in the script—during the second-generation sequence—as the means for Hackett II eliciting on Broadway while his outmoded parents proudly decide to hoof their way alone on the tank town circuits.

Some of the show biz stuff is very faithful. Mike Shea and Shea's Buffalo are mentioned by name. The shots of VARIETY still flash the 25c price, which was the newsstand price at the time of the action. Diamond Jim Brady, 'Mr. Mitchell' (the late Julian Mitchell?) as Weber and Fields' stage director, the dressing rooms showing Weber and Fields, Miss Templeton and William Collier's names adorning the doors, and such intimacies are deftly blended in. (Apparently the original 'March' called for W&F, Miss Templeton, Collier, and others to appear in specialties, but all of that is out on the cutting room floor.)

Under the circumstances of the trade inside stuff which the average fan won't get, it's really a highly creditable job that the Metro artificers have done. True, the 88 minutes are a bit longish and it drags not a little, but the yeoman chopping already evidenced indicates what the original problem must have been.

The hypo stuff is evidenced by the casting inclusions of moderate marquee names to punctuate the proceedings. It's all Alice Brady and Frank Morgan's picture in sterling characterizations as the original hoofing Hacketts of Tony Pastor's time and down through the years into the third generation. Madge Evans and Russell Hardie (Ted Hackett, Jr.), sustain the sub-romance interest. Miss Evans makes an impression in a consistently charming yet dramatic delineation of Mrs. Hackett, Jr., while Russell Hardie gets across the idea of being a No. 2 edition of his old man—a natural-born chaser although lacking the tact and consideration shown in the Morgan-Alice Brady stuff.

The third generation has Jackie Cooper as Ted III as a child, and Eddie Quillan playing the matured Ted III when he becomes an overnight Hollywood cliek. The kid goes Hollywood and his berserk stuff is opportunity for a little pro-Hollywood propaganda on behalf of the people who make the films, without becoming too obvious about it.

The unassigned east names which are also included are dragged in by the heels, strictly for ballyhoo value. Among 'em are Durante, whose brief appearance in a studio anteroom, as a would-be film aspirant, is strictly a one-to-fill; Fay Templeton and May Robson in the resurreeted Technicolor stuff; Una Merkle in an anonymous bit merely shown flirting with the stage actor; others in nondescript bits and the Rasch daneers in retrieved terps from the previously planned revue.

Miss Brady and Morgan rate some sort of a croix-de-Metro for helping sustain so effectively, with not a little heart-throb, the trite trouper's spirit that the show must go on at all costs. The finaling Hollywood scenes show the old gent whipping his gone-Hollywood juve star-grandson into physical shape and moral cognizance of what his stew parties do to financial investments and the livelihoods of many others who are depending on him. The fade-out is a kicker, as Morgan does a quiet collapse while his wife, cautioned by the sound machines working, chokes her emotions as she watches Ted III go through a hilarious musical sequence as her aged husband grows cold in her arms.

Both young Cooper and Mickey Rooney as the second and third generation Hacketts rate commendation along with Eddie Quillan's flip work as the recalcitrant Hollywood juve.

The authenticity of the vaudeville evolution and backstage stuff is insured by such stage vets as Mack and Woolf having been the artisans in this reconstructed flicker.

Metro, of course, gives no indication of 'March of Time' antecedents in its press matter, but it is inevitable that the reviewers dwell upon that. They all did in New York where, incidentally, the Capitol staged a Thursday midnight invitation preview to which the Broadway bunch and show people were generally invited. It proved a good send-off. Metro likewise wisely has issued 'Broadway to Hollywood' out at the height of the revived screen musical vogue. *Abel.*

One Sunday Afternoon

Paramount production and release. Starring Gary Cooper. Directed by Stephen Roberts. Produced by Louis D. Lighton from stage play of same name by James Hagen, still current in New York. Cameraman Victor Milner. At Paramount, New York, week Sept. 1. Running time 68 mins.

Biff Grimes	Gary Cooper
Virginia Brush	Fay Wray
Hugo Barnstead	Neil Hamilton
Amy Lind	Frances Fuller
Snappy Downer	Roscoe Karns
Mrs. Lind	Jane Darwell
Mrs. Brush	Clara Blandick
Dr. Startzman	Sam Hardy
Schneider	Harry Schultz
Dink Hoops	James Bartis
Foreman	A. S. Byron
Watchman	Jack Clifford

Another adapted stage play with a legit background of success, which weighs in for the screen as less than average boxoffice, principally because it is still pitched in stage tempo for the screen and unfolds haltingly. Its substance is delicate character humor and elusive sentimental appeal and these are qualities that are diffle it to translate from footlight to celluloid.

Briefly, the story lacks vigor in its transition. Record of the play, the only non-musical to last out the summer on Broadway, argues that it has the popular element in the original, but it doesn't carry it along to its picture version.

Its faults cannot be laid at the door of the players who give the story engaging interpretation, particularly the performances of the two central characters by Gary Cooper and Frances Fuller, the latter a stage actress making her flicker debut and in this one role establishing herself as an eminent player of a distinct type, that of the church mouse heroine. She looks the role and plays it with effortless eloquence. Cooper makes a departure, playing a character role that calls for nice judgment, embodying a composite of that made of humor that verges close to pathos and needs nice balance. It seems a little astonishing to find this player of many formal leading man roles suddenly blossoming into a very human character as though he had been playing homespun people all his life. Cooper has for years been playing a procession of stuffed shirt polite roles and somehow giving them a human touch that they didn't intrinsically have, by virtue of some subtly awkward masculinity, suppressed in polite roles, but vaguely sensed. But 'One Sunday Afternoon' unhappily hasn't the story setting for the necessary universal appeal. Early sequences are slow; process of building the sentimental situation of a likeable country boob getting himself married to the wrong girl and then trying dumbly to make the best of the bargain, is laboriously accomplished and it isn't inherently screen material. The mob isn't easily persuaded to take its heroes dished with half-comic frailties, or its drama growing out of dull commonplaces.

It shouldn't be so, but it is. Biff Grimes, with his clodhopper love-making and the boobish pretenses with which he conceals his naive virtues, is infinitely more interesting than any stereotyped hero, but he calls for more sympathetic understanding than the average fan has in his or her equipment.

Story has a peculiarly stage way of seeking its points by indirection. A sentimental scene is likely to develop out of comedy, such as the episode where Biff is about to murder his successful rival while his yokel friend is expressing comic terror nearby. A multiplicity of such conflicts with formula are likely to confuse and disturb the average picturegoer.

Finish is the best of the footage and one that will register everywhere. The woman the hero didn't win and whom he has been dreaming of for years turns out unworthy. Out of his realization of the fact, he turns to the patient but neglected real wife with the awakened affection she long had starved for. *Rush.*

Miniature Reviews

'Broadway to Hollywood' (Metro). Backstage flicker with flock of marquee names that will please fairly well right down the line.

'One Sunday Afternoon' (Par). Only non-musical on stage to last the summer in New York, and still current, made into a picture without vital change. Artistic idea addressed to the discriminating, and seems fated accordingly. Strikingly good performances by Gary Cooper in a character role, and by Frances Fuller, neweomer from legit.

'The Masquerader' (UA). Ronald Colman's finale for Goldwyn. A fine production with too much story handicap. Star will have to draw on his own.

'Her First Mate' (U). Summerville-Pitts co-starrer with better yarn than others of the series.

'The Big Chance' (Eagle). Rush production to beat major studios' prize ring cycle, and a little out of breath. Limited appeal.

'One Man's Journey, (Radio). Heroizes a country doctor, Lionel Barrymore. Carries sympathetic interest and appeal. May get its best results in the smaller towns.

'The Important Witness' (Tower). Gangster picture with a minimum of violence and considerable comedy. Action on a bus lends some novelty. Indie program picture, good in its class.

'Goodbye Again' (WB). Perfect for audiences of quick wit, but too slick for others.

THE MASQUERADER

Samuel Goldwyn production. United Artists release. Ronald Colman starred; Elissa Landi featured. Directed by Richard Wallace. Adapted by Howard Estabrook from John Hunter Booth's dramatization of Katherine Cecil Thurston's novel. Dialog by Moss Hart. At Rivoli, New York, starting Sept. 2. Running time, 78 mins.

John	Ronald Colman
Eve Chilcote	Elissa Landi
Lady Joyce	Juliette Compton
Brock	Halliwell Hobbes
Fraser	David Torrence
Lakely	Creighton Hale
Robbins	Helen Jerome Eddy
Alston	Eric Wilton
Spenker	Montague Shaw

Classiest of class production, treatment and casting failed to blow the breath of life into this noted synopsis, which became a best seller in 1905 and remained one for over a generation. As a temporary cinematic off-to-Buffalo for Ronald Colman, who'll be away for awhile unless the call of the coin should coax him back, 'The Masquerader' fails to leave a strong final impression. Colman on his own must do any drawing.

Colman can be relied on to do as well as can be done with a part that suits his style, but here his best is not enough. When Guy Bates Post essayed the double-lead role in 1917 and for several years thereafter, the quick-change phase of 'The Masquerader' had a lot to do with it. But pictures have done away any novelty of protean ism. That leaves everything up to the story itself, and the Katherine Cecil Thurston story, now pretty much of an antique, registers no dice.

The time is stretched to the present, with the depression as the reason for the British political crisis. It seems implausible that the nation and his own party should so much depend on John Chilcote, a stew and a hop head, just because Chilcote can make pretty speeches. But he can't make 'em when stewed or up to his eyes in snow. Just as Miss Thurston did back in '05, Sam Goldwyn and Ronald Colman do in '33—they call in the double.

No audience gasps like the ones in the old days when Colman earries on a dialog with himself, at a safe distance away on his own half of the split. They differ physically only by a scar on the double's wrist. The loving wife accepts the double when advised of the masquerade at the finish.

Photography is foggy, shaded or clear at the proper moments; the eamera work has much to do with the picture's teehnical excellence. There is the polished Colman for the lead, Elissa Landi for the wife, and Juliette Compton for the other woman, all inspired examples of casting, but too bad the inspiration did not extend to the script. *Bige.*

HER FIRST MATE

Universal production and release. Slim Summerville and Zasu Pitts starred. Directed by William Wyler. Adapted by Earl Snell, H. M. Walker and Clarence Marks from 'Salt Water,' play by Dan Jarrett, Frank Craven and John Golden. George Robinson, photog. At Roxy, New York, week Sept. 1. Running time, 64 mins.

John Horner	Ilm Summerville
Mary Horner	Zasu Pitts
Hattie	Hattie Merkel
Percy	Warren Hymer
Davis	Berton Churchill
Sam	George Marion
Socrates	Henry Armetta

More story background and support than they've been accustomed to give Slim Summerville and Zasu Pitts free play for their single and double comedy work. Result is good. It's their third co-feature.

A look at the credit sheet and discovery that it took three writers to sew this one up to picture requirements, explains why this version is considerably different in detail from the play, 'Salt Water,' which also necessitated three collaborators. They were Dan Jarrett of the four-a-day (and sometimes next to closing) Jarretts, Frank Craven and John Golden. The adapter mentioned are Earl Snell, H. M. Walker and Clarence Marks, but the one who wrote—or remembered—the dish-breaking sequence is the one who pepped up the story.

For a change, Summerville and Pitts have a literary reason for most of their antics. To replace the hackneyed situations out of the gag man's files there is, in this case, something substantial to build the laughs on. When Miss Pitts says, "Oh, dear me,' to grab the usual howl, there is a reason now. But the star billing for the team still is warranted, because they remain as important as the story, probably more so. Every close-up of either one, or both, is another inning in a seven-reel mugging contest; and the kids howl at 'em in the sticks.

It's about a peanut butcher on the Albany night boat who yearns for his own ship and the sea, and a loving wife who's trying to promote him to buy the local ferry boat. He winds up with the ferry boat.

Una Merkel, Warren Hymer and Henry Armetta were added for laughter's sake, and do their share. Merkel and Hymer carry the secondary romance, doing a reverse Burns and Allen, with the boy playing silly kid. Armetta gets his regular quota as a comedy rum runner who sells Summerville a dead duck. The only thing he doesn't use is 'George a da Wash.'

A ferry boat wreck scene was neatly done, along with balance of production. Direction illustrates a keen understanding of comedy values, for this one bobs up with laughs where they're least expected. *Bige.*

THE BIG CHANCE

Eagle production and state rights release. Stars John Darrow and Merna Kennedy. Features Natalie Moorehead, Mickey Rooney, Matthew Betz, Hank Mann, J. Carroll Naish, Eleanor Trask, Bess Flowman. Directed by Al Herman. No credits given. At Loew's New York, N. Y., one day, Aug. 29, on double bill. Running time, 63 mins.

Evidently given rush production following major studio trend for a pugilistic cycle. All the familiar ingredients, the crooked fight gang, the soft hearted trainer, the beautiful young thing and the worldly wise rival. Nothing overlooked—and nothing added. Even the kid, who hero-worships the boxer, is very much in evidence, but without much effect.

Photography fair, but sound bad; just enough good stuff coming through to prove that the rest of the chatter is bad recording and not the fault of the local operator. Development of the plot does not make for suspense and dialog is generally amateurish.

Hardly fair to blame the players for conventional work. *Chic.*

ONE MAN'S JOURNEY

Radio production and release. Features Lionel Barrymore, May Robson, Dorothy Jordan, Joel McCrea and Frances Dee. Directed by John Robertson. From story, 'Failure,' by Katherine Haviland Taylor. At the Music Hall, N. Y., week Aug. 31. Running time, 72 mins.

Bill Watt	Lionel Barrymore
Sarah	May Robson
Letty McGinnis	Dorothy Jordan
Jimmy Watt	Joel McCrea
Joan Stockton	Frances Dee
McGinnis	David Landau
Bill Radford	James Bush
Jimmy Watt (age 6)	Buster Phelps
John Radford	Oscar Apfel
May Radford	June Filser
Doctor Babcock	Sam Hinds
Dr. Tillinghas	Hale Hamilton

A saga of illness and the sacrifices of a rural doctor whose opportunities for medical prominence bring circumstances which make it impossible for him to accept when they arrive too late. Primary material in a measure but carrying sympathetic interest and some romantic flavor. Can be counted on to make a fair to better b.o. showing.

'One Man's Journey' is also a one man cast picture, Lionel Barrymore. He's the country doctor with attention to all. Around him are those who prop up the tale of his experiences and self-abnegation. But throughout it's Barrymore.

Opening finds the doc returning to a small town after failure in the

(Continued on page 23)

Columbia Thunders Ahead!

AMAZES SHOW-WORLD WITH A STEADY STREAM OF BOX-OFFICE GIANTS!

MAN'S CASTLE
FRANK BORZAGE PRODUCTION
with
SPENCER TRACY—LORETTA YOUNG
Walter Connolly, Arthur Hohl, Glenda Farrell, Marjorie Rambeau, Dickie Moore, Helen Jerome Eddy

From the play by Lawrence Hazard

BORZAGE SAYS: "I predict that this will be a greater picture than '7TH HEAVEN'"

Screen play by Jo Swerling

FRANK BORZAGE

LESLIE HOWARD

The LADY IS WILLING
starring
LESLIE HOWARD
with Cedric Hardwicke, Sir Nigel Playfair
Binnie Barnes, W. Graham Brown, Nigel Bruce
Screen play by Guy Bolton
Directed by GILBERT MILLER

WORLD PREMIERE
RADIO CITY MUSIC HALL SEPT. 7th
4 STARS ★ ★ ★ ★ from LIBERTY Magazine

LADY FOR A DAY
A FRANK CAPRA PRODUCTION
with
WARREN WILLIAM
MAY ROBSON, Glenda Farrell, Walter Connolly, GUY KIBBEE, Ned Sparks, Jean Parker

Screen play by Robert Riskin

From the Cosmopolitan Magazine story by DAMON RUNYON

A NEW PICTURE THAT TAKES ITS PLACE AMONG THE GREATEST!

FRANK CAPRA

NIGHT BUS
A FRANK CAPRA PRODUCTION
with
ROBERT MONTGOMERY
heading a superb cast
From the Cosmopolitan Magazine story by Samuel Hopkins Adams
Screen play by Robert Riskin

FRANK CAPRA

RED SQUARE
(Temporary title)
A LEWIS MILESTONE PRODUCTION
rise-winning director of "All Quiet On The Western Front" and "The Front Page"
Story by LAURENCE STALLINGS
co-author of "What Price Glory?" and "The Cock-Eyed World"

LEWIS MILESTONE

MARCH FORWARD WITH THE NEW LEADER— COLUMBIA

COLUMBIA PICTURES

EXPLOITATION

By Epes W. Sargent

Happy Entertainment

Los Angeles.

Beginning with a 10-day campaign late in July, every house in the Dick Dickson Fox-West Coast district has just completed staging a Happy New Entertainment Year campaign that ran through the entire month of August, and resulted in considerably tilted grosses over the normal summer biz for those towns. Teaser campaign started with lavish use of stickers, auto bumper banners and other material each bearing a Happy New Year greeting. Merchants in many of the towns picked up the gag and began wishing customers and prospects the same greetings, which at first had many of the town people figuring everybody had gone nuts.

Main stunt was a tieln with a newspaper in each town for a daily star identification contest, with a different picture name designated for each day of the month. Cash and ticket prizes were awarded all who successfully named the stars and designated correctly the last picture in which actors had appeared. Newspapers devoted full pages to the stunt, with the San Bernardino 'Sun' issuing a special New Year edition in colors.

Back of the campaign was the idea of conveying to picture house patrons information concerning new picture product, in connection with the Roosevelt new deal. Idea can be successfully worked in other towns where no Fall product is available.

Booming the Pretzel

English trade and general papers are to be educated to the pretzel as a prelude to 'Moonlight and Pretzels.' Universal handlers have started a campaign, and to the British mind the idea of anything being required to make beer more acceptable appears to be one of those extraordinary Yankee notions. However, they are taking to the novelty and the scrap book waxes fat.

Sounds absurd to those who have been born and brought up with pretzels, but the pretzel can be used to con some more space out of the daily paper or perhaps form the basis of a questionnaire.

Little realized that there are several unions whose efforts are required to produce the true lover's knot of the beer hound. It's taken for granted that the pretzel is just baked and eaten.

Actually in the production centers there is the pretzel bakers' union, a branch of the regular baking trade, the pretzel benders and the pretzel varnishers. Woe betide the varnisher who essays to bend a pretzel, and anathema on both if they try to bake 'em. And pretzel bending, or the fashioning of the dough into the double lop, is one of the few things still to defy modern labor-saving machinery. All of which is food for the press agent, whether or not he absorbs 3.2.

Baseball Windup

Pretty soon the baseball pennant fight is due, and the men will crowd around the bulletin boards to get the first news of the big games. Wire service can probably be had from the telegraph companies, but it probably will be comparatively easy to get the newspapers to lay its bulletins off to the theatre in return for an occasional plug for the paper and its baseball stories. Unless the paper has superior standing room accommodations in front of its building, it should be possible to get the theatre designated as the paper's official broadcasting spot. Neighborhood houses can quite probably get a layoff, particularly if it permits the sale of the papers in the lobby. Plenty of home lovers will be glad to come over to your theatre to get the news off the bulletins, get a paper and, possibly, see the show. At least you've been able to attract him to the lobby. It's up to the front to sell.

If you're in a spot where the returns come in before it's dark, arrange a flag code. If the Nationals are ahead, run up a white flag. When the Americans beat the score, haul it down and run up a red one. If you can get a couple of large gas balloons, that's even better.

Whatever you do, work on the line that interest is centered on baseball for the moment. Make them think of your theatre when they think of the game.

This Sounds New

Jack W. Hynes of Shea's theatre, Bradford, Pa., comes in with something which should build up like a hog-calling contest in the rural districts, and probably will not be a business repellent in the neighborhoods if it can be swung right. However, it's the small town rivalry that makes it the big noise in the nine o'clockers, and makes 'em stay up until 10.

Big idea is a competitive barn dance for the octet doing the smoothest performance of the old-fashioned quadrille. Hynes pitted a local eight against an import from Limestone, a nearby community, and he packed them in on a Saturday night. Probably better on a Saturday than on an off night, because then everyone can come. It worked so well for Hynes that he's going to take encores until he exhausts the neighboring territories. Cost Hynes $15 for prizes, the band was promoted and a refreshment shop took up half the cost of the throwaways and their distribution.

Worked up with an appeal to local feeling, this should be good for an every-other-week all winter. And no reason why the prizes should not be promoted, too, once the drag of the idea is established.

Winning team is established by applause, and then the prizes go to the best two couples in that team.

Managed a Telegram

Edgar Hart of the Majestic, Columbus, had a tough time with his fake telegram, but he got there. Time was when either wire outfit would contribute the blanks and often the boys to distribute them, but in Columbus they shut down on the idea a long time ago on the theory that it cheapened the wire service. Hart had an idea that he would play fair by using half W. U. blanks and the rest Postal, but the latter outfit didn't want any part of it.

The W. U. man was a little more open to argument and finally agreed to loan a cut of the blank heading if he could obtain permission from the higher ups. Cut was one the office loaned newspapers for a reproduction of wires. Permission was gained and a local printer dug out the paper and printed the blanks, with a message 'To U & Others,' reading 'Tomorrow at Seven is here.' These were enveloped and one was slipped under the door of every office in the business district after they were closed for the night; a new form of distribution which brought excellent results.

Telegraph manager was surprised at the reaction to the stunt from his company's angle and has intimated he's ready to play ball again.

Trying Out

United Artists are working on a contest idea for Walt Disney Mickey Mouse cartoons tied in to the new M. M. watch. Being given to 25 theatres in Ohio and Michigan. If it works, it will be made a general hookup.

Ingersoll company provides six watches for prizes for the children who can most accurately estimate the number of Mickey Mouse pins in a glass container. Company is sending out a man to check the results in the first spots and if the reports are favorable will break it open to all who use the cartoons.

In that case they'll provide the six watches, 500 buttons, the container, cutouts and balloons. The exhib prints up his own entry blanks, which may be obtained by the estimators from the store handling the watches.

Back of the watch people's generosity is the thought that if six kids get watches the others will want them, too.

Changing Sign

Another adaptation of the color absorption idea has been worked out to give a new idea for window or lobby work, passed on the action of blue on green.

Announcement is painted with transparent color on thin sign paper with green letters for the red background. Lighted from behind with red, white and green bulbs so arranged that only one color is on at a time. This is done with a small motor on a turntable with three contact points. Not much trouble to make if the electrician is clever.

Alternate lightings give red on green, black on green and red on black, and plenty of people will gawk and wonder until the sign has been impressed upon their memories. Perhaps a just-once stunt, but capable of variation.

Flower Shows

If it has not already been planned for, it's not too late to frame an impromptu show of chrysanthemums and other fall flowers in the lobby or mezzanine, the latter being best if it's figured that enough will be attracted. Small medals or cups are better than ticket prizes, since the winners will appreciate a visible trophy, but a couple of small cups will not cost much and the jeweler can be promoted to engrave the winners' names.

Even in the larger places it is possible, with a little press work, to bring out a nice display, but it is a particularly good stunt for suburban towns, where most persons have flower gardens.

Some professional judge should be used, preferably the local florist. If he's afraid it might hurt trade, it's always possible to locate some woman who really knows flowers.

Double Cut

Exhibitor who had just installed some of the devices to permit the hard of hearing to listen in on plays made the idea cut two ways.

He was playing a comedy while the workmen were making the installation and for a small tip he got one of the sets rigged in the lobby. Then he sat a pretty girl in a comfortable chair with the explanation that she was laughing at the humor of the picture.

Not only gave emphasis to the fact the comedy was funny, but stressed the idea that the picture could be heard even in the lobby with the aid of the device.

So many people wanted to listen in that after a couple of days of the stunt she took the phones off and let all who desired listen in briefly.

Put both ideas over with a bang and the boss is figuring a permanent rig to be plugged in now and then for plays with specially good dialog. Only trouble with that idea is that people figure the show has started, so what's the use of going in?

Urging Praise

Manager who did not want to bother with the usual round-robin letter of appreciation to a star, which he had already used, made a deal with the exchange to land the studio press department for one letter from the star of a picture he was booking.

Then he came out with the announcement that the best letter in praise of the picture would be sent to Hollywood. Small ticket prizes for other letters, and he got about 300.

Winning letter was sent directly to the press department, which arranged for a letter of appreciation to be signed by the star and returned with an autographed portrait, and it worked so well he is trying to plant the gag with other studios.

What he liked best was that it cost him only 3c postage.

Broadcasting Baily

Butte, Mont.

Under the caption, 'Manager's Exploitation Ideas,' Montana division of Fox-West Coast is getting out a weekly mimeographed sheet, freely illustrated, of exploitation and publicity stunts that have been successfully tried out in the various towns comprising the district. Pep talks are also carried. First issue made its appearance Aug. 28.

Silent Trailer

Minneapolis.

Charlie Winchell, Publix advertising head, put over a clever and effective trailer for 'Baby Face' at the State theatre here. He had all the sound taken out of it so that it was run the week before as a silent. At the tag end it was explained that this was done because the picture was 'for adults only,' whereas the theatre currently undoubtedly held many children.

The tag went on to explain that adult patrons attending the theatre the following week would find all the dialog and action in the picture. There also were plenty of other strong intimations of the attraction's sensational character.

Many patrons tried to 'read the lips' of the actors in the silent trailer and imaginations were used plenty. The trailer created no end of comment and even resulted in hundreds of letters of protest to Mayor A. G. Bainbridge. The picture, sold red hot all the way through, did a big business despite the critics' panning.

Paper Heads

One manager is waiting for school to reopen to provide himself with a set of heads of the leading stars. Art teacher of the high school, who has considerable facility as a clay modeler, will make heads of these players part of the class work, adding the finishing touches herself. Before the clay dries, the head will be set into a form and plaster of paris poured over it. When the plaster has set the clay will be dug out and returned to the school, the last traces being removed with water.

Cast will be dried and oiled and then newspaper smeared with flour paste, stiffened with glue, is worked into the mould, layer on layer, until a thickness of a quarter of an inch is built up. Then a layer of cheese cloth, similarly pasted, and when it is fully dried the paper model is removed, varnished and colored, then mounted on a board. If the model will not come out easily, the plaster can be broken away, but it is planned to make the clay model so that no trouble will be experienced. Only cost is for the plaster, paste and paint, and the proper head will be used each time that star figures on the bill.

Another Clock Gag

Metro offers a number of clock stunts in its press book on 'Turn Back the Clock' and they are good gags, but here's one more.

Wind up an eight day at noon eight days before the opening. Set it at the exreme of slow speed and let the crowd figure just how much time the clock will lose in seven days.

Two ways to a payoff. One is to name six prizes each of a little less value and award the top prize if the closest estimate was made on the first day, and in decreasing value to the sixth day, no estimates being accepted the last day. Idea is that as time passes and the clock continues to lose, estimators can get a better line on how much time is being lost daily. Other gag is to have the six prizes with one for the best estimate for each day.

Clock should be started precisely at noon and the time taken at noon eight days later. Just a variation of the run down clock, but giving the crowd a better line on the loss. Estimate should be in hours, minutes and seconds, since the estimates should run pretty close.

Radio's New Idea

Most distributors are searching for new ideas to make the press books more helpful to exhibitors, and Radio Pictures comes forward with the latest. Designed by S. Barrett McCormick, who ought to know.

The usual sales talk, merchandising suggestions, publicity, ad mats and posters are stapled to a stiff back card and thumb indexed for quick and handy reference. Top of the card rises four inches above the pages and is ruled up for a two weeks' record of the newspaper campaign, with other spaces for other advertising charges, including the lobby and bill posting, with a totalizer to arrive at the complete cost of the campaign on the picture.

Also included are spaces for four shorts, including Pathe News, printed in. It gives a quick summary that can be transferred to the permanent record when the picture has been played. Meanwhile, the manager knows just where he stands. Complete, even to a punch hole with a brass grommet. One of the most useful ideas yet.

Plugs for Contest

L. A. 'Examiner' is boosting its National Recovery contest (figure counting gag) by trailers in all Fox-West Coast theatres and in independent picture houses with which it has a co-op tieup for its daily attraction calendar.

In addition to the free directory listing, 'Examiner' is also distributing circulars, one side of which is devoted to its contest and the other side to a reproduction of the picture house calendar, thereby giving the pic houses city-wide house-to-house circulation as well as to 'Examiner' readers.

Makeup's Appeal

Los Angeles.

As a b. o. lure in connection with the engagement of Katharine Hepburn in 'Morning Glory' (Radio) at the RKO Hillstreet, here, house is repeating a series of daily lectures on makeup and beauty on the mezzanine floor that is making a special appeal to femine customers.

Lectures are being given by a rep of a Hollywood makeup manufacturer.

Tagging the Parade

Figuring it was no use to buck on entertainment given by one of the most important local churches, the head worrier for a small town theatre decided to go the old gag of

(Continued on page 40)

BEHIND the KEYS

Gardner, Mass.

Geo. L. Seed is now manager of Giles' Orpheum theatre here.

Baltimore.

Paul laufox managing Nickels' grind picture house, Embassy.

Denver.

Frank M. Bronte reopening Gem at Yuma, Colo., after in hospital at Rochester, Minn., for some time.

Hollywood.

Mirror (Lazarus and Vinnecof) has dropped its Saturday-Sunday vaude, temporarily and will operate straight sound until new season's product is available.

Youngstown, O.

E. C. Prinsen has been named resident manager for the Public Square Theatre Co., which has leased the former RKO theatre, dark since last spring, and will reopen it September 1 with vaudfilm on split.

Town has been without stage shows since spring.

San Diego, Cal.

Fox, once operated by Fox West Coast as its local deluxer, again has passed to circuit operation through a new rental arrangement with the landlords. Opening picture (currently) is 'Tugboat Annie.' House is a part of B. V. Sturdivant's district.

Fairmont, W. Va.

Warner Bros. theatre at Morgantown, near here, reopened Saturday (2) after being closed for five weeks. Kenneth Grimes is manager of the theatre.

San Diego.

The following managerial changes in the Fox-West Coast San Diego unit were announced today:

Fred S. McSpadden, for the past three years manager of the Fox North Park, de luxe nabe, has been named manager of the 3,000-seat Fox, San Diego's largest and newest theatre, reopening Friday, Sept. 1, with 'Tugboat Annie.'

Charles M. McManus, manager, Fox Balboa, first-run and only vaude spot in town, goes out to the North Park. He was formerly manager of the Egyptian, another Fox nabe.

C. H. Meeker, of Payallup, Wash., goes into Balboa. Jimmy Wyatt, Egyptian manager, becomes assistant mgr. at the Balboa.

Homer Skillion, formerly of the Lyric, Huntington Park, becomes manager of the Egyptian.

B. V. Sturdivant is divisional manager.

Newark.

Harry W. Reiners starts at the RKO here in charge of publicity this week.

Easton, Pa.

New Roxy theatre at Northampton, near here, was opened Thursday (31) under new management, James P. Clark and Jack H. Greenberg, of Philadelphia. Thomas J. Begley is manager.

Youngstown.

E. C. Prinsen, for three years Paramount supervisor of the Ohio division, is manager of the Palace, opening Sept. 1, bringing vaudeville here for first time in nearly a year.

Theatre operated by Harry Katz, Milton Feld and David Chatkin. Joseph Martinko, orchestra leader, holdover. Harvey Cocks, asst. mgr., comes with Prinsen. Prices 25-40c.

Hartford, Conn.

Recent Warner theatre changes in this territory include transfer of Ben Cohen from State, Manchester, to Lenox, Hartford; Hugh Campbell, Lenox to Colonial, George Clark from Colonial, Hartford to Wayburn, Penn.

Charles A. Brennan from Bound Brook, N. J., to manager of the Capitol, Hartford.

New manager expected to be appointed to the Palace, Hartford, soon to be opened as first-run.

Los Angeles.

Fox-West Coast circuit managerial changes in California have been made as follows.

F. E. McSpadden to Fox, San Diego, which reopened Sept. 1; C. F. McManus to North Park, San Diego, and C. H. Meeker to Balboa there. Robert Harvey replaced Jack Ryan, resigned, at Virginia, Vallejo. Robert C. Cannom goes to the Fox, Pomona, replacing F. J. Menneily, who has returned to the California, Glendale, replacing Edward Penn, who goes back to Alexander, Glendale, as asst. Harry P. Franklin made mgr. of the Embassy, Frisco, for F-WC.

Guttenberg, Ia.

Fred Nelson, Sioux City, new owner of the Princess theatre, buy being made from Hunstad & Becker.

Syracuse, N. Y.

Brighton, South Side deluxe neighborhooder, going to try it again under Jack Karp.

Karp will re-light the house in a fortnight.

Syracuse, N. Y.

Myer Kliman, who gave Eastwood, suburb, its first theatre years ago, is returning to do the same thing for Mattydale, residential district. He has started a 500-seat house to cost $25,000.

London, Can.

Grand (F. P.) closed Sept. 2, while workmen are rushing girders into the roof and painters redecorating. Next policy for house not determined. Manager J. R. Minhennick, his 25th anniversary at the Grand, is now manager of Palace (F.P.) and Grand.

Manager Ted Doney of Palace returns to Capitol (F. P.) as asst.

New scale at Capitol. Night tops to 40c. from 35c. and from 20c to 25c. Children, 10c. afternoons and 15c. nights.

L I O N E L
BARRYMORE

in the story that's been waiting all these years for a genius who could make it live

★

Who but Barrymore could portray the living soul of the family doctor!

★

"ONE MAN'S JOURNEY"

A Drama of Devotion

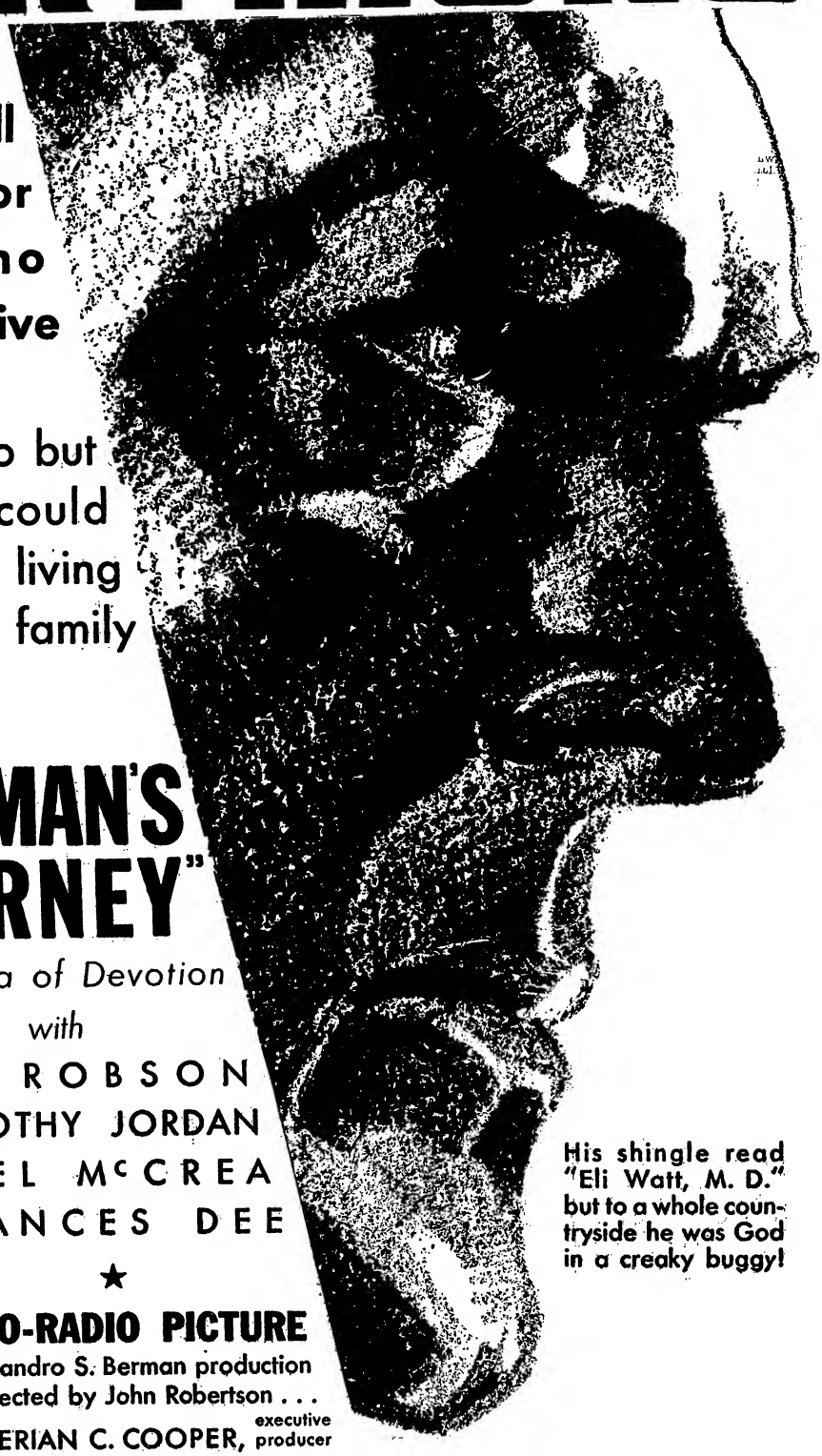
with

MAY ROBSON
DOROTHY JORDAN
JOEL McCREA
FRANCES DEE

★

RKO-RADIO PICTURE

A Pandro S. Berman production
Directed by John Robertson . . .
executive producer
MERIAN C. COOPER,



His shingle read "Eli Watt, M. D." but to a whole countryside he was God in a creaky buggy!

A 'GREATER SHOW SEASON' PICTURE!

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. VARIETY *takes no credit for these news items; each has been rewritten from a daily paper.*

East

Police guard given Freddie Mack, Fox, Brooklyn, m.c. Says he was told to put up $5,000 or be snatched.

A. C. Blumenthal says Jimmy Walker will be over Jan. 1.

Michael Strange, former Mrs. Jack Barrymore back from Germany and Russia. Says she has done a new play.

Ernest Truex will have his two sons, Phillip and James in the cast of a new comedy due to open next week (11).

Hawaiian diving troupe, showing at Atlantic City, called in when police and firemen fail to locate a car which went off Absecon bridge. They got the body of the driver out of the car in half an hour.

Edw. Canavan, of musicians' union, announces the 20% cut in orchestra regular rate for Summer will be dropped, but that extras will stay cut for a long time. Latter are overtime and more pay to those who double on instrumentation.

Florence Moore, once popular musical comedy and vaude star, has aired her chauffeur-husband whom she married after her divorce from the late Bill Montgomery. She tried to prevent him from taking her car out and he hung a shiner on her right eye. Happened several weeks ago but story just leaked out. She called the cops to shoo reporters off the porch.

Patsy Ruth Miller seeking divorce from Tay Garnett in Budapest. Papers filed and case will be heard in December.

N. Y. cops to go into pith helmets as soon as Commissioner Bolan can get the price down to $3. To be worn the year around.

Maj. Edwin H. Armstrong gets the U. S. Circuit Court of Appeals verdict in his suit against Lee DeForest on his claim to the invention of the regenerative circuit for radios. DeForest claims to have a Supreme Court decision in his favor.

Sig Romberg to Paris to attend the premier of his 'Tose of France.'

Nassau road houses told to close at 1 a.m. or else.

William Brackenbush, once of the Friaburg Passion Players, killed himself with a bread knife Sept. 29. Discouraged over his failure to find employment. Lately a janitor.

Will of late Evangeline Adams, astrologer, shows she left a gross of $83,911 and a net of $61,438. Mostly to her husband.

Group players 'Crisis' over into 'Man in White.'

Newark brewery experimenting with canned beer, to do away with the bottle nuisance.

Hermann Jadlowker, former Met. tenor, back on a visit. He's in the conservatory of music at Riga now.

Lilyan Astaire back home to do her impressions for radio.

W. R. H. Trowbridge, English playwright, over here to land his 'Crimson Crystal.' Also hopes to do something about 'Mary Stuart, Queen of Scots.'

Guthrie McClintic sets Sept. 25 as the opening of 'Jezebel' at the Martin Beck. Play back in rehearsal with Miss Bankhead.

Milton Roberts will direct 'The Gold Coast' with Al Fisher staging the dances.

Jeanette MacDonald east to defend the suit brought by the widow of the late Harry Reichenbach who claims she did not pay for services performed by the press agent.

Richard Reynolds files affidavit in Supreme Court to the effect that he is not a resident of New York in the suit brought against himself and others by Johanna Rischke, Viennese cabaret performer. Seeks to avoid trial in this city.

Bores Thomashefsky announces retirement from the Yiddish stage.

Mary Pickford a patroness of the National Air Pageant at Roosevelt Field Oct. 7.

Mary Young, widow of John Craig, has done a play, 'Mrs. Tarquin,' co-authored by Frederick and Fanny Hatton. Kids the Shakspeare story.

About 75% of the holders of the old Shubert securities have taken up the Shubert offer of stock in the new co. Offer, to have been withdrawn Aug. 1, is still open.

Orim von Karauss, who says he's a Shakspearean actor who came in by a freight a few days ago, held in $50 bail for trial at General Sessions on a charge of stealing a basket of plums from a wagon. Admitted taking them but pleaded he was starving.

Binaida Nicolina, radio singer, hurt Monday (29) when the car in which she was riding was struck by another in Elizabeth, N. J., held in hospital for observation. Alda Kuznetzoff, basso, driving, not hurt.

Mrs. Jimmy Walker (Betty Compton) ordered to the south of France for recuperation. Ill lately and depressed by fact that illness affected her chance for early motherhood.

Art and Star theatres, Bronx, stench bombed Wednesday night (30) and about 700 patrons dismissed. Nathan Sugarman, of the Art, caused the arrest of Aloysius Ward, but was unable to make good his complaint in court, and the defendant was discharged. Harry Sheppard, of the Star, told detectives he had dismissed nine members of Local 306 last Sunday, paying them to Sept. 1. He did not make any specific charge.

World premier of a nudist play, 'Barely Proper,' given at costumeless camp at Highlands, N. Y., Saturday (2). Only one member of cast clothed.

Labor Day cruises carried 300 professional entertainers.

There will be 11 Yiddish theatres this season, of which 10 are in New York. Other house in Philadelphia.

'Heat Lightning,' Westport tryout, comes to the Booth Sept. 13. Abbott & Dunning hold the reins.

Sam Rossof, contractor, took $100,000 worth of tickets for the Jewish pageant at the Polo Grounds Sept. 14.

William J. Brady, booth operator, painfully burned when film in tin box too close to an electric light exploded in Glens Falls.

Alston Burleigh, son of the noted Negro musician, and Romaine Johns will stage the Negro numbers in 'Jezebel'.

Three Negroes have been using the Times Sq. subway station as a pitch for a three-card monte game in the early mornings. Police gathered them in.

Paul Muni out of 'The Red Cat'; stage.

Pennsylvania Broadcasting Co., operating WIP, filed Federal court suit against ASCAP alleging restraint of trade. Musicians' society forced it to pay $2,750, plus 3 to 5% royalties, it avers.

The John Ringlings drop their divorce suit at Sarasota, Fla.

Theo. C. Packard, 65, actor, indicted along with eight others for mail fraud. He claims he was president of an endless chain sock-selling scheme for one day, receiving $250 to front for the real operators when investigation threatened.

Mary Elizabeth Riggs, otherwise Evelyn Brent, tells Federal court in her bankruptcy plea that she owes $33,955 and nothing with which to pay it.

Manhattan theatre leased by bank owner to a corporation for five years. To be turned into a beer garden with floor show.

Bud Fisher tells court his income from cartoons cut in half and asks reduction in alimony payments. Has been paying the ex-Mrs. $400 a week. Wants to cut to $100.

Max Gordon waiting until Oct. to take the B'way dive. Then it'll be Clare Kummer's 'Only With You' at Harris Oct. 16. Roland Young and Laura Hope Crews co-starred.

Fay Templeton goes into 'Gowns by Roberta.'

John Murray Anderson planning a revue to feature Fred Allen. Intimate affair with small bankroll.

Following Fannie Todd Mitchell's late divorce in Reno, the mess of suits in N. Y. courts following her marriage to Seymour Woolner have been discontinued. Included are suits of Woolner against Leon Leonidoff for alienation and against his wife for divorce; Leonidoff's countersuit against Woolner for alienation and for annulmena of marriage on the grounds the divorce was not legal in New York.

Igancia Ortiz, gymnast known in the southwest, was killed in a fall from a trapeze in Mexico City Sept. 2. Doing a series of pullups she dropped 35 feet.

Al Williams, aviator and picture stunt flier, credited with having hung the shiner on Hughey Long.

Advance ticket sale causes projectors of pageant 'Romance of a People' to announce three performances instead of one. Now it's Sept. 14-16.

Burns Mantle, in the 'News,' comments that the last week's crop of plays were so poor that anything coming along must seem better through comparison.

Moss Hart, who's spent 18 months doing an act and a half of a new play, says it will be ready to stage in the spring. Titled 'Wind Up the Ears.'

Coast

County board of supervisors does not have power to authorize serving of beer without meals in unincorporated territory around Los Angeles,

(Continued on page 87)

ARTHUR PIERSON

Appearing now with Maurice Chevalier in "THE WAY TO LOVE" for Par.

Also appeared in the following films "THE DEVIL'S BROTHER," "AIR HOSTESS," "HAT CHECK GIRL" and "RACKETY RAX."

Under management AL ROSEN.

DISTRIBS' SUITS FOR RENTALS ALL SETTLED

Hollywood, Sept. 4.

Seven damage suits, filed in Superior Court here by Attorney Paul Ziegler on behalf of Metro-Goldwyn-Mayer, film distributing company, against seven local subsequent run independent exhibitors, charging contract violations, were settled Saturday (2) on payment by the defendants of nominal sums.

Theatres agreed to asserted contract provisions in future transactions with MGM and guaranteed there would be no further alleged violations of the booking documents.

Basis of the actions was alleged failure on the part of the exhibitors to properly account to the exchange on percentage engagements, price manipulations and inability of the exchange representatives to gain access to accounts of the theatres was also charged.

Grand Rapids Pooled

Butterfield and RKO have pooled operation in Grand Rapids under the Butterfield direction. RKO gets a 50% interest in the combo as arranged for the town.

RKO houses involved are Regent and Keith's. Butterfield has Isis, Majestic and Kent.

Deal is aside from RKO's 25% stock interest in the entire Butterfield circuit.

Indie Exhibs Can't See Rental Prices Set by Major Distributors

Committing themselves to higher rentals all around this season, major distributors are finding the little fellows trying to checkmate them but, with some surprise, getting less opposition from the big chains than had been looked for.

Going ahead on sales despite what changes the industry code may cause in the entire system of distributor-exhibitor business relations, chains are quoted as apparently willing to concede that pictures must get more revenue this year than they did last.

The indie exhibitors do not see it that way and are trying to break down the walls the majors set up in formulating sales policies and a program that must insure greater distribution return.

While distributors deprecate the resistance felt all over from the smaller exhibitors, it is believed some of the stalling is due to doubt surrounding codification and the thought by indies that the code will react in their favor on buying pictures.

Distribs claim the question of price to be paid for pictures will not enter into the coding.

Joyce Gets New Agent, But Morris Wants Nick

Los Angeles, Sept. 4.

Peggy Hopkins Joyce has been sued by the William Morris Agency for $900 as an aftermath of her floppo engagement with 20th Century.

Complaint, filed here by Attorney Martin Gang, asserts that the actress, while still under contract to the Morris agency, informed the latter she had designated another person to represent her in Hollywood, and intimated she would not pay plaintiff a commission on the 20th Century engagement. Sum named in that contract was assertedly $9,000, of which 10% and an adjudication of rights are demanded.

Studio Placements

Charles Williams, 'Special Investigator,' U.

Buster Phelps, 'Broken Dreams; Monogram.

David Durand, Eleanor Wesselhoeft, 'Cradle Song,' Par.

Harry C. Bradley, 'Above the Clouds,' Col.

Elinore Jackson, Dewey Robinson, 'Shakedown,' WB.

William Janney, 'Vinegar Tree,' Metro.

Bobby Watson, 'Going Hollywood,' Metro.

Herbert Mundin, 'Hoopla,' Fox.

Wilbur Mack, 'Bombshell,' Metro.

Raymond Hatton, 'Forever Faithful,' Metro.

Leslie Fenton, Dewey Robinson, Marjorie Gateson, Russell Hopton, Raymond Hatton, 'Finger Man,' Warners.

Dudley Digges, 'Fury of the Jungle,' Col.

Dickie Moore, Jack Mulhall, George Lewis, Boots Mallory, Niles Welch, Fred Kohler, 'The Wolf Dog,' Mascot serial.

Sally O'Neil, 'Sitting Pretty,' Par.

Jacques Lory, 'Tempe Piggott, 'Behold We Live,' Radio.

Theodore Von Eltz, Walter Connolly, Berton Churchill, 'Man of Steel,' Col.

Jameson Thomas, 'Tin Pants,' U.

Bradley Page, 'Broken Dreams,' Monogram.

Laird Doyle, treatment, 'Frivolous Sal,' Radio.

Directorial assignments at Paramount: Stephen Roberts, 'Women of the Earth'; Erle Kenton, 'Come on Marines'; Alexander Hall and George Somnes, 'Miss Fan's Baby Is Stolen;' Norman McLeod, 'The Yodelers,' and Stuart Walker, 'Death Takes a Holiday.'

Julia Hayden, 'Without Glory,' Radio.

J. M. Kerrigan, 'Patrol,' Radio.

Frances Dee, 'Rodney,' Radio.

GENE RAYMOND

of "ZOO in BUDAPEST"

Other current releases: "EX-LADY," opposite Bette Davis, Warners. "ANN CARVER'S PROFESSION," opposite Fay Wray, Columbia. "BRIEF MOMENT," opposite Carole Lombard, Columbia.

Now preparing a new Jesse Lasky production starting in September. Planning European vacation in the fall.

Exclusive management SCHULBERG & FELDMAN.

Film Reviews

One Man's Journey

(Continued from page 19)

city and loss of his wife. Then, for a long spell, the story deals with his administrations to the ill of the community, picture carrying this to about midway or until his son has grown up. Also reaching maturity is the girl the doctor brought into the world at the cost of a farmer's wife and reared in her earlier years.

Never reaching highlights, or approaching any unusual dramatic situations, story step by step takes the doctor toward big opportunities, then away from them and back again, until he has become an old man.

His compensation comes when he's honored by a big medical body and lives to see his son become a famous doctor, marries to the girl.

A little more comedy than supplied by May Robson would help to alleviate audience dangers of too much sorrow. Miss Robson turns in a fine performance with what has been given her.

The doctor's ward is Dorothy Jordan and the other girl is Frances Dee. Not impressive but satisfactory. Joel McCrea is the son in conventional performance. *Okar.*

GOODBYE AGAIN

Warner production and release. Directed by Michael Curtiz. Adapated by Ben Markson from play by George Haight and Alan Scott. At Strand, New York, beginning Aug. 31. Running time 64 mins.

Anne	Joan Blondell
Julie	Genevieve Tobin
Elizabeth	Helen Chandler
Maid	Ruth Donnelly
Arthur Westlake	Wallace Ford
Harvey Wilson	Hugh Herbert
Clayton	Hobert Cavanaugh
Theodore	Jay Ward
Hotel Manager	Ferdinand Gottschalk
Bellboy	Ray Cook

No smarter comedy with more ultrafied dialog has been brought to the screen since sound. Mountings are few and simple and the budget probably the new Hollywood nominality. It will delight every fan possessed of a whisp of sophistication. But many of the smooth insinuations will not be understood by the average ticket buyer. Therefore, it obviously will have to do most of its colecting in the big first runs and hibrow neighbs.

As the simple husband who knows only how to yes the suave correspondent, Hugh Herbert rates master credit for many laughs. With a pan that mirrors the attitude of the playboy-writer, Bixby, Herbert several times succeeds in nearly convulsing his audience.

Warren William is ideal in the writer role. It is strictly a matinee idol part and William doesn't overlook a single angle. His performance is as smooth as his dialog.

Joan Blondell as the confidential secretary and Genevieve Tobin as the frustrated wife whose unabashed admiration for the writer furnishes the story, are so much alike in physical appearance that for a time it seems as though one or the other was playing a dual role.

Mix-up on a train and settlement of a domestic squabble in a bedroom, as the result of the wife trailing the writer and husband and in-laws following the wife, are highlights.

The stage success is well adapted and the direction could not be better. *Waly.*

who cares if EAST is EAST ...as long as WEST is WEST!

"Yes," says MAE WEST, "I wrote the story of I'M NO ANGEL myself. It's all about a girl who lost her reputation but never missed it. Come up and see it sometime."... **MAE WEST in "I'M NO ANGEL"** A Paramount Picture with Cary Grant. Directed by Wesley Ruggles if it's a **PARAMOUNT PICTURE** it's the best show in town!

Paramount Pictures

Stock Market

(Continued from page 6)

passing of the summer, always the quiet season of show business in all its branches.

The theatre stocks did practically nothing either way in net change from Friday to Friday. Loew's dip was a momentary affair and recovery was prompt so that the week ended with prices in the group generally unchanged. Final Friday session was perfunctory with volume under 1,000,000 shares and the ticker idle for long intervals.

That kind of a session immediately preceding a three-day holiday speaks volumes for the absence of any large short account which would ordinarily have done a good deal of covering. Exchange's new regulations have drastically curtailed short selling and that probably is one reason for restricted dealings lately. It is also one reason for expecting a period of dullness for the immediate future, probably running on a fortnight or so, in the absence of any news development to furnish a new incentive for the advance.

The current situation would have furnished a perfect setting for speculative fireworks if the trading rules had been left wide open as they were before the 1929 crash. Intermittent obstacles to the recovery drive would have inspired bearish operations and pro-inflation hints would have been the signal for a squeeze, all making for fast market action and a lively public interest in ticket fluctuations.

Instead all we have had for ten days or so has been the results of in and out dealings by floor professionals and a minor element of quiet absorption that took care of discouraged long selling.

Public Spending Up

One hopeful item of news for the amusements was contained in a report for the New York Federal reserve district showing department store sales on the increase for August, indicating increased loosening of the purse strings among the people toward freer spending for goods. More liberal budgeting on amusements would, of course, be inferred.

Under the surface Wall Street probably isn't as unanimously bullish as it was ten days ago. Sudden halt of the August recovery turned many cautious, but in all recent downtown utterances there recurs reference to a 'new development in Washington.' All the Street feels that if a new spur becomes urgently necessary it will be provided from the capital. Widespread belief along this line has discouraged a good deal of selling long and short. Not a few who think lower prices are ahead, have refrained from seeking a profit thereby. The logic here is that if business suffers a relapse, the administration has it within its power to supply a powerful stimulant in inflation and even market pessimists would rather not be short of stock when and if that happens.

For some reason this year there has been much propaganda seeking to impress the idea that early September marks a seasonal market recovery as a rule, although the record doesn't indicate anything of the kind. The first signs of a reaction that led to the 1929 debacle began to show around Sept. 1, when the long boom rounded out its top and began on the down-grade that ended with the late October crackup. Last year early September saw the peak of the spirited rise that began in late July and the decline continued into October.

Fact is that business and market traders look forward during the normally lean summer days of August to the awakening of autumn activity and buy stock against the event. When early September comes around they have an opportunity to study coldly what is being accomplished and make a new appraisal of what the season has in store. If the re-examination of the facts satisfies them, business and the market are likely to go ahead. Otherwise business and traders trim sail, sell their stock and there is a reaction.

This year there is every likelihood that administration maneuvers will do much to make the business picture cheerful, so that the chances generally favor continuation of the improvement that has attended the present government since it took office in March.

Summary for week ending Friday, Sept. 1:

STOCK EXCHANGE

High.	Low.		Issue and rate.	High.		Last.	Net chg.
7½	⅞	.....	American Seat.	..		4 bid	
5⅝	1¾	200	Consol. Film.	3¾		3¾	
24½	6⅝	1,300	Columbia P. vtc.	23½		23½	
14¾	5⅞	1,600	Consol. Film pfd.	10		9¾	+ ¼
99¾	46	9,800	Eastman Kodak (8).	85¾		84⅛	+ ⅛
18¼	14½	2,400	Fox, Class A.	15¾		14⅝	−1½
30¼	10¼	112,500	Gen. Elec. (40c.)	26¼		25¼	−1⅛
25	8	.....	Keith pfd.	..		16 bid	
34⅜	8¼	20,300	Loew (1)			33⅛	− ⅛
78¼	35	100	Do pref. (6½)			70	−2
7	1⅝	500	Madison Sq. Garden			3⅝	+ ⅛
22	13½	500	Met-G-M pref. (1.80)			22	+1½
2½	⅛	12,800	Paramount cts.			2	
2½	⅛	2,800	Pathe Exchange.			1¼	− ⅛
9⅝	1¼	4,900	Pathe, Class A.	—		8⅝	− ⅛
12¼	3	123,200	Radio Corp.			9¾	+ ⅛
5⅝	1	6,000	RKO			3⅜	
35	10	.....	Universal pref.			22 bid	
8⅝	1	55,200	Warner Bros.			8⅛	− ⅝
22	4½	200	Do pfd.			20	−1
68¾	10⅝	50,100	Westinghouse			46½	−1⅞

CURB

23½		.....	Columbia Picts.			23 last	
⅞		700	Gen. Thea. E. pfd.	⅞	⅞	⅞	− ⅛
10½		500	Technicolor	7½	7½	7½	
3¾		900	Trans Lux.	2¼	2¼	2¼	

PRODUCE EXCHANGE

		3,800	Par-Publix	− ¼
1	$24,000		Gen. Thea. Eq.	− ⅛
29¼	3,000		Keith 6's, '46.	+ ⅛
48	14,000		Loew 6's, '41.	
47½	7,000		Pathe 7's, '37.	
4½	95,000		Par-Fam-Lasky 6's.	
6⅝	122,000		Par-Pub 5½'s, '50.	
8½	3,000		RKO debs 6's.	+2
12	173,000		Warner Bros. 6's, '39.	−1

Over the Counter,

Id.	Asked.		
½	1	.....	Roxy, Class A.

Par-Fam cfs sold $7,000 @ 32, 31¼, 32, net off ½.
Par-Pub cfs sold $10,000 @ 33½, 31⅛, 33½, net up ½.
Gen Theatre cfs sold $1,000 @ 4⅝, net up ⅛.

FRANCIS LEDERER

who gained his popularity on the stage in Berlin, Vienna, London, and New York, and who is one of the foremost favorites on the European screen, will be presented for the first time to the English speaking moving picture public by RKO. His first picture: "MAN OF TWO WORLDS."

L.A. Reopening with Two Pix and Vaude Gives Mgrs. Stomps

Los Angeles, Sept. 4.

Downtown picture house map underwent a series of shifts and changes over the week-end that had the managers running around trying to figure out what might happen. Topping the upheaval was the reopening of the long dark Orpheum, now operated by Broadway Theatres, subsidiary of Principal Pictures. Opening week had a policy of two feature pictures plus 10 acts of Bert Levey vaudeville, at 25c for all shows excepting Saturdays, Sundays and holidays, when after 6 p. m. the tariff jumps to 35c.

President, Principal house, switched from its second run policy to first run by going freak. Opening attraction under the new policy was the nudist colony pic, 'Back to Nature', and at a 25c gate drew plenty of the curious for the first few days.

Gumbiner's Tower, until recently a part of the downtown subsequent run pool, and which, since pulling out has been first run, switched back to double second runs currently, in an attempt to combat the adjoining Rialto and the half a block away Orpheum.

Block and a half away, the Los Angeles, William Fox house, playing duals of independent product first runs, is expected to switch to a combo of pix and vaude any day, and stage policies of varying degrees are not unlikely for several of the other Broadway houses in the pooling arrangement.

Old-Timers' Desire to Cop Theatres Seems Solidly Checked by Chains; Par and RKO Halting Such Ambitions

GLEN FALLS' BOOTH FIRE

Three Men in Booth Badly Burned —Empire Reopens

Glens Falls, N. Y., Sept. 4.

Reopening of the Empire Saturday (2) after closed for several months, was threatened with postponement as a result of the explosion and fire in the picture booth Thursday night. William Brady, operator, who was working in the booth with two other men, is in a critical condition in the Glens Falls hospital, with back, face and arms burned.

Fred Bugg is manager. First and second run pictures will be shown.

Glens Falls now has four picture houses: Paramount with George Brown, manager, first runs; Rialto with Harry Black, manager, first runs and five acts Friday and Saturday; State, two second runs, with shorts and comedies.

FRISCO BOOTH UNION SENDS UP LOCAL SCALE

San Francisco, Sept. 4.

Picture Operators' Union has served notice on local theatres that projectionists' salaries would revert to 1929 scale on Sept 1, and are now working on that basis.

Means a price raise to $2.35 an hour, from a previous scale that varied from $1.25 to $1.75, depending upon calibre of the house.

Managers have appointed a committee to talk it over with NRA, claiming such a raise at this time is not justified. Managers also state there was an agreement with projectionists to call a conference before making any such demands.

Situation is still more or less up in the air, and not likely to return to earth before several weeks.

Gores Nab Embassy

Los Angeles, Sept. 4.

Gore Bros. have taken a five-year lease on the Embassy, former indie operated house on Market street, San Francisco, and in turn have given Fox West Coast a 50% interest, with the circuit operating. House opened Tuesday (31) with subsequent run pix.

Gore deal was made with Herman Sims.

Bankruptcy state of Paramount and the receivership of RKO and Fox Metropolitan in addition to the bankruptcy of Fox West Coast, has impelled a wide scramble among ambitious old timers and others to cop houses for themselves.

Some of the methods pursued by the would-be acquirers are causing plenty of complications for all. And the landlords are in the middle.

Thought on the part of some that now is the time for parties to come in and just pleasantly walk away with circuit houses unrestrainedly has turned out not so hot. The circuits are offering resistance and protecting their equities.

There has probably never existed the opportunity presently offered in the industry for acquisition of established theatres in a responsible way. Where the trouble comes is the overzealous men of some old-timers to grab anything, regardless.

Whether such folks are of the opinion that the mixed-up financial state of certain of the chains makes them logical prey for anybody or that the circuits are obliged to give away the houses just for the asking, is an old fashioned idea. Seems to have come about when the inauguration of affiliated chains by film companies made any house a very probable buy for the circuits.

Those same sellers apparently are now on the line and apparently figured from the start to get back the houses, quite at the same advantageous terms comparatively to themselves as they sold. The circuit, of course, to be on the losing end regardless.

Par's Stand

Paramount looks to have the situation well in hand by picking its partners and suddenly taking an attitude of no more partnerships, unless. That unless means only where the would-be partner measures up in every capacity, both as to operating ability and financial responsibility, with Par protected by a recovery clause under conditions.

That recovery idea and the various conditions attached are protective measures put forth by S. A. Lynch. That's how come the recent furore over the John Balaban and the E. V. Richards melee is suddenly quieted. Even Sam Dembow may now get some houses on a logical basis.

'Over at RKO, the situation is somewhat different, but also well in hand. When the Orpheum circuit was shoved into bankruptcy, there were all kinds of noises from various sources about taking spots away from RKO. Only one fellow tried it. He's A. H. Blank, who worked out a deal for the Omaha Orph, with the landlord and away from RKO. Blank took the house at an increased rental. RKO wanted to keep the house.

Blank apparently didn't figure any comeback fro n RKO and the matter of product looked unconsidered in his takeover.

That way of dealing with the landlords direct is an old-time method under receivership conditions,' as possible disaffirmations and turnbacks make the landlords likely objects for considering new tenancies.

Singers House

At the time Blank took the Orpheum, he also was trustee in bankruptcy for the Par houses in that territory. RKO aiming to stay in the town, was negotiating a new lease with the Orph landlord. When Blank closed for the house, RKO immediately protected its service and went for a house to offset Blank.

Through Mort Singer, one of the partners of RKO in several Orph houses, RKO also has acquired an interest in the Brandels theatre, Omaha, which will be operated by Singer. Automatically RKO's product commitments go to the Brandels instead of the Orpheum, and it looks like Blank is somewhat stuck. Blank is also compelled to pay more rent for the Omaha Orph than RKO was willing to pay.

Blank is stated to have pursued similar tactics with certain of Par houses, but looks to have been estopped when Par began to figure him out of any partnership deal in that territory, unless and if. Blank preferred a partnership and so a deal is being worked out with him.

IRVING BRISKIN

Whose entry into the motion picture business was as auditor for Sterling Productions, of which he became Vice-President in charge of distribution. He thereafter produced sixteen features starring Tim McCoy. Upon Columbia pictures taking over the McCoy contract, Mr. Briskin became an associate producer for that company, in charge of the McCoy westerns and the "Police Detective" Series, a total of twelve features to be produced during the season 1933-1934.

Incorporations

California

Sacramento, Sept. 4.

Midget Racing Ass'n. Capital stock, $25,000, none subscribed. Dominick Distarce, Leo Faulkner, Mike Frantino.

Radio Football Board. Capital stock, $20,000, none subscribed. James Duffield, Edward Bahler, Frank Michaels.

Gospel Broadcasting Ass'n. No capital stock. C. E. Fuller, F. O. Burket, H. A. Johnston, O. Howard Lucy, W. W. Edmonds.

Milk Fund Air Circus. Capital stock, $25,000, none subscribed. Monty G. Mason, R. Leroy Blessing, L. Benjamin Raidman.

Empire Projectionist Union. No capital stock. Merle H. Chamberlin, George G. Brown, Robert Levy, Benjamin M. Jones, Edward W. Keller.

American Talking Wire Co. Capital stock, 500 shares; subscribed, $3. R. E. Bering, C. G. Woodmansee, G. C. Woodmansee.

Universal Talking Wire Co. Capital stock, 500 shares; subscribed, $3. R. E. Bering, C. G. Woodmansee.

Permits to Sell Stock

Cabaret Theatres Corp. To hold theatre corporation. To issue 15,000 of 20,000 shares, par $10.

National 'Starcasts.' Radio advertising. To issue 100 shares out of 1,500 preferred and 995 out of 1,000 common. No par

Judgments

(Debtor's name is first; judgment taker and amount follows.)

Metropolitan Sound Studios, Inc.; Combined Photo Industries, Inc.; $18,275.

Gene Buck; G. C. Porter and others; $355.

Little Theatre Operating Co.; State Industrial Commission; $617.

Ready New Pitts Yarn

Hollywood, Sept. 4.

James Gruen and Joe Traub are writing the dialog continuity of 'Hearts and Flowers,' Zazu Pitts-Pert Kelton starring feature for Radlo.

Gruen and Traub made the adaptation from an original by Howard Green, who will produce.

Remaking 'Sorrel'

'Sorrel and Son,' produced for United Artists in the late years of the silent era, will be reshot as a talker with H. B. Warner topman again.

Herbert Brenon originally produced the picture.

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VARIETY Tells the Story!

Reprinted from 'VARIETY,' Aug. 1

ROXY, N. Y.

There's a surprise element in the current stage show at the old Roxy. The atmospheric 'backgrounds lend a certain force to the entertainers which makes them more effective than when the same performers are caught ordinarily on the vaude rostrums. This has been noted elsewhere and suggests that vaude must be very much alive, but that its progress will develop along new lines. Also means that booking and staging are largely a question of the right manpower

Maybe the old Roxy is the pioneer exemplar of this new mode. If the old Roxy shows can be defined as a type, they seem to be, so far as the present exhibition indicates, in the old Roxy style but with a modern twist . . . .

So far as observation goes the old Roxy may be the single spot in showdom where the screen entertainment runs a consistent second to the stage . . . .

Okay entertainment.

All Stage Shows at the Old Roxy, New York, Are Conceived, Booked and Staged by

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ADD YOUR HOUSE TO THE EVER GROWING LIST WE CAN DO IT FOR YOU!

TERTAINMENT

& MARCO

C.

RD, HOLLYWOOD, CALIF.

THE CHAMP commences his Tenth Championship Year—

Film biz is sizzling with M-G-M news!
"Dinner at 8" is the talk of every Film Row—
In New York at the $2 Astor—
In Hollywood at Grauman's Chinese—
In its Road-show engagements—
A new season tonic for motion pictures!

And, oh baby, how M-G-M is clicking!
"Tugboat Annie" started the parade—
Extended runs! Repeat engagements! Wow!
"Broadway to Hollywood" leaps to the front—
"Penthouse" sensational in East-West previews!
"Beauty For Sale" an audience riot!
"Night Flight" (*Multi-Star Cast*) takes off soon!
That's just the start.

10th Championship Year! You said a houseful!

WORLD'S STAGE AND SCREEN

(Continued from page 5)

many was reaching markets that America couldn't reach, outselling the U. S. in some foreign film markets, reaching out for others. Now Hitler has defeated his own country in these spots and the U. S. is back, undisputed leader of the world from a film standpoint.

Films is still the topmost branch of show business. Radio in the United States has made great strides. Abroad it has not gotten very far. Legit, through the world, is probably second to pictures, despite that in the U. S. it's lost a good deal more prestige than that. Vaudeville is a teeter-board proposition. Up today, down tomorrow.

International year, in pictures, started with the United States considerably worried about the European market. Quotas, kontingents, censorship, taxation—all were more troublesome than in the past. America was losing its grip on many portions of the world at a time when conditions at home were none too healthy either. Italy and England didn't seem to be doing much or caring much. France was satisfied to annoy mildly while building within. But Germany was reaching out envious fingers.

In July, 1932, Germany was able to announce having an edge over the U. S. in Sweden in film exports. Same was soon true of the Central European and Balkan countries and later in Spain.

Too Tough

Czechoslovakia and Jugoslavia suddenly got ambitious for film glory. They both passed tough kontingent laws. American companies decided they couldn't stand the rates and, for the first time, actually got together on an important world matter. They walked out and said they'd stay out until the two countries eased things. They've been out almost a year now. Germany walked in and supplied all the films the two countries needed for a while. Then the German product began failing. Unstable conditions at home forced Paramount and Radio Pictures, after agreeing to see the thing through, to attempt re-entering the market. It led, partially, to the dismissal of some of the best foreign men in the business from Paramount's staff, after which Par changed its mind, the Radio continued finding films in. Now, a year later, it looks as though both Czechoslovakia and Jugoslavia will give in any minute and the Americans will return.

Germany and France, working in unison, began the year by fighting the U. S. on the matter of dubbed films. Both countries objected to the pictures, figuring them unfair competition because of cheapness of manufacture. Both countries passed laws barring dubbed films except when made within the borders of the country intended for.

That didn't hurt very much, Americans being willing, after some kicking on general principles, to go into both countries, establish dubbing plants and work there. But Germany's new kontingent law, for '32-'33, was the toughest ever. Only 125 kontingents for the year, no dubbing, and kontingents expensive and hard to get. So America did practically no work in Germany for the year. Germany for many years has been the toughest U. S. market abroad, anyway, so most U. S. companies decided not to worry about the place, bring in whatever films they could, and forget about the rest.

Clever Germans

Germany figured out a clever move, though. While U. S. companies were kicking at the restrictions abroad, Germany went ahead and made contacts. A Franco-German tieup allowed for inter-dubbing between the two countries. Same for a German-Italo tieup. While Americans were still worrying and arguing, the Europeans accepted the situation and got to work in each other's back yard. It took about seven months for the U. S. to catch up on that, America now being equipped to dub in Italy, France, Spain, or almost anywhere.

Incidentally, Germany's manner of playing the thing is interesting. Country made a 40 picture interchange deal with France. But actually only nine French pictures got to Germany as against 27 films the other way.

Money was a world headache. Gold bans were very annoying, especially since American companies needed money at home. Budapest became a boom place for a short while because no one could get money out so several attempted producing there, figuring they'd get out negative instead of cash. That was one of the things that almost ruined Osso, of France, the leader in this movement. The negative, it turned out, wasn't any better than the paper, in most instances.

Par's Plight

Paramount was a stormy petrel abroad. Paramount was in such bad shape at home that it got desperate in the world marts. The Joinville, Paris, studios were practically shut, despite making money, because it meant expenditure of a sort. Rather, it meant investment. Paramount backers and bankers couldn't figure investment or expenditure, even if profitable with times what they were at home.

That led to Paramount defying the other companies at Hays office meetings on the Central European matter. It led to renting space in Joinville to independent companies. Plant, with the best dubbing equipment in France, was offered to all the American companies forced to go into dubbing in France by the quota law. Companies figured they'd rather spend more money and be on their own, although a few days ago Fox leased some space there. French indies were the only ones to grab up the invites at first, and at nice rentals.

Universal decided Germany would be a good spot to produce in, despite everyone's staying away from there. Paul Kohner went over from Hollywood, liked the place, reported to his boss, Laemmle. A Laemmle relative, Walter Friedland, was taken from the pocketbook business and put in charge of Universal in Germany. Three pictures were to be made. Later this was boosted to six pictures. Then Friedland got really ambitious and announced sixteen pictures. Universal would thus become Ufa's greatest competitor in Germany.

Universal actually got two pictures started when the Hitler thing came along. Now the company isn't sure what to do, but thinks it has too much invested in Germany to forget the whole thing.

Fox, at the moment, looks like the strongest American company abroad. With the installation of Sid Kent at the head of Fox, the company began spreading out, in line with his theories. Company is getting straightened out at home and is heading toward big things abroad. Fox wanted to produce in both Berlin and Paris and laid plans that way. Again the Hitler thing annoyed, so Germany was cut out.

Fired and Hired

Paramount fired Bob Kane, so Fox grabbed him. Hitler fired Eric Pommer so Fox grabbed him. Now Fox has a strong lineup. They intend making about 12 pictures a year in France for a once-monthly release. Fred Bacos, former Paramount Joinville producer, will make some of them. Andre Daven, indie French producer, some more, and Pommer will make three. Pommer's pictures will, however, be extravanganzas in English and French versions, to help the British Fox market and possibly come over to America.

In England Fox has a nice tieup with Gaumont-British, leading British company, which calls for Fox handling some G-B's in the U. S. and working together in Britain. That gives the Fox pictures a nice out on the big G-B theatre circuit. In South Africa Fox and G-B plan to distribute together. In Australia Fox holds majority stock of Hoyt's, the big theatre chain.

Columbia is feeling a bit chipper abroad. Company figures it's time to spread out. Wanted to produce some in England. That's off. Columbia is instituting exchanges everywhere and building up a foreign service for itself. Jos. H. Seidelman, from Paramount, was taken to head the Columbia foreign department, a big help that way.

Radio, abroad, is hard to place. Company plays pretty much a lone game, selling films outright wherever possible for lack of headaches later. Individual deals made with Haik in France a year ago and Pathe-Natan this year as an indication. The Czechoslovakian thing, where company defied all other U. S. filmers is another. It's one way of handling the situation and has the advantage of not going into much overhead.

United Artists spread out considerably, figuring on cutting overhead by handling more films. Took on British & Dominion product in London for world sale and added London Films on a similar deal. In France a deal was made with Bernard Deschamps, who, however, failed to put up sufficient cash in time. U. A. has been practically out of Germany since the 'Heil's Angels' mess some years back.

Warners has gone ahead quietly abroad without raising much rumpus. Some talk of producing here and there on the continent but nothing happened, outside some quota picture in London. Recently dubbing studios have been opened in Italy, Spain and France.

There was talk during the year of the first world film combination and it looked for a while likely to go through. It was the doing of Ufa, of Germany. That company got the spreading out itch. Made a co-production deal with Gaumont British and then tried to hook Paramount into it in a tri-country affair. Paramount got into trouble without that, so bowed out. Then Ufa tried to get Fox into it. Fox preferred to play the world alone.

Ufa got really mad and tried to tie up Pathe-Natan of France. Argument used was that G-B, Pathe-Natan and Ufa would then be able to face all the Americans, combined or separately. Pathe-Natan liked that scheme and was about ready to bite when the Hitler thing happened, to upset it. Hitler also spoiled the original G-B Ufa tieup. Britishers tossed Ufa out on the first hint of anti-Jew talk in the German film industry.

British Sales Up

British companies started off the year slowly, then went into a big boom, slumped some and are now getting ready for really ambitious efforts. BIP made a nice financial statement and paid 5% dividends. Gaumont-British made an even better statement which showed they were making more money than in 1931.

Only two important British companies and they both started spreading. Both sent to America for a few stars, directors and writers. They began spending money on publicity. British film sales went up all over.

Then, for no known reason, British pictures began slipping in the British colonies again and Americans doing better. But Britons insist it's only a matter of product; insist they've learned the formula and are improving their product right along. At the moment they're making a concerted drive at Hollywood names to bolster their films and feel sure they can take care of themselves abroad.

Australia's Monopoly

From Australia came one of the biggest deals ever. Show business there was in a bad way. So a $25,000,000 merger was arranged between Greater Union, Hoyts and Fullers. Carroll's joined the combo later, making a theatre monopoly and meaning the theatre men could dictate terms to American film salesmen. Deadlock for some time, but the Americans gave in. They had to. Especially in view of the fact that Fullers, before joining the combo, had the Metro product. That, plus British films and one or two locals, made it a cinch.

Spain suddenly woke up. One of the weakest European film spots in years. Paramount suddenly made a survey, found out the Spanish wanted pictures and arranged to rush 16 in, some direct shots, some dubbed. Par got a break on that, other companies following in for nice results.

Germany Ruined

In Germany, even before Hitler's government came in, things began getting tough. Suedfilm went bust. Ditto Tobis. Ditto D. L. S. And half a dozen other firms. Things were looking tough for everybody except Ufa. When Hitler declared against all the Jews, the little German industry that was left perished. They've instituted a lot of new laws now and are trying to instill a lot of patriotism and ambition. Some of the laws are undoubtedly very beneficial, such as anti double-bills, cutting down overseatage, strictly cash or bona fide credit basis for selling and a government film bank to help production. But it will take years to bring the German film industry back to the artistic and highly efficient status it held a few months ago. And the best of the old-time German talent is out of the country, probably never to return.

Money exchange is one of the more important items in the world film situation. Fluctuation of exchange forced almost all American companies to gamble on foreign exchange. Some of them went at it systematically, some just as they had to. Everybody became an expert in yen and pound sterling.

Then inflation came along. Probably not more than a score of men in the entire United States that even understand inflation. But every film company had a couple of clerks trying to figure it out and all the papers wrote stories on what it would or wouldn't do.

Talk of film subsidies in several European countries. Went through in Denmark, Jugoslovia, Austria and Germany in diluted form, Italy and France planning to follow suit.

In France something may yet happen. Pathe-Natan is the only company that's pretty safe financially. Osso is in trouble. Braunberger-Richebe went bankrupt. Gaumont-Franco-Film-Aubert is in hock to the French government for about 235,000,000 francs. Haik went bankrupt and was merged to G-F-F-A, not helping any. Unless the government can get all the companies together and write off that big lot of money it looks like serious trouble.

In America the foreign films were beginning to make a nice little showing a year ago. On Sept. 13, 1932, VARIETY listed over 200 theatres using foreign language films most of the time. Today less than a half dozen exist, because most of them used German pictures and Americans won't go to German pictures since Hitler. Distributors think that in the fall the thing will open up again and French pictures may get a break.

Vaudeville

Vaudeville in England had a big boom year that sort of fizzled out toward the end. First there was continuous vaude. Windmill theatre, London, started it as a gag. It caught on. Before long continuous vaude was in at the Victoria Palace, Vaudeville, Prince of Wales, Pavilion, Leicester Square and Daly's. For a while only Daly's was losing money on that policy. Then that thinned out and the fad dropped off.

Gaumont-British wanted to spread out in a theatre way. First G-B bought three seats on the Moss Empires board. Then it got control of the company, making a vaude circuit of about 20 weeks possible for American acts—almost more than was available at the time in the whole U. S. For a while G-B wanted to go even farther by booking the Stoll houses, but that fizzled, with GB still trying to get Stoll control. It simmered down, after a while, to 14 weeks of available playing time. Then G-B, a couple weeks back, closed 24 of its 35 vaude houses for the summer months, generally the best time of the year over there. Just an indication.

Parenna's Flop

In Germany vaude looked to be on the upgrade when the Parenna folded. That was a state controlled agency doing away with agents for theatres and actors. Government controlled agenting didn't pan out, trouble all around. It folded, agents got busy, theatres began opening as well as cabarets. But again—then came Hitler.

In France vaude was up and down. Continuous vaude was tried a-la-London for a while. Empire, best Paris vaude stand, went pictures. Couple picture houses added stage shows. The new Rex, one of the most beautiful world picture houses, opened and went for big names from all over. It was a Haik house; Haik went bankrupt, Gaumont-Franco Film-Aubert took over the Rex, tossed out stage shows and dropped grosses to less than half. But shows remain out.

Legit

Legit around the world continued pretty lachrymose. The big continental musical was 'Ball im Savoy.' That, as usual, is en route to London for a repetition. America and England exchanged quite a number of plays as usual, with nothing really outstanding. At the moment the biggest hit in London is an American import, 'Christopher Bean,' which America imported from France. Biggest play of the year from an international standpoint was 'Dinner at Eight,' taken after its New York premiere for almost every European country. Nowhere outside of New York has it been exceptionally high b. o. or long run.

France didn't do much in a legit play way and England had a so-so season, with the Cochran shows, as usual, predominating.

STEPHEN ROBERTS

DIRECTOR

Now taking his place with the leading directors of box office successes. His latest production, 'ONE SUNDAY AFTERNOON,' will shortly be released. His other box-office successes, 'THE STORY OF TEMPLE DRAKE,' 'NIGHT OF JUNE 13TH,' 'LADY AND GENT,' 'SKY BRIDE' and two outstanding episodes, 'OLD LADIES HOME' and 'THE PROSTITUTE' in 'IF I HAD A MILLION' for Paramount Pictures.

Roberts, having directed shorts for over a period of 10 years, later became a writer and then a director of feature productions.

At present he is under contract to Paramount Studios and under the exclusive management of **SCHULBERG & FELDMAN.**

Lait's Vacation Over

Hollywood, Sept. 4.

Jack Lait left here for the east Friday (1) after vacationing in Hollywood for four weeks with his family.

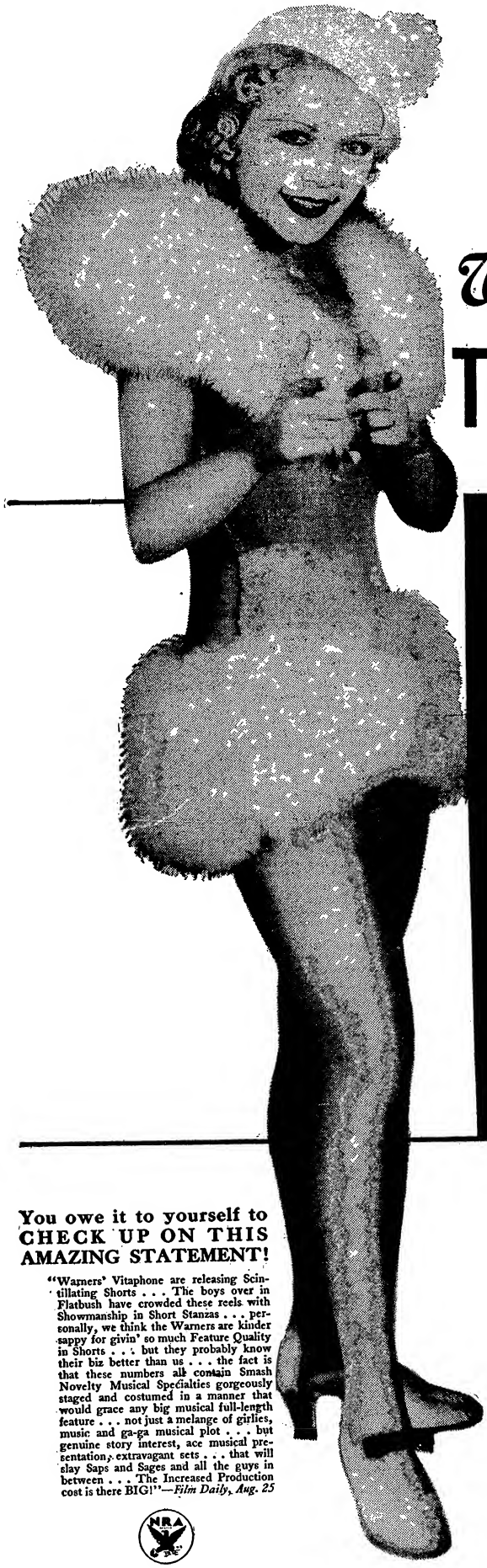
This is Lait's second coast trip this year. He'll be back again in December.

Mitchell Spots 2-Reelers

Los Angeles, Sept. 4.

R. A. Mitchell has closed a deal for Beverly Hills exchanges for a series of two-reel comedy dramas, produced by William O'Connor. First of the series is titled 'Stars for a Day,' ith Frank Albertson, Yvonne Pelletier, Eddie Chandler and Ferdinand Schumann-Heink.

O'Connor directed, with Robert Planck at the camera.



"Don't forget we've got a date

TOMORROW—SEPT. 6

at

WARNER BROS.'

NATIONAL TRADE PREVIEW OF 1933-'34 VITAPHONE SHORTS

At All Vitaphone Exchanges!

You owe it to yourself to CHECK UP ON THIS AMAZING STATEMENT!

"Warners' Vitaphone are releasing Scintillating Shorts . . . The boys over in Flatbush have crowded these reels with Showmanship in Short Stanzas . . . personally, we think the Warners are kinder sappy for givin' so much Feature Quality in Shorts . . . but they probably know their biz better than us . . . the fact is that these numbers all contain Smash Novelty Musical Specialties gorgeously staged and costumed in a manner that would grace any big musical full-length feature . . . not just a melange of girlies, music and ga-ga musical plot . . . but genuine story interest, ace musical presentation, extravagant sets . . . that will slay Saps and Sages and all the guys in between . . . The Increased Production cost is there BIG!"—*Film Daily, Aug. 25*

A revolutionary demonstration of a revolutionary product! The production values we've put into our new-season Shorts are UNBELIEVABLE until you see them! You can't buy *any* short product intelligently 'till you've personally inspected actual samples of our 50 COMPLETED NEW-SEASON RELEASES. Don't miss this real entertainment treat—a thrilling surprise for every Short booker!

BE THERE!

PARAMOUNT, N. Y.

(Continued from page 17)

belies their difficulty, is fascinating as a highly developed specialty.

Roy Smeck comes through the years of hard times that have sent countless singles into flash acts and partnerships with his solo musical turn unaltered. He stills works with no other props than a straight makeup and the banjo, and he makes it an item on any program. His banjo playing is capital entertainment, the guitar harmonics match anything of the kind in vaudeville for musical quality, and the finger drumming on the back of a ukelele in imitation of Bill Robinson's tap routines makes an excellent climax finish to a trim moment of entertainment.

Girl line does a lot for the whole show. Opening is an engaging novelty. Sixteen pairs of stockinged legs are thrust through a cut drop of black velvet, doing a legmania routine. Arms appear presently, and finally girls themselves come into view for arm, leg and head drills. Eight more girls are out in front, to be joined shortly by the group behind the drop, and all go into a charleston, which serves to bring Draper on. His finish on the pedestal puts a period to the dance number.

Smeck takes up the running out in 'one' while the stage is set, paving the way for an agreeable comedy number by Miss Knight alternating between a demure lass in long skirts and a hotcha hip wriggler with a trip slit skirt that exploits all of opera-length stockings and a wicked garter. Backing the idea up, the girls are on with costumes brief in front and trailing skirts behind working into a line bit.

Follows the Fay-Knight duo in what would be next-to-closing in a straight vaudeville program position, and a production number by Miss Knight backed up by the girls for a mild climax. Costuming of the line and a striking wardrobe worn by Miss Knight help vastly to give the show color and tone. It is brilliant costuming, for instance, that saves a dull finish, with Miss Knight a picture in one of those new mermaid gown models, and the line resplendent in frocks of a sightly tone just off pink.

Layout is overboard on trailers this week. First there is the NRA bally. Then a fairly long announcement of forthcoming Paramount releases naming half a dozen coming-soons and last a regulation length trailer for next week's attraction, 'Song of Songs'. Last named is a good bit of advertising, most of the scenes in action and most of the advertising text superimposed in print against an animated background of the picture itself.

Orchestra dressed in rhumba costume and the overture is a medley of spirited Cuban numbers, emphasizing the swinging 'Cubalero' and 'Mama Inez'. Leader Emery Deutsch's soloing, in the Robinoff manner, of 'Cuban Love Song' is a highlight. *Rush.*

ALBEE, BROOKLYN

There's always something new possible. It isn't always good, but it's new. That, at least, seems to be the theory here this week. With the new thing a simple matter of moving the overture. Everybody always has the overture played to begin the show, but at the Albee this week the overture closes the show. Just a new idea.

Affair starts with Ferry Corwey, musical clown, who's fairly amusing. 'Madie and Ray' are in the deuce. Boy and girl dance and twirl ropes. Both clever youngsters and pretty effective.

Third is Rex Weber, who should know better than do the kind of act he's doing. It isn't comedy and he doesn't bother singing more than a few choruses. Weber has background, experience and ability. He ought to use it.

Mells, Kirk and Martin are back now with their knockout stuff. They don't get too good a hand, or didn't Saturday afternoon, which would seem to indicate that this type of thing is rapidly playing itself out because done too often by too many acts.

Fifth spot is reserved for the house production. Line of girls still featured, 24 of them. Some attempt at staging currently. Opens with an unbilled girl, Dolly Kay, singing a pop. She sings effectively and deserves a billing break. Then the line of girls in a skeleton dance that they do nicely, although it's lost its novelty by this time to most audiences. An unbilled young man here, Horton Spur, who dances fairly well, but entirely too long. He does one dance routine that's okay, a comedy pantomime bit that's not and another dance that would have been okay if not interrupted by the other stuff ahead. Miss Kay back for another number. And girls back again for a neat tap routine in nice trick costumes. Dances well staged and girls effective, with Spur on for a few tumbles at the finish.

Dance flash act of this type depends almost entirely on speed in dishing out. It isn't given here. Specialties interrupting, for costume changes, are okay enough, but allowed to linger too long and work too slowly. Only fast turns should be used and hustled along.

At the end of this act curtains closed in, lights went on for a minute and customers began leaving. But it soon became apparent that Phil Fabello's pit outfit was trying to struggle through an overture. As it turns out a good overture, too, of Irish melodies, with some singing and bits. For a finish a dozen or so girls appear again in Irish outfits, and back of a screen, dancing an Irish folk dance with one of the Fabello-ites singing. Towards the end, lights dim, girls disappear and the feature film 'Paddy' (Fox) shown on the screen. Not a bad idea, as ideas go, but mighty clumsily handled and unfair to the Fabello orchestra. No way of letting the customers know that the show isn't over when Fabello starts playing a tune with no stage action and they naturally walk.

Up ahead of the first act are a series of trailers. This house has always suffered from traileritis and now no better than ever. Theatre is running several kinds of contests, all announced via screen, which make it that much worse.

Biz Saturday second show only fair, n.s.g. for Brooklyn, which generally eats up Saturday matinees. *Kauf.*

G. O. H., N. Y.

For the Grand Opera House, what they have here this week makes a perfect stage layout. Whether intended or not there is no cluttering up of the attention with anything suggesting class. It's entertainment cut down and molded to mass fundamentals and the congregation on hand for the unveiling matinee Saturday exercised no restraint that it was all up their alley and they were having a swell time. The house may have been booked according to pattern, but those operating know what they're about and the capacity mob at the Saturday matinee sufficed as telling testimony to the observation.

In the picture, 'Hold Your Man' (Metro), the G.O.H. has another item of particularly strong support for the boxoffice here. Aside from the stars involved it's a subject matter that the clientele over in the Eighth avenue regions can easily cotton to; all of which better than indicates a hefty set of figures for the present combination. Rounding out the screen fare is the usual newsreel and a 'Krazy Kat' cartoon.

Stage array swung into smooth action with Kluting's Animals, with the menagerie embracing a neat set of dogs and cats and even a rabbit. With the kids the act was a push-over. It is all brightly routined even though the stunts run close to stereotyped form. Laugh bits, also of the conventional category, are nicely interpolated and added to the turn's favor is the dressing given it along with the personable ways of the ringmaster.

Helen Honan, spotted here in deuce, has everything in her favor but a voice. Plus the looks, figure and a flair for wearing clothes the girl packs an impressive talent for mimicry. Neither at talking nor singing do the pipes carry far or resonantly. But when it comes to makeup and impersonation of mannerisms the stuff is all there in rich assortment. Her Mae West takeoff turned out her best bit, while the Durante and Zasu Pitts sketchings also tickled them. It was a resounding vote they gave her on the way off with the palm pounding easily meriting an encore, and that she bestowed, drawing on the Charlie Chaplin shuffle and tap she used to do in an act with her folks. Were she endowed with a voice her's would be fast going on the way up.

The click songsmiths, Harry Pease and Ed G. Nelson, as usual, make of their contribution more than a personal appearance. For the G.O.H. level the thing is perfectly confected and routined, and the rewards garnered left no doubt that the customers were tickled pink to meet the fellows that wrote such heart throbbers as 'Ten Little Fingers,' 'Auf Wiedersehen' and 'The Fellow I Liked Stole the Girl I Love.' Pease and Nelson, with the aid of a couple femmes, illustrate their compositions with living tableaux, all reminiscent of the stereopticon slide days, but oldsters and kids alike reveled in it.

Impression laid down by Pease and Nelson made it none too easy for Jed Dooley and his looker partner to follow. When things got slow for Dooley the comic merely dipped a little deeper in the soot for his laugh attempts but the clowning in general scored nicely for him. Strange as it may seem, they completely passed up the one about the Indian, but it's quite possible that tastes here are on the social way up with the tipoff for comics being what isn't nice for uptown is equally outre at the G.O.H.

Mann, Robinson, Martin, which closed, has the makings of a snappy flash. Girl and lad represented by the last two names of the billing have a smart touch and go about their footwork, while Aylyn Mann does the old serpent routine with the diaphanous Egyptian regalia replaced by Campus mufti. There's also a fair-haired chap at the piano. went big here. *Odec.*

ORPHEUM, L. A.

Los Angeles, Sept. 2.

Vaudeville came back to the Orpheum after a lapse of more than a year, but it's quite a radical departure from the one-time L. A. variety deluxer. Now it's 10 acts, plus two feature pictures, shorts, innumerable trailers, at two-bits a throw on a grind policy that threatens to disrupt the rest of the downtown theatrical map. And they throw in free parking all day. Initial show opening day (today) ran a full four hours, and with a noon start bill had the house management fretting how it could squeeze in four complete performances and take care of the holdouts.

Orpheum was once the pride and joy of the Orpheum circuit on the coast, and for years was to this territory what the Palace stood for in New York. Now the old atmosphere is gone, albeit the same elaborate furnishings remain, and it's a direct play for the hoi polloi rather than for the reserved seat customers, to whom vaude was a tradition.

Budgetted at close to the $1,000 mark, Bert Levey did a swell job of booking for the opening stanza and provided 10 well balanced acts, several of them of steller quality. With each of the turns pruned to the bone, in order to keep the entire proceedings inside the hour and a half mark, and with the usual opening day lapses, such as unnecessary stage waits, missed cues and other worries, first performance did not run as smooth as can be looked for later on.

But for the two-bit customers it is soup, meat and dessert combined, and fulfills the promises of the new management (Broadway Theatres, a subsid of Principal) that it will be town's greatest entertainment value. The capacity mob, with heavy hold-out, that greeted the first show would augur financial success in big letters.

Practically all acts comprising the bill have been seen hereabouts frequently, some of them in recent weeks, but from the standpoint of vaude it was corking good entertainment. Only real mar to the show was the inability of Waldemar Gutterson and his orchestra to live up to the rest of the bill.

Joy and Lazzerone open with some trick and fancy roller skating, followed by Claire Brothers and Lee, two boys and a girl, in several tap dancing routines. First comedy is provided by Danny Beck, in trey spot, who gives some amusing impersonations of picture names and winds up with his familiar drum and drum stick routine.

Next come the Vitaphone Four (Four Gobs) with a nifty harmony singing turn that includes a semi-spiritual unusually well done. Bass singer is particularly effective and quartet registers solidly. Movieland Revue is a four-act put together by Bob Gilbert that is long on intricate hoofing and somewhat deficient in song, but the whole well blended. Act is well dressed and the two boys (including Gilbert), and two girls work hard and satisfactorily.

Morales Brothers, pair of comedy musicians, are the first sock act and mop up, using the same routine as caught at another downtown house a few weeks ago. Class bicycle act comes next, presented by Paul Gordon with Fay LeRoy assisting. Gordon works in full evening attire and his work is far removed from the customary cut-and-dried cycling.

Blossom Sisters (duo) are comedy harmonists, who have a weak opening number, but a Spanish singing, dancing routine for a finish that's a wow. Next to shut spot has Will Aubrey with his usual brand of comedy patter and song that clicks solidly. Aubrey is sure-fire, and in these parts always registers. All Ben Hassen's Six Blue Streaks close with a typical Arab act.

On screen, 'Man Who Dared' (Fox) and 'Professional Sweetheart' (Radio). *Edwa.*

CIRCLE, N. Y.

Now that the Palace decided not to give up vaude again, retaining it instead to see what happens, the Circle goes on it again. Perhaps Moe Goldman, the independent operator of the house, is playing a hunch in bringing it back. Even if the Palace hasn't been able to go very far with vaude as RKO has been running it down there, Goldman may feel that he can.

But if he's playing a hunch, he'll also have to play better vaude. Outside of the Grand Opera House he has no opposition as far as telescopes can reach at the scale in effect for the Circle's new policy, a 35c top, but folks may figure a few extra cents at the Palace or State worth it to avoid bad shows.

Playing better shows along with his hunches in what Goldman expects to do, even if it's going to cost $200 or $300 more. Anything to keep away from vaude shows that will ruin his picture following, if nothing else. And he's going big on film contracts, taking Metro, Par and UA product. So why not stronger on vaude?

Goldman has given orders for a standard name on each show. What he's trying to avoid is such acts as the flash which was handed him on the split caught Wednesday night, an amateurish audition billed as 'Dance Tours.' It's the kind of act that would drive his film patronage away.

The energetic indie exhib running this old timer may be aware of that danger. When he took a look at the show sent him by George Godfrey, who's booking it this time instead of the Dows, he decided to let it open the show, get it out of the way, and close with Scooter Lowry, 'Our Gang' kid.

It made for an odd running order, with William Seabury next to closing, but nothing else could be done unless the Hanlon Bros. in their novelty act had been saved for the close. Lowry could then have been in the middle of the bill.

Kid's act of talking and dance steps, Seabury's comedy melange with the stooge and the Hanlon Bros.' trick hoofery all fair enough for type of drawn here. Paxton (New Acts), a memory expert, on second and over with this mob, but inclined to be theatrical and stagey. It hurts his performance and reception.

Goldman is paying around $800 for each show, using five acts on a split, with changes Wednesday and Saturday. This show is his second in. First was headed by Jean Bedini, and, says Goldman, increased his normal business by 40%. That's partly encouraging him to spend a few hundred dollars more for each bill.

But unless the shows, though costing more, attain a certain standard, even the common folks living behind the Circle toward 9th and 10th avenues won't keep up that 40% increase.

Prices are 25c mats and 35c evenings as against 15c and 25c previously with straight films. *Char.*

PARAMOUNT, L. A.

Los Angeles, Aug. 30.

It's a nine-day week for the current stage show, but not all the acts will draw down dough for that many days. F'instance, Bud Harris and Bert Howell, colored comedy pair, did not go into the show until Wednesday, so they garner only eight days' pay against a nine-day run. Mixup was brought about through the yanking of 'This Day and Age' (Par) from screen after 11 days, with the stage show holding over, excepting that the Three Radio Rogues were out after Wednesday (14 days for them).

New m.c. is Frank Jenks, replacing Rube Wolf, who will open the Orpheum in Frisco for Fanchon & Marco when that house gets going in a week or so.

Jenks is no stranger to these parts, his last m.c. assignment having been at the Pantages some months ago. He also held forth at the Par several years ago, as well as doing his chores in various Fox-West Coast houses in this territory. His is the somewhat flip type of m.c., with probably a little overdose of mugging and a couple of 'hells' that could just as easily have been omitted from his routine. Otherwise, he does a first-rate job with a lot of work aside from his announcements and band direction.

Following Jenks' introductory remarks, which include a couple of stale gags, band is revealed garbed in Foreign Legion attire, in a Moorish or Egyptian setting, with the line girls, clad as Egyptian chorines might or might not have been dressed, performing an intricate scimitar routine. Immediately following come the Four Abbottiers, quartet of femme exotic dancers, whose graceful routine is largely devoted to hand-and-arm manipulations. Their dance is somewhat of a ritualistic type, with the girls' long back close-fitting dresses setting them off to advantage.

Some more gabbing by Jenks, who had coined for himself the title of master of serum, and then the band into a comedy number, playing several versions of 'Thank You Father'. Jenks does a bit of warbling and clowning that helps put the number across.

Kay Thompson, blues chirper from Radio KHJ, presents a typical air number and then doubles with Jenks for a comedy duet, cleverly done. A tenor solo by Max Lerner, with the line girls serving as a background, and then Hadji-Ali draws gasps by his water-drinking capacity and his ability to exude a gallon or more from his stomach after imbibing, and more gasps when he mixes gasoline with water and proceeds to create huge flames by his expectorant. Act is a decided novelty, if not the most tasteful of diversions.

Whitey Roberts offers some waltz clogging and rhythm stepping while skipping rope, and follows with a bit of comedy juggling, using Jenks as a foil. Three Radio Rogues follow, using the same routine as last week. Then Harris and Howell in cross-fire comedy, and a bit of instrumentation, with Harris' brother winding up with some snappy stair dancing, on the Bill Robinson order. Finale has the girls doing a gun drill that is cleverly executed.

Screen feature 'One Sunday Afternoon' (Par) with Tarzan serial and news. Biz oke at opening show today. *Edwa.*

ACADEMY, N. Y.

Looks like an easy first half for this 14th street house the current week. Gus Edwards and his nine or 10 kids, minus their mamas, top, and the screen holds 'Tarzan the Fearless' (Lesser), equally as good for adults or kids.

There is also a pair of kids on their own. Two colored lads, Pops and Louie, typical Negro steppers and cute performers. Got speedy feet and banjo voices that also simulate some kinds of musical sounds. These kids take the middle for everything it's worth, although they finish a bit awkwardly. Maybe due to the first show stuff, which is when the bill was caught (Saturday matinee).

Edwards in closing takes up only 52 minutes with his troupe. Not long for Gus, and so far as reaction goes when judged wasn't too long for the Academy audiences. However, that's only for one show. Staying nearly an hour is taking a big chance and slowing up the turnover, especially over a week-end when turnover counts.

Some ability, both known and unknown, among the Edwards troupe, but introducing a youngster as a sex-appealing girl sounds unbecoming. There are four girls and about six boys with Edwards, and the latter himself takes a turn or two at singing.

Right there and just before closing, Leon Navarra makes his second bow-on in the bill to frame this pieces for Edwards by asking him to sing some of his (Edwards) own old songs.

In Larry Adler, harmonica player, Edwards presents his most finished artist among the kids, but Larry doesn't get the opportunity to repeat as does little Tony Pagliacci, or something, who sings in Italian and winds up with a chorus of 'Farewell to Arms'. Adler should be used more.

The girls are okay and the stage curtains spread and shut for different numbers effectively under Edwards' direction. But how far the girls in the Edwards troupe will go towards a stage career looks to depend as much on them as on Edwards.

Opening is Lorimer Hudson and his girl assistant in a speedy and fun-building piece of bicycle work, Hudson of course in tramp costume. Navarra, when caught, was a cinch and looks to have just the kind of stuff that's wanted around. His piano spieling plus personality works to good advantage, and before the act is through he has the audience working as his plants. Good showmanship.

Next-to-shut are Frank Conville and Sonny Dale. The girl's a blonde and excellent foil for Conville, who is an expert funster. Uses his simulation of a burlesque girl singing and cinches every time. That number is a pip, but so is that Chaplinesque bit with Miss Dale. The Conville-Dale duo fit where they are in next-to-closing, earning every bit of applause they received. But the speech is n. g. as made by Conville.

Academy was in gala attire when caught, with signs outside bearing the legend of a new show season. The lobby looks much better now. Not so much sign litter about.

At any rate, it's the Academy where they saturate audiences with trailer material and sometimes not particularly pleasing trailer stuff as caught this time. The Academy also pulls the error of having its pit boys sing.

Newsreel and trailers were caught for 22 minutes. Means around 13 minutes of trailer material and split up, of course, but still too much. Most of it's silent, too. *Shan.*

FOX, BROOKLYN

That hysterical array of boards, pennants, signs and announcements which even hide the boxoffice here, clutters up everything inside and outside. Looks like a tipoff that the house is scary. From a show angle, everything's upside down or almost. There's a faint indication in the current program that the house is trying to do Fanchon & Marco stuff, but without the manpower. Can't succeed.

House still retains some of the F. & M. tricks which were sunk into this spot around four months ago. Now, Fanchon & Marco is at the Brooklyn Paramount, and what the Fox shows on the stage is cheater.

At 25c and 35c might be no squawk, but it isn't so much what customers get here as what they are led to expect that counts. House doesn't live up.

Careless showmanship throughout, with the program even exaggerating things for customers while stuff is on the 'full' stage without a change and showing otherwise. Additionally, Freddy Mack, programed as being here, isn't. Looks like that publicity handed Mack about his being a rich boy, may have panicked somebody or something. It's his brother, Dr. McCarthy, who inherited money.

Since Harry Arthur departed from the management of the theatre, about six weeks ago or so, Sidney Cohen has been supervising things for the bankers and the house looks

(Continued on page 35)

YOU CAN'T SELL GOLD WITH APPEAL OF BRASS

SUPPOSE you were in the market for a car?

Several automobile agencies listed you as a prospect and sent their salesmen to your home or office.

WHAT WOULD BE your reaction if the expensive car salesman drove up in a cheap car? Your entire favorable mental trend toward the high-priced vehicle would suffer. Every desire for one would temporarily be detoured because of the psychological effect.

YET there are thousands of exhibitors today who in their panicky effort to hold down overhead are succeeding admirably in reducing receipts simultaneously by trying to sell forthcoming talking pictures with poor trailers. We know of nothing so detrimental in selling a coming attraction as utilization of unattractive trailers. This effort brings forth an avalanche of adjectives on a sound track to the ears of prospects with accompanying reproductions which somehow belittle the sales effort.

IF YOU WERE a tailor you certainly would not expect your salesmen to wear shabby clothes. Then why do you for the sake of a few dollars destroy every remaining possibility to bring into your theatre tomorrow, today's audience?

A TRAILER is presumed to be a sample of the product your customers will get. How can you expect theatregoers to become enthused over a coming picture if you haven't sufficient courage of your own convictions? The sound track on poor trailers is a lot of conversation, and little else. Talking picture trailers are effective merely because prospective customers hear the voices of their favorites; they listen to the actual music; they get a fast slant of the story.

THE SUBSEQUENT RUN house is faced with the same situation as the first run in its effort to attract additional business or at least to get customers to come back. First runs invariably use the regular talking picture trailer because to do otherwise would be trying to the intelligence of their audiences.

WE KNOW of exhibitors whose hackneyed ideas and method of operations calls for a standing order of two 24-sheet stands; so many sixes; threes and ones. Every picture regardless of box-office possibilities receives the same treatment. And, of course, the only change they ever made was to save $2 a week more or less by substituting a poor trailer for a regular talking picture trailer.

IN THEATRES under our close observation we find that exhibitors concentrate on one production each week and depend entirely upon talking picture trailers of coming attractions to sell the subsequent shows. That is how important talking picture trailers are and they have regularly proven themselves dependable in the matter of enhancing interest and curiosity in future features.

IF YOU EXHIBITORS use the same old routine in printing programs, window cards and other accessories and merely giving titles, stars and dates, please give them at least a real selling talking picture trailer composed of excerpts from the film.

THE WRITER recalls that even when big time vaudeville contemplated its last come-back, the importance of talking trailers was stressed by executives. Four big acts made talking trailers at their own expense because by seeing and hearing them a week in advance, greater enthusiasm was created and better business was sure to result.

TAKE A HALF-HOUR off from the film row conversational parley and spend it in your theatre with your staff. Talk the matter over with them and we'll bet you dollars to doughnuts that their unanimous opinion will be that talking picture trailers where scenes and voices from the attraction itself are regularly used invariably are much more interesting, attention-creating and sustaining subjects; will sell prospective customers 99 times out of a 100 if the feature is half-way good.

IT'S SMART to be economical but dumb to be penny-wise and pound foolish.

In the accompanying article, the writer discourses on trailers, good and bad. He maintains that no class house can afford to cheapen its screen. A clothing salesman can't afford to wear shabby clothes. Likewise, a theatre dare not sell its forthcoming screen entertainment with a dull, meaningless trailer. Exhibitors who read this article will know it will hit home.

from August
Your Theatre Section
JAY EMANUEL PUBLICATIONS
edited by E. M. Orowitz

Excuse these blushes!

— — but truth is truth and service is service — —

If you want trailers that sell you must use

NRA MEMBER U.S. WE DO OUR PART

NATIONAL SCREEN SERVICE

. . . worth more because they sell more

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal.

Allied

Offices: 729 Seventh Ave., New York, N. Y.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Geo. Melford. 65 mins. Rel. May 1. Rev. June 27.

Fighting Parson, The. Hoot Gibson is mistaken for a revivalist. Marceline Day, Ethel Wales. Dir. Harry Frazer. 66 mins. Rel. May 22. Rev. Aug. 8.

Shriek in the Night, A. Mystery murder story. Ginger Rogers, Lyle Talbot, Arthur Hout. Dir. Albert Ray. 65 mins. Rel. April 15. Rev. July 25.

Harold Auten

Office: 1540 B'way, N. Y. C.

Companion Wanted. Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 69 mins. Rel. April 18. Rev. May 16.

Night and Day. Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Woman in Bondage. Triangle story with new sides. Betty Stockfield, Owen Nares. Dir. Basil Dean. 72 mins. Rel. Nov. 19, 1933.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

Dance, Girl, Dance. Musical drama. Alan Dinehart, Evalyn Knapp, Ada May. Dir. Frank Strayer. 69 mins. Rel. Sept. 1.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. 65 mins. Rel. June 15.

Man of Sentiment. How an old man holds a family together. Marian Marsh, Owen Moore, Wm. Bakewell, Christian Rub. Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15.

Notorious, But Nice. Story to come. Marian Marsh; Betty Compson, Donald Dilloway. Dir. Rich. Thorpe. 67 mins. Rel. Aug. 1.

Io: Gower at Sunset, Hollywood, Cal.

Columbia

Offices: 729 Seventh Ave., New York, N. Y.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

Brief Moment. A romance that flared and flickered in one brief, rapturous moment blazing into a great love. Carole Lombard, Gene Raymond, Monroe Owsley. Dir. David Burton.

Circus Queen Murder, The. Murder under the 'Lig top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jackie Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 15.

Lady for a Day. It lives the lives of its characters, it breathes romance, tears, comedy and unexpected surprises. Warren William, May Robson, Guy Kibbee, Glenda Farrell. Dir. Frank Capra. 102 mins.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10. Rev. Aug. 8.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Avenger, The. A district attorney seeks revenge on the gang which 'framed' him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Marin. 73 mins. Rel. Sept. 15.

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Devil's Mate. A condemned man, on the verge of execution, is mysteriously murdered. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Sept. 1.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Fugitive, The. Secret service agents on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 58 mins. Rel. Sept. 15.

I Have Lived. A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Dir. R. Thorpe. 69 mins. Rel. Oct. 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 25.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Notorious But Nice. Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 74 mins. Rel. Oct. 15.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

One Year Later. A young couple start their honeymoon on a train, and the following year finds them on the train under different circumstances. Mary Brian, Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Searl. Dir. E. Mason Hopper. 65 mins. Rel. Oct. 15.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood, Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Sensation Hunters. A college girl finds herself stranded in Panama. Arline Judge, Marion Burns, Preston Foster. Dir. Charles Vidor. Rel. Sept. 15.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Skyways. Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford, Lucien Littlefield. Dir. Lew Collins. 70 mins. Rel. Sept. 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. other as members of a murder jury, find themselves gathered in the Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15. house of the murdered man, near midnight of a stormy night. John Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each

Studios: Burbank, Calif.

First National

Offices: 321 W. 44th St., New York, N. Y.

Bureau of Missing Persons. Comedy-drama based on the activities of this little known department. Bette Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir. Roy del Ruth. 74 mins. Rel. Sept. 16.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Goodbye Again. From the play. Comedy of a famous author who meets up with an old flame who is married. Warren Williams, Joan Blondell, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtiz. 66 mins. Rel. Sept. 9.

Heroes for Sale. Post war activities of American vets. Rich. Barthelmess, Loretta Young. Rel. June 17. Rev. July 25.

I Loved a Woman. Based on novel by David Karsner. Story of the affairs of an industrial leader and an operatic star. Edward G. Robinson, Kay Francis, Genevieve Tobin. Dir. Alfred E. Green. 90 mins. Rel. Sept. 23.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 55 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

She Had to Say Yes. Comedy-drama of a 'customer' girl. Loretta Young, Lyle Talbot, Regis Toomey, Winnie Lightner. Dir. Busby Berkeley and George Amy. 64 mins. Rel. July 15.

Wild Boys of the Road. Drama of the 'orphans of the depression.' Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey. Dir. William A. Wellman. Rel. Sept. 30.

Studio: Fox Hills, Hollywood, Cal.

Fox

Offices: 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 19.

Arizona to Broadway. James Dunn, Joan Bennett. Dir. Jas. Tinling. 67 mins. Rel. June 30. Rev. July 25.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Charlie Chan's Greatest Case. Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15.

Devil's In Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Doctor Bull. From the novel, 'The Last Adam.' Will Rogers, Louise Dresser. Dir. John Ford. 76 mins. Rel. Sept. 22.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

F. P. 1. Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28.

Good Companions, The. (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, Sally Eilers, Dir. David Butler. 71 mins. Rel. May 26. Rev. May 26.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory, Dir. Henry King. 75 mins. Rel. June 16. Rev. June 20.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. 68 mins. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Gray story. Geo. O'Brien, El Brendel, Claire Trevor. Dir. James Tinling. 60 mins. Rel. Aug. 25.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins, Rel. July 14.

My Weakness. Musical. Lilian Harvey, Lew Ayres. Dir. David Butler. Rel. Sept. 29.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. 75 mins. Rel. Aug. 18. Rev. Aug. 22.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story, Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon, Dir. John Ford. 95 mins. Rel. Aug. 18. Rev. July 18.

Power and the Glory, The. Jesse Lasky's 'narratage' story. A man's career in flashbacks. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. 63 mins. Rel. Aug. 4.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R. Rel. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmeyer. Rel. June 30.

War of the Range. Tom Tyler western. Dir. J. P. McGowan. 60 mins. Rel. Sept.

Majestic

Offices: RKO Bldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Ralfe Harolde. Dir. Jos. Levering. 66 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackaill, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Dir. Lew Collins. 63 mins. Rel. April 15.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Leila Hyams. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Dir. Lew Collins. 55 mins. Rel. May 15.

The Sin of Nora Moran. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Sept. 1.

The World Gone Mad. Story behind present-day conditions. Pat O'Brien, Evelyn Brent, Neil Hamilton. Dir. Christy Cabanne. 80 mins. Rel. April 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal.

Mayfair

Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir., Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Studios: Culver City, Calif.

Metro

Offices: 1540 Broadway, New York, N. Y.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Dir. Edw. H. Griffith. 70 mins. Rel. July 28. Rev. Aug. 8.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince, Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Beauty for Sale. Faith Baldwin's 'Beauty.' Otto Kruger, Madge Evans, Una Merkel, Alice Brady. Dir. Rich. Boleslavsky. Rel. Sept. 1.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

(Conti

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state consorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

OMAHA USHERS UNIONIZED

Local Mgrs. Discover It When Firing One—Reinstated

Omaha, Sept. 4.

Managements of two large downtown theatres, Paramount and World, were awakened last week to the fact that some of their usher staffs had become unionized. Dirt came out payday when World management attempted a slight detail of housecleaning, specifically the dismissal of an usher.

Officials were immediately confronted with demands from union headquarters to take back the flashlight guide and were accused of dismissing the lad on the grounds that he had been the most active union worker. Management claimed to be unaware of the existence of the union and was not guilty of the accusation, but had been acting presumably within its legal prerogative of dismissal on grounds of incompetence.

Followed negotiations and demands by operators' and stage hands' union working with newly formed ushers' organization. Theatre, rather than net any 'black eyes over the matter, took the excused usher back. House manager claims disputed usher has been attending more to business, and unions are content that no one has been let out.

Affair is ended unless further orders come from headquarters in Des Moines.

Theatres involved have for some time been operating on NRA plan, and ushers have been working 40 hours per week at $14 per week. All members of the usher staffs are not members of the unions, nor do house managers know which are and which aren't.

Orpheum is not included as its ushers are usherettes.

F-WC Claims Peaked at 39 Million; 14 Above

Los Angeles, Sept. 4.

Last minute avalanche of claims against the bankrupt Fox-West Coast circuit piled the aggregate of listed liabilities above $39,000,000, or approximately $14,000,000 more than was tabbed in the preliminary schedules filed at the time of going through the wringer.

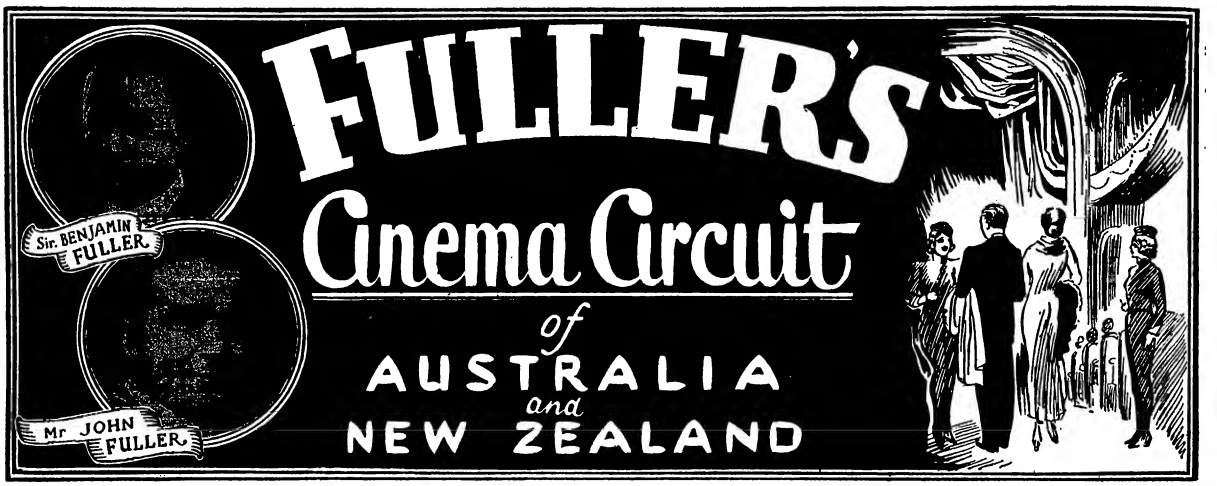
Preliminary analysis of the aggregate claims by the trustees in bankruptcy, however, indicate numerous duplications which are expected to reduce the total liabilities by from five to seven millions.

Extensive audit of the claims is now in progress.

Hynes P.A. for British

Charles F. Hynes has been taken on by Gaumont-British as publicity director in the U. S. Idea is that the company wants to spread out on selling the British films here.

Hynes is a former picture trade paper reporter.



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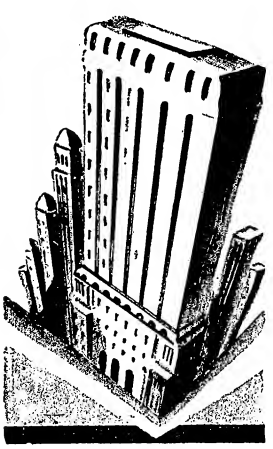
AND THEATRES IN WHICH THE ABOVE COMPANIES ARE INTERESTED AND ASSOCIATED WITH.

AUSTRALIAN THEATRES

St. James Theatre, Brisbane.
St. James Theatre, Sydney.
Mayfair Theatre, Sydney.
Majestic Theatre, Newtown.
Addison Theatre, Marrickville.
Olympia Theatre, Leichhardt.
Australian Theatre, Mosman.
Queen's Theatre, Crows Nest.
Lindfield Theatre, Lindfield.
Victoria Theatre, Newcastle.
Princess Theatre, Melbourne.
Palace Theatre, Melbourne.
Bijou Theatre, Melbourne.
New St. James, Melbourne.
Roxy Theatre, Melbourne.
Majestic Theatre, Adelaide.
Tivoli Theatre, Adelaide.
His Majesty's Theatre, Perth.

NEW ZEALAND THEATRES



St. James Theatre, Auckland.
Regent Theatre, Auckland.
Majestic Theatre, Auckland.
Prince Edward Theatre, Auckland.
National Theatre, Auckland.
St. James Theatre, Wellington.
Majestic Theatre, Wellington.
De Luxe Theatre, Wellington.
Paramount Theatre, Wellington.
St. James Theatre, Christchurch.
Grand Theatre, Christchurch.
Everybody's Theatre, Christchurch.
Liberty Theatre, Christchurch.
Majestic Theatre, Christchurch.
Regent Theatre, Christchurch.
St. James Theatre, Dunedin.
Strand Theatre, Dunedin.
King Edward Theatre, Dunedi
Regent Theatre, Dunedin.
Octagon Theatre, Dunedin.
Empire Theatre, Dunedin.
Majestic Theatre, Gisborne.
Regent Theatre, Gisborne.
Opera House, Gisborne.
Majestic Theatre, Wanganui.
Regent Theatre, Wanganui.
Majestic Theatre, Taihape.
Majestic Theatre, Nelson.
Regent Theatre, Nelson.
Majestic Theatre, Ashburton.
His Majesty's, Ashburton.
Majestic Theatre, Timaru.
Regent Theatre, Timaru.
Royal Theatre, Timaru.
Majestic Theatre, Oamaru.
Arcadia Theatre, Waimate.
Majestic Theatre, Invercargill.
Regent Theatre, Invercargill.
Victoria Theatre, Devonport.
Plaza Theatre, Napier.
Opera House, Greymouth.
Majestic Theatre, Fielding.
Plaza Theatre, Fielding.
Cinema Theatre, Grey Lynn.
Prince Edward Theatre, Newtown.
Strand Theatre, Onehunga.
Britannia Theatre, Ponsonby.
Kosy Theatre, Palmerston North.
De Luxe Theatre, Palmerston North.
Palace Theatre, Palmerston North.
Roxy Theatre, Frankton Junction.
Strand Theatre, Hamilton.
Royal Theatre, Hamilton.
Regent Theatre, Morrinsville.
Palace Theatre, Petone.
Grand Theatre, Petone.
Princess Theatre, Hokitiki.
De Luxe Theatre, Dannevirke.
Picture Theatre, Motueka.

From Townsville to Fremantle, from Auckland to the Bluff, Fullers Theatres girdle Australia and New Zealand, presenting superlative entertainment to millions of the great Cinema Public annually.

Address All Communications Sir Benjamin Fuller, Variety, New York

Variety House Reviews

Fox, Brooklyn

(Continued from page 31)

like it was before when the bankers were running it.

They've got Will Osborne, without a band; Jay Mills, without his dancing; a fur and fashion show without real models; a ballet that isn't; and a band on the stage which is sometimes not even heard while playing.

If the biz was poor Friday (change day) night that's more than enough cause—and besides, there's the Brooklyn Paramount reopened under showmanly management, for overpowering competition.

If the 'Voice of Experience' kept people away last week, what the customers have to blink at around here might impel them to stay away altogether. Next week's feature is advertised simultaneously with the current picture, inside and outside the theatre. Not even the smaller indies pull that stuff. Some Brooklynites might think they are going to see two features, and that's misleading. So many signs around the place, it's confusing anyway.

Might be overlooked that the boards and program cite 50 girls in the fur show, when there's only 16, and they neither look nor carry on like real models. Purely a tie-up with a local shop or something and the gal who fronts as the French couturiere doesn't impress with her French accent nor her singing. She misses the accent often.

Line of girls opens in Mickey Mouse costumes without crediting the cartoon. They show no idea of precision. Jay Mills trots out afterwards, with the band on the platform, when customers are led to expect Freddy Mack. Mills is personable, but he talks too much and too long in his intros.

When Ray Hughes and his blonde partner, Pam, appears, and Hughes cracks asks her if she thinks she's at Minsky's, there's no telling what will follow. Crude stuff and Mills' introducing Hughes as the 'well-known Broadway comedian' is funny. Hughes can't be found in the files, even.

Mills additionally has a penchant for qualifying superlatives too often and his 'very wonderful' and 'very marvelous' stuff handed out for some of the mediocre entertainment that follows shows extremely bad taste.

Will Osborne comes on somewhere before the finish to croon a couple of songs. One of these, 'The East Roundup,' he states is headed for the new 'Follies,' as yet not even in rehearsal. Apparently, at the Fox, Brooklyn, anything goes. Osborne entertains pleasingly, alone, and for the yet to be produced 'Follies' song, he leads the band while singing. Looks better with a baton in hand.

Stan Kavanaugh is also on the bill and gets titters from the audience with his juggling.

The fur and fashion show may be interesting to the femme customers but has no production value. The line girls out in ballet costumes towards the close, but accomplish nothing.

Feature, 'The Wrecker' (Col), and next week 'Her First Mate' (U). About five minutes of trailers precede the feature and mostly on the next week's screen attraction. NRA trailer included and cartoon stuff, plus a newsreel. Show runs around 70 minutes without an overture.

Shan.

PALACE, AKRON

Akron, Aug. 29.

A curtain, shimmering green like wet sea grasses, parted on the first show to grace a professional stage in Akron since last May. And the Palace, former RKO house, now under lease by the Milt Feld-Dave Chatkin-Harry Katz combination, was reopened successfully, much to the enthusiastic delight of a capacity audience.

Good vaude well staged, combined with 'Morning Glory' (Radio) on the screen, scored heavily as the inaugural offering under the new entertainment deal for Akron.

On the stage Wesley Eddy makes his bow as band leader and master of ceremonies. He reveals a likeable personality, introduces the acts, lends a hand here and there, and then steers clear of the objectionable mechanics of m. c.'ing.

Orchestra is on the stage for this form of presentation which appears as a unit, with the Palace Rockets, mostly local gals, 12 in line, contributing to the opening and the finale. Chorines merely decorate the stage for the opening, but get into action for the finale. Felicia Sorel directs.

Howe, Leonard and Alyce combine song, dance and patter and nut comedy and win a hand. Marty May is assisted by Jean Carroll in a patter act with the girl doing the dumb cluck and May wiseguying.

John and Edna Torrence, brother and sister, turn in a dance act of exceptional grace and worthy of a good spot on any variety bill. The routine is new and wardrobe A-1. Fourth act is by the Three St. John Brothers, many of whose tricks look new, and presented with grace and ease.

Eddy fills in all the way through the hour of stage show, playing many instruments and closing with his own version of 'St. Louis Blues' to the accompaniment of the band. Yascha Mischkoff has an eleven-piece band, which after playing the overture in the pit retires to the stage to back up the unit show.

Vaude splits the week with Palace at Youngstown, with chorus and Eddy remaining here permanently.

McConnell.

PARAMOUNT, B'KLYN

After resting for the summer, the Brooklyn Par has awakened from its slumber on a new start and with a fresh outlook. It is no longer being operated by Par from the New York home office in conjunction with the company's Times Square deluxer, but by a modest, quiet little showman, M. A. Shea, best known as Mort Shea.

A kingpin of the old Felber & Shea circuit, Shea stays behind the publicity firing lines, operating his chain of theatres in Ohio and other eastern states without saying much about it, but to all who chance to investigate, with results that are successful.

He ought to do all right with the big downtown Brooklyn deluxer he tackles as operator for an Allied Owners-Paramount partnership recently set up. Brooklyn is a funny show town and Shea can fail, but weighing all angles and possibilities, odds and averages, he has as good a chance as anyone to do okay for Par and for the heavy creditor, Allied Owners, which built the theatre and hasn't stopped worrying since.

Over here Shea, with Bill Raynor as his major general of operation, a policy that should strike has been inaugurated. It's the closest to vaudeville tried by any deluxer, yet gets safely enough away from the routine one-two-three system of vaude as it has been known for, perhaps, too many years.

Brooklyn Par is using a stage band, but it's not a stage-band policy that's in vogue. At this house the band rises from the pit to the platform merely to be seen and to provide musical accompaniment for some of the various acts. There is no master of ceremonies department, no numbers by the band alone and next to no participation or interference from Stan Meyers, who leads the band.

The acts do their routines, with a couple cut here and there to meet running-time limitations, as they would in any standard vaude houses where the annunciators still tell who's on. There are no annunciators here, but by some simple means to meet the occasion the audience knows with a couple exceptions who's trying to or succeeding in entertaining them.

Current show starts out as a vaude bill would, the Lucky Boys' comedy risley act opening. No announcements, no trailers, and no m.c.'ing except the clowning of the laugh-getting member of the risley group who works partly as an m.c. for his own turn.

Finishing their complete routine, the curtains come together and the No. 2 act, a ventriloquistic team, comes on. This is one of the best of its kind, bringing out the combined talents of Valentine Vox and Emily Walters, with latter's clever baby-crying interlude. Some of the talk has its weak points, but on sheer artistry of ventriloquism act is a clicker all the way through. Third on the bill, still in the straight vaude manner, is Roy Atwell with his stuttering mixed-tongue monolog. Big hit over here.

Another who's from radioland is Jannie Lang. She is among those acts which has the band behind them on the stage instead of in front in the pit. It makes little difference one way or another, but playing half the show with the band in the trough, the other half with pitmen finishing on the stage does break the monotony. There's no need for a flash, either, when the band starts to fill up the stage.

No girls over here in line with the new vaude policy that's being created and, also, not needed. Weren't missed Friday night, at least by an audience that seemed to get satisfaction for its money.

Miss Lang, using a mike as does Atwell, sings three numbers, but could replace that oldie, 'Fit as a Fiddle'. It no longer has an appealing ring, whether well sung as by Miss Lang or others.

Another radio turn is Bomby and His Gang, mixed quartet and a woman pianist, which closes in a burst of vocal callsthenics with selections from 'Fortune Teller' and heavier operatic numbers, all well done. In the gang is a soprano blonde eyewash who's more the film type than a prima. First to usher on backing of the band is Paul Sydell with his dog act, standard for some years now.

Stage dish of show is a course running 66 minutes, about right. No crowding and no stalling.

Acts are being booked in by Fanchon & Marco, with special assistance by Jack Partington or others experienced as stagers, in aiding Raynor on routining and setup of shows. Stage is reported costing around $3,500 a week, whole nut of house running to around $16,000.

Layout has the various units in a little different order than previously in vogue here under Publix direction. Organ number by Arthur Gutow and Joy Rish follows the feature, then some trailers on free parking, Thursday night previews, etc. Next unit is the Par News, Stan Meyers' overture coming next instead of in front of the newsreel as in virtually every other theatre using stage shows.

Unit goes on right on top of the overture, trailer on coming week's bill arriving as a spill period when the stage show is over. House is using the usual Par trailers, which seem to carry less excess of scenic teasers and copy than those of some major producer-distributors.

Char.

Paramount, New Haven

New Haven, Sept. 1.

This week washes up stage shows at the Paramount, for the present at least. Current bill is third stage offering in past four weeks and while there's been no kick on b.o. returns, house will stick to straight films for time being. Partly because of difficulty in lining up suitable talent and partly because new season is ushering in some films that aren't expected to need stage support.

After using unit shows on two previous bills, Paramount tried building this one itself and turned the production angle over to Ned Wayburn. Opened in Hartford a week ago and is reported to have some time in New Jersey to follow here.

Production end didn't cause any wear and tear on the gray matter and Wayburn's efforts were probably confined mainly to the work of his 12 Rhythm Girls. They do a swell job, and the bill would be pretty flat without them. Show is a promiscuous affair that can't seem to make up its mind whether to

(Continued on page 78)

SEPTEMBER 1, 1933

FROM
RCA VICTOR PHOTOPHONE
TO
EXHIBITORS EVERYWHERE

FOUR 4 MESSAGES

1 GRATEFUL APPRECIATION

of your discriminating judgment which made our August, 1933, sales to theatres of "HIGH FIDELITY" Photophone equipment greater than Photophone sales of any other month—an all-time, high for Photophone!

2 SINCERE CONGRATULATIONS

to the hundreds now equipped with "HIGH FIDELITY"—the finest sound that money can buy!

3 HEARTY INVITATION

to those hundreds on the threshold of decision to join the happy host of Photophone fans who know in the new "HIGH FIDELITY" equipment they have a business builder—in fact, a genuine, self-liquidating new deal!

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RCA HIS MASTER'S VOICE

NRA

THOSE WHO NEARLY BROKE THE INDUSTRY ARE AT IT AGAIN!

Independent Exchangemen, Exhibitors and BANKERS HERE ARE FACTS!

Exchangemen and exhibitors know what has happened to show business these past years. Logical minds connect these happenings with the attempted inclusion of the single feature clause in the N.R.A. code. This proposed clause 33 is another insidious effort of producer circuits to eliminate all or many independent exhibitors, distributors and producers.

The greediness of major producing companies made them buy theatres from coast to coast. Rentals were raised sky-high, putting independent exhibitors in financial trouble . . theatres were bought cheaply. Their operation was a dismal failure, and now producer circuits are disposing of them with indecent haste to the first independent at hand. They gorged unwisely; had financial dyspepsia, some going into receivership.

And now what ? . . . Independent pictures, vastly improved, are competing for playing time in increasing numbers of independent theatres. Therefore, an attempt is being made to use the patriotic necessity of the N.R.A. to eliminate this competition.

That thousands of employees in production, distribution and exhibition will be jobless through decreased output apparently doesn't matter. Although the first object of the code is to put people back to work, proposed Article 33 flouts the intention of the entire N.R.A. by creating unemployment. The good fortune of certain major executives is their ability to pay themselves huge salaries from borrowed money.

Those selling entertainment are really selling TIME. Five or eight acts of vaudeville, a picture and shorts give the public approximately thirty-five minutes more entertainment than two features. Independent exhibitors playing double features protest against this type of competition. Admission price is irrelevant owing to the different seating capacities of theatres. The actual policy is determined by what the public wants.

EXHIBITORS! CONTACT YOUR INDEPENDENT EXCHANGES! EXCHANGEMEN! ORGANIZE IN ACCORDANCE WITH COMMUNICATIONS FROM THIS ASSOCIATION. PETITION FORMS FOR EXCHANGE EMPLOYEES, THEATRE EMPLOYEES AND THE PUBLIC ARE READY IN SIXTY INDEPENDENT EXCHANGES . . . . EXHIBITORS SHOULD JOIN THE "PLAYDATE PROTEST DRIVE" IMMEDIATELY.

INDEPENDENT MOTION PICTURE PRODUCERS' ASSOCIATION

6001 Santa Monica Boulevard, Hollywood, Cal.

Strong Dual Stand

(Continued from page 7)

created for the purpose of grossing more money to some and putting others out of business.

'That was not answered.'

Necessary

Faced with the tentative codes which show that the exhibitors' committee not only favored dual restriction but its elimination if 60% of the owners in a zone approve it, indie spokesmen are prepared to flash wires from theatre owners claiming doubles are necessary for the survival of their boxoffice. They are also going to ask the government what will become of the other 40%, and if the NRA would relegate them to the forgotten class.

All during August the indie makers have been canvassing the country and replies have been coming in. As the final touch to the evidence gathering campaign, conducted through Federation of the M.P. Industry, Inc., channels, Monogram, because of Golden's capacity as committeemen representing that branch, sent out an SOS on August 23. Just 10,000 copies were mailed to even lithographers, printers, raw stock companies, film laboratories, accessory corporations, theatre supply companies, motion picture operators' union, cameramen, directors, actors, writers, electricians, property men, carpenters, stagehands, tradepapers, engravers, indie producers and distribs. Each of the recipients is asked to state the stand of his company or individual status 'by the elimination of approximately 250 features produced in the United States.'

The indie producers are estimating that at least 50% of all production used in the film theatre comes from sources other than those just provided by shorts, newsreel and a single feature. Why, then, they are asking, did not the codes restrict vaudeville and stage shows in picture houses, as well as the second feature.

The indie makers also refuse to be satisfied with reported polls of exhib organization leaders. They point to their own replies from theatre owners which have datelines from all over the country, including cities as well as small towns.

P. J. Wood Converted

Only exhibitor organization so far observed as favoring duals in the indie collection, most of which is composed of individual owner comments, is from the MP Theatre Owners of Ohio. It's business manager, P. J. Wood, telling of elaborate stage shows in Columbus and Cleveland, writes:

'Until a short time ago I was bitterly against double feature programs, but since circuit theatres established this policy in the abovementioned situations, I have been converted to think in the direction outlined in your statement to your sales force!

Among typical wires, quoted in whole or in part, is one from J. J. Alterman, the Savoy, Jamaica, L.I., observing: 'Were we compelled to discontinue the double feature policy we adopted two years ago our theatre could not remain open, for the reason that all suitable feature pictures are sold by releasing companies to either Loew, Skouras or Century theatre circuits in our zones. Prior to our adopting the policy under which we operate at the present time, we endeavored to adhere to single feature policy, showing pictures rejected by the aforementioned first runs in our zone, but found it impossible to carry on.

Largest theatre in the U.S. to take up the indie cudgels, the Fox, San Francisco, with 4,000 seats, recorded: 'Please be advised we are unalterably opposed to any restrictions in our contract precluding the playing of any producers' pictures on a double bill feature bill. NRA code has advanced our cost of operation very considerably and if we are to remain in business all policy pertaining to our operation must be discretionary with us.'

Peerless theatre, St. Louis, is also in the indie file with this brief:

'Unalterably opposed to elimination of double features. If this feature of independent theatre operation is restricted it will cause untold damage and hardship and result in forcing the small exhibitor out of business.

'I have a small neighborhood theatre and am the last theatre in my zone to secure pictures. The big chain theatres have a lower price of admission up to 2 p.m. daily than my theatre has, which is open only from 7 to 11 p.m., while these chain theatres, and there are six in this city, show the following: An extra big feature, newsreel, novelty reel, two-reel comedy and a big stage show, which is to my way of thinking a double attraction.

'The chain theatres have the choice of selecting the heart of every program, while I, a small exhibitor, must purchase entire group from film company.

'Now if double programs are eliminated, we, the small exhibitors, could not fill in from independent film companies a good feature to counteract the poor feature we had to purchase in a block.'

Can't Live

Another angle is touched upon by Lou Rovner, who wired: 'Under no circumstances can we as independent exhibitors live if the privilege of double featuring is taken away from us. Our competitors have the pick of shows and have beautiful houses. Do not permit them to put that over.'

The Princess theatre couches the same thought in different language with the addition: 'It is our only salvation in competing with the large deluxe chain theatres with their deluxe stage shows and long prior runs and protection on pictures.'

'Any restriction on double features will drive me from business,' wired the Garden, Chicago.

The Kearney theatre, Frisco, through Charles Michael, recorded any effort at anti-dualism as a 'vicious measure,' and one that would cause 'untold suffering in the independent field.'

Commenting that double features are keeping the Globe and Stuart theatres, Boston, alive. B. Etein noted that he would be willing to ride along with the rest of theatre owners.

The Weber, Rex and Federal theatres, Denver, Colo., recorded for right to double after being in the business for the past 25 years with a single feature policy.

'In a free country every exhibitor should have the right to dictate his own business policy,' wired Fred Lee of the Victory, Lamar, Col.

From Centralia, Wash., as well as many other places, came objection to doubles being mentioned at all in the code.

'Forced elimination of double features means death of smaller neighborhood theatres and decreased employment of theatre help,' commented the Senate, Buffalo.

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Direction NAT KALCHEIM

M. H. SINGER'S 7TH

Takes Brandeis Theatre On 10-Yr. Lease as Circuit's 7th Spot

Chicago, Sept. 4.

Last week brought the addition of one more theatre to the Mort Singer circuit through the midwest, the Brandeis, Omaha, going on his list under a 10-year lease.

House will be remodeled and reseated, to open about Oct. 1.

With the Brandeis the Singer group becomes seven, the others being in New Orleans, Minneapolis, Sioux City, Davenport, Cedar Rapids and Dubuque.

Policy will be pictures and occasional name shows for the stage.

Poison Pen Permeates Goast Indie Election With Metzger Opposed

Los Angeles, Sept. 4.

Independent exhibs of Southern California are waging a bitter campaign in anticipation of the annual election of directors of the Motion Picture Theatre Owners of So. Calif., called for tomorrew (5), postponed for various reasons since last May.

Nine directors will be selected, who in turn will immediately elect officers.

Bitter opposition against Gus Metzger, director and president, developed around the middle of last week, which had its climax in the circulation of an anonymous circular letter accusing the indie prexy of double-crossing and unfair dealing with the indies. Poison pen circular accused Metzger of casting his lot with Charles Skouras, operating head of Fox-West Coast, and also attacked his work in connection with the recent exhib code parleys in New York. Another attack on the indie leader was for his alleged procrastination in calling the annual election meeting of the association, which brought about the immediate call for Tuesday's battle of the polls.

Akron Ups Scales

Akron, O., Sept. 4.

Major Akron theatres have tilted admissions, effective September 1, but the state rather than the theatre will benefit. Night performances at Loews, Palace and Strand have advanced to 40c top and in the afternoons to 30c. Colonial scale advanced proportionately.

It's the first admission hike here in over a year.

Crews, Musikers Give L. A. Houses Respite

Los Angeles, Sept. 4.

Wage contracts between local theatres and musicians and stagehands, due to expire Sept. 1, have been extended 30 days.

Demands of the stagehands include a 100% increase in working personnel and wage increases approximating 20% to 35%.

Musicians are postponing drawing up demands awaiting the outcome of the industry NRA code.

Major Back on Coast

Los Angeles, Sept. 4.

E. Port Major, chief film booker for Fox-West Coast, is back at his desk after five weeks in New York on film product buys for the new season.

Major was summoned east through the illness of film buyer J. J. Sullivan, who was forced to return here to recuperate.

Kohn Concentrating All Par Theatre Operations—Issued No Notice So Far

Turning over all treasurer matters to Walter B. Cokell prior to the latter sailing for Europe Friday (1), Ralph A. Kohn becomes active as a theatre executive, with his first official move the concentration of widespread chain personnel under him in quarters formerly occupied within Paramount by the construction and maintenance departments.

Anything pertaining to theatres, unless they can be disposed of by the small staff surrounding him, will now have to go to Kohn. His work in the home office will include direct contact with the Par and Publix Enterprises trustees, Lynch's reorganization committee, legal department, etc.

Finally ready to start in on his new job, Kohn toward the end of last week began rounding up the remains of the Publix officials and departments, ordering all to transfer to the new 17th floor quarters he had chosen. This included Sam K. Dembow, Jr., and his staff, Leon Netter, Boris Morros, Louis Notarius, George Walsh and sundry others.

Just what Kohn's exact policies on theatres will be as vice-president in charge of that branch, if they are to differ in idea from those in effect now, have not been made known by Kohn. Whether or not the home office staff will either be lessened or increased is another question for Kohn to decide.

Par's Control System

Indications are there will be no immediate disturbance, but that of initial importance just now is a coordination with all partners and associates in the field. Servicing of theatres throughout the Publix system, through the Theatre Management Corp., setup of which Dembow is president, is continuing as it has been, with functions of Dembow and staff in this connection unchanged.

The system to be devised for corporate control of Par's interests in partnerships, with some means of keeping a close check on what operating associates are doing in the field, is also up to Kohn.

So far as can be learned, the new theatre v.-p. has not issued a single notice to date.

Les Dally Walks Out

Les Dally, B&K operative, managing director of the Paramount, New York, walked off the job suddenly Thursday morning (3) and will probably return to Chicago.

On his resignation, Bob Weitman, formerly in charge of the Brooklyn Par for Publix, stepped up to fill the vacancy.

Dally was brought into New York a couple years ago by John Balaban when the latter was in charge of Publix theatre operations from the home office.

NEW YORK CITY
AND BROOKLYN
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PHILADELPHIA
Mastbaum and Fox Theatres
One Year

CHICAGO
Oriental and Chicago Theatres
Five Months

PITTSBURGH
Stanley Theatre
Seven Months

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NOW
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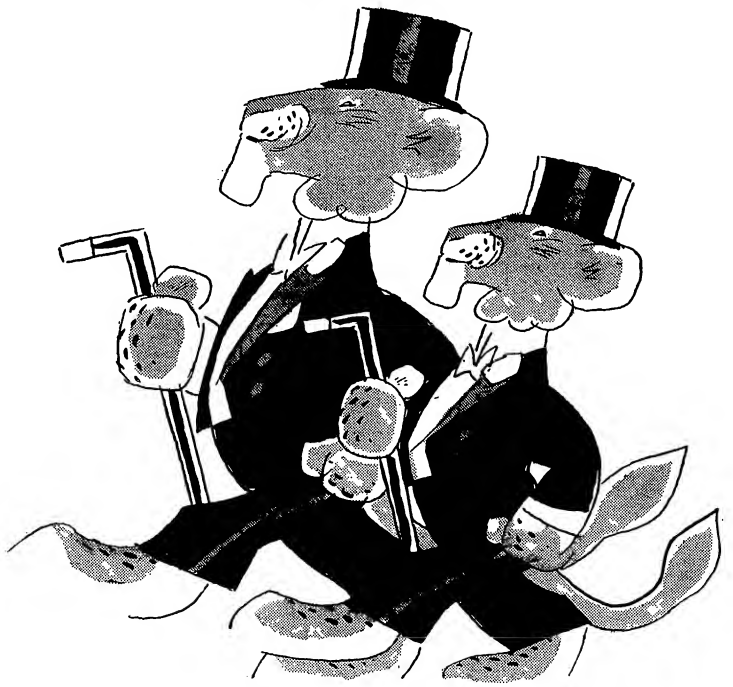
Los Angeles
Calif.

"In case you haven't yet fallen under his spell, Ed. Lowry is a persuasive young man who gets closer to his audiences than any stage personality I have seen hereabouts in years."
—Aug. 9, '33, L. A. "HERALD-EXPRESS."

"Ed. Lowry is rapidly becoming one of the best-liked ceremony masters who ever came to Los Angeles . . . the boy shows versatility and has one of the nicest personalities seen in any of our theatres. We'd like him to stay a long time. . . ."
—Aug. 11, '33, Los Angeles "EXAMINER."

"Ed. Lowry's St. Louis rep must have preceded him here. The reception, plus the capacity house, which greeted his initial coast appearance at the State today should go a long way toward establishing a confidence necessary for a long engagement . . . here's a unique type of stage m.c. possessing personality, a breezy style, an infectious smile, loads of showmanship and ability to do things in an intimate sort of way without becoming in the least bit offensive . . . Lowry works hard, never seeming to tire and without apparent energy . . . backed by a smart orchestra, there's plenty enough diversity of fare to make it something worth while at the wicket . . . Lowry's opening day can be run up as a solid click and a master of ceremonies whom the State patrons are going to like."
—July 20, '33, "VARIETY."



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★ **8 CHARLIE CHASE**
More comedies like "High C's" and "Arabian Tights"! He-man, action laughs—plus music!

★ **8 THELMA TODD—PATSY KELLY**
Beautiful, blonde Thelma teamed with Patsy Kelly recruited from the Broadway musical-comedy stage. Watch them! Fun—fast and furious!

★ **6 OUR GANG**
The comedy favorites of all ages for years in a marvelous new series idea. A brand new kick in "Our Gang"!

★ **8 HAL ROACH ALL STAR**
Douglas Wakefield, Billy Nelson and Don Barclay—comic favorites of New York and London stage. Like Laurel & Hardy, history repeats in this combination!

★ **6 HAL ROACH MUSICAL COMEDIES**
Answering the current demand for lavish, musical entertainment. Music, chorus beauties, laughs! Billy Gilbert, Billy Bletcher and many, many more!

★ **8 M-G-M CRIME DOESN'T PAY**
Timed with the government's anti-crime drive—an amazingly sensational idea. Produced in cooperation with the U.S. Bureau of Investigation, Dept. of Justice. True life dramas from their secret files—feature players in each exciting role.

★ **6 M-G-M MUSICAL REVUES**
Songs, dances, music—rippling with rhythm and laughter. Musical stars in the continuation of last year's success series.

One Reel Each

★ **13 WILLIE WHOPPER CARTOON COMEDIES**
A whale of an idea that will panic the public. Something new—at last—in the cartoon field.

★ **12 M-G-M ODDITIES**
Ten minutes on your program that will snap up the entire show. Pete Smith dialogue. Strange places and things, adventure, sport and thrills the world over.

★ **12 FITZPATRICK TRAVELTALKS**
The de luxe series of travel pictures — the finest of them all. There's only one Fitzpatrick—he photographs and describes every scene himself!

★ **6 GOOFY MOVIES**
A new brand of laughs in movie fantasies—top-notch fun—nothing like them on the screen before! Again M-G-M leads the way!

★ **104 HEARST METROTONE NEWS**
Twice each week — the newsreel that leads in local and international coverage — fastest service plus The Globe Trotter, advertised to millions daily.

M-G-M *The Major Company* **FEATURE STRENGTH SHORTS**

CALENDAR OF CURRENT RELEASES

(Continued from page 33)

Inner at Eight. From the stage play. All star cast headed by Marie Dressler and John Barrymore. Dir. Geo. Cukor. Roadshow length 110 mins. General release not set.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. 105 mins. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. 89 mins. Rel. June 30. Rev. July 4.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Ellers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19. Rev. July 11.

Midnight Mary. Gangster story with the trial-flashback used. Loretta Young, Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. 75 mins. Rel. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Penthouse. Arthur Somers Roche Cosmopolitan serial. Warner Baxter, Myrna Loy, Mae Clark. Dir. W. S. Van Dyke. Rel. Sept. 8.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. 100 mins. Rel. June 16. Rev. May 2.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. 115 mins. Rel. April 21. Rev. April 18.

Tugboat Annie. From the Saturday Eve. Post series. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 88 mins. Rel. Aug. 4. Rev. Aug. 15.

Turn Back the Clock. Story of a man who relives his past. Lee Tracy, Mae Clerk, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 29.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

Studio: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** **Office: R. K. O. Building, Rockefeller Center, N.Y.C.**

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 26.

Jack Beauty. Horse story. Alex Kirkland, Esther Ralston. Dir. Phil Rosen. 70 mins. Rel. Aug. 10. Rev. Aug. 29.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 1.

Fugitive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Galloping Romeo. Western story. Bob Steele. Dir. R. N. Bradbury. 54 mins. Rel. Sept. 1.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. 72 mins. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Rangers Code. Texas cattle ranger story. Bobe Steele. Dir. R. N. Bradbury. 55 mins. Rel. Sept. 15.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 67 mins. Rel. July 25.

Sensation Hunters. Society high life. Arline Judge, Preston Foster. Dir. Chas. Vidor. 75 mins. Rel. Sept. 20.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 63 mins. Rel. June 1. Rev. July 11.

Sweetheart of Sigma Chi. College musical. Mary Carlisle, Buster Crabbe. Dir. Ed. Marin. 80 mins. Rel. Oct. 1.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 55 mins. Rev. June 6.

Studios: 5851 Marathon St., Hollywood, Calif. **Paramount** **Offices: 1501 Broadway, New York, N. Y.**

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 18.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier. 6331. Rel. March. Rev. July 18.

Girl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28. Rev. Aug. 1.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Is Day and Age. Revolt of the children against politics and gangsters. Chas. Bickford, Judith Allen. Dir. Cecil de Mille. 82 mins. Rel. Aug. 25. Rev. Aug. 29.

Three Cornered Moon. From the stage play. Domestic problems of a mildly insane family. Claudette Colbert, Rich. Arlen, Mary Boland. Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

Studios: Hollywood, Calif. **R.K.O. Radio** **Office: R.K.O. Bldg., Radio City, N.Y.C.**

Big Brain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16. Rev. Aug. 8.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 69 mins. Rel. May. Rev. May 2.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Flying Devils. Triangle in a flying circus. Arline Judge, Bruce Cabot. Dir. Russell Birdwell. 60 mins. Rel. Aug. 14. Rev. Aug. 29.

India Speaks. Travelog of India with Richard Halliburton as narrator. Dir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Morning Glory. Backstage story of a country girl's rise and fall. Katherine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan. Dir. Lowell Sherman. 70 mins. Rel. Aug. 18. Rev. Aug. 22.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9. Rev. July 18.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

United Artists **Offices: 729 Seventh Ave., New York, N. Y.**

Bitter Sweet. (British made). Noel Coward's operetta. Romance of wealthy English beauty who elopes to Vienna with her music teacher. Anna Neagle, Fernand Gravey. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug. 29.

Bowery, The. Story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper, Fay Wray. Dir. Raoul Walsh. Rel. Sept. 29.

Broadway Through a Keyhole. Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. Rel. Oct. 13.

Emperor Jones. Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. Rel. Sept. 8.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. Rel. May.

Studios: Universal City, Calif. **Universal** **Offices: 730 Fifth Ave., New York, N. Y.**

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 73 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3.

King of the Arena. Ken Maynard in a circus story. Lucille Brown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. Dir. John Murray Anderson. 9 reels. Rel. June 1.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Brice-Freund. Rel. July 27. Rev. Aug. 29.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1. Rev. Aug. 1.

Secret of the Blue Room. Mystery drama. Lionel Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. Rel. July 20.

Studios: Burbank, Calif. **Warner Brothers** **Offices: 321 W. 44th St., New York, N. Y.**

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Captured! Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

Footlight Parade. Gala musical with backstage locale. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. Dances by Busby Berkeley. Rel. Oct. 7.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rel. July 22. Rev. Aug. 8.

Mayor of Hell, The. From Islin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Dir. Archie Mayo. 90 mins. Rel. June 24. Rev. July 4.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 15. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

The Man from Monterey. Western drama. John Wayne, Ruth Hall. Dir. Mack V. Wright. 57 mins. Rel. July 22. Rev. Aug. 22.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Voltaire. Life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Dir. John Adolfi. 72 mins. Rel. Aug. 6. Rev. Aug. 22.

(Continued on page 40)

NABES ALSO AIDED BY CHI EXPO

Chicago, Sept. 4.

For the first time in the history of film business in Chicago every picture house has gone through the summer without a change of ownership. And of equal importance, only three theatres are shut down. This compares with an average of 75 closings in the past summers.

It's the Fair, of course; the additional millions in town having the effect of keeping the town's own citizens in their own neighborhoods rather than pushing their way downtown to be shoved around by the excursionists. In many cases, too, the Chicago visitors have taken apartments in the outlying sections and are therefore added to the population of that particular neighborhood.

TABLE FIGHT ON ZONING UNTIL CODE IS SETTLED

Los Angeles, Sept. 4.

Zoning of the Southern California territory which has been hanging fire several months due to inability of circuits and indie chieftains to agree is not expected to be worked out until after adoption of an NRA code, with the factions reported to be farther apart now than at any time since negotiations opened.

Indies are said to be willing to accept the short end of a 60-40 zoning setup, but are unwilling to concede a higher percentage to Fox West Coast, which, they insist is sought by the circuit.

UA, L.A., to Reopen, Maybe With Presentation Idea

Los Angeles, Sept. 4.

Lou Anger, in charge of United Artists theatres, has set Sept. 15 as the reopening date of the U. A. (downtown) which has been dark since operation was terminated by Fox West Coast nearly a year ago.

Policy will be first run of 20th Century and U. A. features, with a likelihood that stage presentations will be included.

All United Artists nabe houses have reverted to F-WC for operation, after being divorced from the major circuit shortly after it went into bankruptcy last winter.

Harris Takes 3 More

Pittsburgh, Sept. 4.

Harris Amusement Co. apparently going through with its proposed expansion. Organization took over a half dozen houses about a month ago.

It has just announced three more: Latonia, Oil City, Pa., small-seat Avenue in downtown Pittsburgh, and the Eagle, Jeanette.

Purchase of Latonia gives Harris crowd complete control of Oil City. Latonia opens under new management today (4).

Diverted to Balcony, Negress Sues Theatre

Chicago, Sept. 4.

National Ass'n for the Advancement of Colored People has filed a civil action against the Ideal theatre on behalf or two Negro women. They assert on July 28 women were refused admission to the main floor of the theatre and told to sit in the balcony.

Demand for police investigation also is made in connection with the civil suit.

HARRIS PITTS'BG BUY-BACK

Warren, O., Sept. 4.

The Warren theatre here has been acquired by the new Harris circuit of Pittsburgh, headed by Senator Frank J. Harris, after having sold out four years ago.

Leasing of the local house gives the Pittsburgh firm control of 11 theatres in the greater Pittsburgh area. Ken Hoel will be resident manager. Straight picture policy.

CALENDAR OF CURRENT RELEASES

(Continued from page 39)

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lelia Hyams. Dir. Victor Schertzinger. Rel. April 23.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Faithful Heart, The. (Helber.) British made. Romantic story of a faithful love. British cast. 65 mins. Rev. Aug. 22.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

His Private Secretary. Girl converts her father-in-law to approval of his son's marriage. Evalyn Knapp, John Wayne. Dir. Phil H. Whitemman. 68 mins. Rel. June 10. Rev. Aug. 8.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Police Call. (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Dir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

Sleepless Nights (Remington). British made story on farcical lines. Polly Walker, Stanley Lupino. Dir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

Tarzan the Fearless. (Principal.) Feature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for feature. Rel. July 19. Rev. Aug. 15.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sanssouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Dir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Rel. Nov. 18. Rev. Nov. 29.

Femme Nue, La (Modern) (Fr.). Drama of artist life. Dir. Jean Paul Paulin. 80 mins. Rel. Aug. 15. Rev. Aug. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Grosse Attraction, Die (Bavaria) (Ger.). Drama is show biz. Richard Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

Hyppolit a Lakaj (International) (Hungarian), Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timoshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Farce. Dir. Max Obal. 80 mins. Rel. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Meiford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 20.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia Dir. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno. 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

On Demande Compagnon (Fr.) (Auten). Musical romance. Annabella. Dir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schuitz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Dir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Herrlitz) Max Adalbert, Gretl Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ).Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidemann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa. Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 25 Spruce St.
Capital Film, 630 Ninth Ave.
Charles Herritz, 25 Spruce St.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
Modern Film, 729 Seventh Ave.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Worldkino, 1501 Broadway,
Zbyszko Film, 274 Madison Ave.

Playground Tie-In

Rochester, Sept. 4.

State theatre is making a hit with the kids in its neighborhood by tying in with playgrounds.

Gave tickets as prizes at several contests and climaxed the season with a beauty show on the stage for girls under 13.

Merchants provided prizes and the parents flocked in.

10% CUT FOR BOOTHMEN AGREED IN PITTSBURGH

Pittsburgh, Sept. 4.

Booth operators and theatres have agreed on a new contract, with projectionists taking a 10% cut over last year's figures. New agreement runs until Sept. 1, 1934. It gives men in key houses about $70 weekly on a 39-hour week. In lesser spots, scales down accordingly.

No accord has yet been reached with stagehands, but no trouble is looked for. All hope of resumption of stage shows locally was lost last week when musicians, turning in a figure, were told it was too high. They then promptly proceeded to raise the ante.

Strong Gets 50G Stuff

Los Angeles, Sept. 4.

Ownership of $50,000 worth of furnishings in the Mirror theatre, Hollywood, has been confirmed to Frank R. Strong, proprietor of the building, by Superior Judge Robert W. Kenny in a non-suit brought against the claim of Arthur W. Green. Latter claimed he had acquired title through Adolph Ramish, former lessee of the house.

Strong proved he had secured the furnishings through a chattel mortgage.

EXPLOITATION

(Continued from page 21)

tailing the circus parade. He had a big picture coming and he was afraid the fair would take some of the money he wanted for his own box office.

He mounted a three sheet of the attraction and took it over to the hall where the fair was being given. A nail was driven into the nose of the star pictured, and he carried along a supply of curtain rings which were taken from some discarded hangings. One of the committee for the fair sold the rings at one cent each, and all who succeeded in landing a ring on the nail got a ticket for an off night. Fair took in all the coin; more than $10, and the manager got over his tip to the merrymakers to hold out a piece of change for his own show without letting it be seen what he was up to. Got both the credit and the coin.

15c SCALE CUT TO 10c

Indie L. A. House Does It—Throwaways for Nickel Off

Los Angeles, Sept. 4.

First of the downtown subsequent run picture houses to resume reduced admission giveaways since the reaching of a tacit agreement among local exhibs to abandon the practice is the Olympic, on Eighth street, operated by the Cohen Bros. Downtown streets were literally flooded with tickets printed in flaming red, which nicked off a nickel from the regular 15c tariff.

Reduced admissions were limited up to 6 p. m. daily, and those circulated early last week were voided after Sept. 1.

Staub on 27 Shorts

Hollywood, Sept. 4.

Ralph Staub at Columbia will supervise and direct a total of 27 shorts during the coming year.

Richey Craig currently writing the first Murray-Sidney short.

Gets the Women

Something to make people not only look at but for a theatre advertisement is highly desirable and not always easy to dig up. One way is to make an appeal to the women on the proposition they bring the men.

And one way to accomplish this is to run what the designer calls his bargain basement. Used a small one-column ad in the morning paper and lays off the lower half-inch for the basement, which contains a single bargain, offered by one of the stores. Tries to give each merchant a share of the publicity, but the best bargain gets the mention, regardless.

Space is headed, 'Our Bargain Basement-Royal theatre,' and contains a line or two of six point announcing 'Smith is selling seven cakes of blank soap for a quarter today' or 'Johnson's offers unbleached sheeting for six cents a yard.'

Only one item, and stipulated that it will be advertised nowhere else, not even in the store window. Merchants report large volumes of sales and are on the lookout for job lots to offer. Figured that 90% of the women read the basement every day and can't help seeing the ad just above.

Pacific

Most pet shops now stock fighting fish in their list of tropical specimens. It will make a good window stunt to put two of these scrappers in the same tank with an explanation of their nature, or to put in one fighter and a number of small goldfish.

Crowds will hang around to watch for the scrap, but this will not happen if a sheet of clear glass is put into the tank at an agle of 45 degrees, which will give the fish plenty of room in which to swim and still prevent their meeting. Glass should be fully submerged and so placed that the edge of the sheet does not show against the glass of the tank.

Blind Man Variant

Variant on the blind man who would give a million dollars to see the picture he mentions was cooked up by Richard L. Moss and Kenneth McGaffey, of the RKO Hillstreet, Los Angeles.

They put in a small aquarium that was not in the way of the customers and added attn: 'Pity these poor fish. They can't see Zasu Pitts and Slim Summerville in 'Her First Mate.'

Good for any picture, but working best on comedies. It gather them in with a smile.

Not Encouraging

Minneapolis.

The Franklin theatre, large independent neighborhood house here, is using public weddings on its stage as an added attn: 'Pity' young couples from the neighborhood being the participants and receiving a wedding gift from the showhouse for being 'hitched' in public.

John Alden, Tribune critic, in his Sunday column, cited the instance of a couple recently married publicly at the theatre before an exceptionally large group of friends.

'These friends,' said Alden, 'paid money to see the ceremony performed and also to witness 'Kiss Before the Mirror,' in which a jealous husband shoots his wayward wife. Not a pleasant start in life for the newlyweds.'

Sought the Set

L. S. Stein, Warner director of advertising for the Chicago center, used a set of six small photos of the girls for the South Side premiere of 'Gold Diggers,' putting them out in beer taverns, cigar shops, barber parlors and wherever else men gathered.

Smart advertising to the men and helped by the efforts of collectors to get the set of six. No prize offered; they just wanted them all and the trading doubled the value of the stunt.

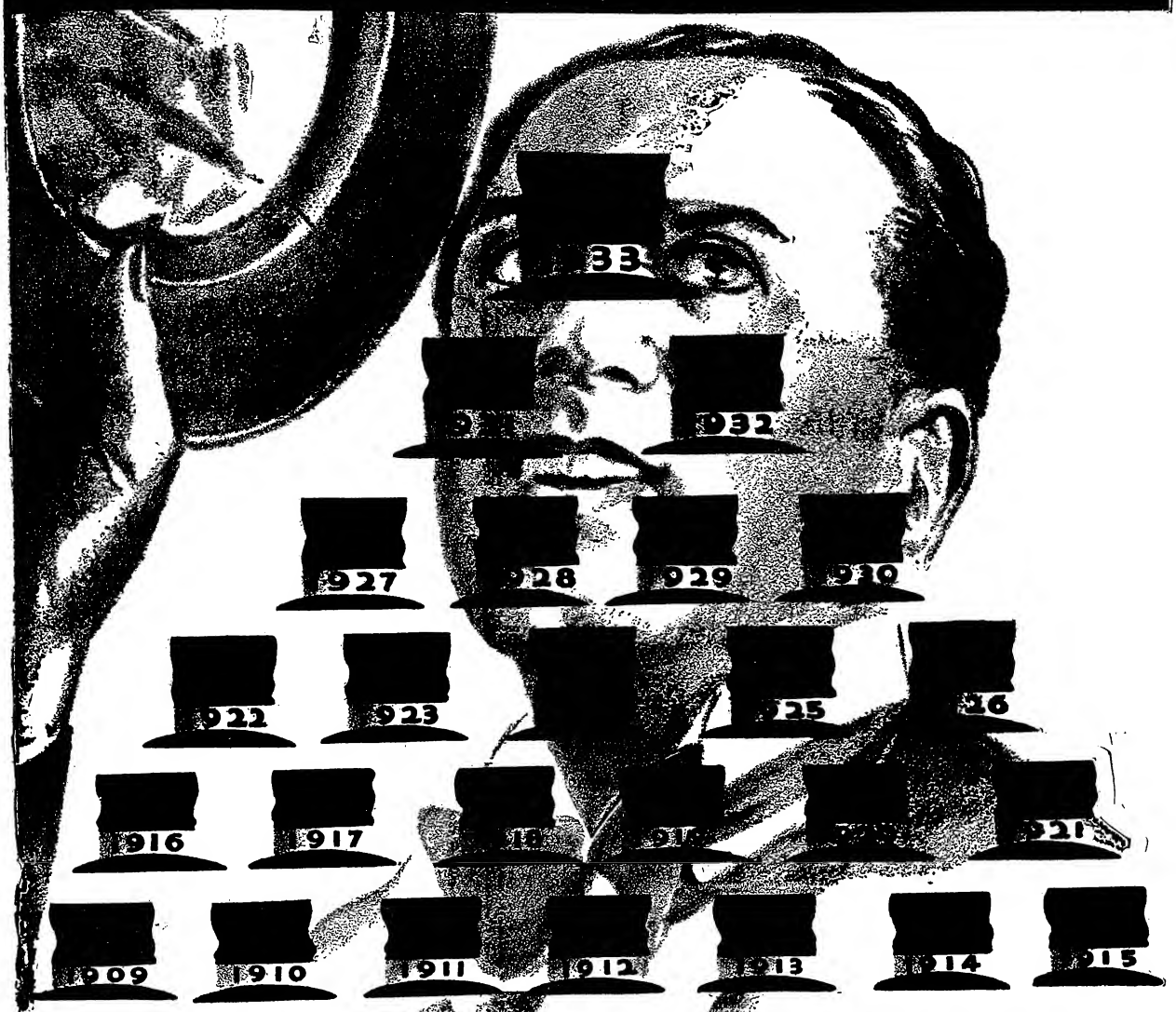
Now E.S.T.

Hartford, Conn.

Ben Cohen, super-publicity man and now manager of the Lenox theatre pulls another good one. Out in front of his lobby the theatregoer now sees a huge sign, which reads as follows:

N R A
plus
S R O
equals
E S T
meaning
EVERY SEAT TAKEN—
However seats will be available soon
Sure—It's a Warner Theatre
Leave it to Ben to take advantage of every new situation.

25 YEARS IN SHOW BUSINESS and STILL PACKING 'EM IN



TED LEWIS

"Our Todays and Yesterdays Are the Blocks With Which We Build." On my Twenty-Fifth Anniversary in Show Business, I want to tilt the Old High Hat to the members of my company, to Harold Gumm, my attorney, to Abe Lastfogel of the Wm. Morris office, to Leon A. Friedman and Milton Pickman, my publicity advisers, and to publishers, managers and thousands of friends who have helped make the building of my career a most pleasant experience.

Present Plans

St. Louis, *Ambassador Theatre*, week of Sept. 8 ★ Chicago, *Chicago Theatre*, week of Sept. 15 ★ Detroit, week of Sept. 22 ★ Boston, R-K-O-Albee, week of Oct. 5 ★ Six weeks Loew Circuit playing *Capitol, Paradise, Valencia & Metropolitan* in New York; Washington and Baltimore.

Thanks to Ben Selvin, Columbia Phonograph Co.

. . IS EVERYBODY HAPPY ? . .

GEORGE BANCROFT

Current Engagement

"BLOOD MONEY"

Twentieth Century Pictures

Management
JOYCE-SELZNICK

JANE MURFIN

Writer

'WHAT PRICE HOLLYWOOD' with Constance Bennett
(IN COLLABORATION)

'ROCKABYE' with Constance Bennett

'OUR BETTERS' with Constance Bennett
(IN COLLABORATION)

'SILVER CORD' with Irene Dunne

'DOUBLE HARNESS' with Ann Harding

'ANN VICKERS' with Ann Harding

RKO-RADIO

JOHN KRIMSKY and GIFFORD COCHRAN

Owners of 'MAEDCHEN IN UNIFORM'

Distributed in U. S. by FILMCHOICE, INC.

Present

PAUL ROBESON

IN

'EMPEROR JONES'

With DUDLEY DIGGES

From the famous play by

EUGENE O'NEILL

Screen Play by DU BOSE HEYWARD

A United Artists Release

PAUL OSCARD

JUST RETURNED TO AMERICA
AFTER TWO YEARS IN EUROPE
AS DIRECTOR OF PRODUCTION

FOR

GAUMONT THEATRE
OLYMPIA THEATRE
MOULIN ROUGE
PARIS, FRANCE

AGAIN AT
PARAMOUNT, NEW YORK

MAX METH

Musical Director

AND

Musical Supervisor

ive Biggest Musical Hits in Past Two Years

"THE NEW YORKERS"
"THIRD LITTLE SHOW"
"THE BAND WAGON"
"BALLYHOO"
"TAKE A CHANCE"

Just Completed Directing Musical Score
for Screen Version of "Take a Chance"

16,000,000 Jews Are Waiting to See the Picture Banned by Hitler

WORLDKINO Presents

The First 100% Yiddish Talkie From Soviet Russia

"THE RETURN OF NATHAN BECKER"

WORLDKINO CORPORATION Paramount Bldg., N. Y. C.

International Greetings

from

WALTER WANGER

ERNEST B. SCHOEDSACK

DIRECTOR RKO-RADIO

COMPLETED

"BLIND ADVENTURE"

"THE SON OF KONG"

PREPARING

"STINGAREE"

"FUGITIVE FROM GLORY"

A PLEASURE!

TO DIRECT THOSE PETE SMITH SHORTS

MGM 'Handlebars' Very Unusual Short

"HANDLEBARS"

MGM

Here's another of those Pete Smith clickers that he has been grinding out for Metro-Goldwyn-Mayer. It's timely, it's entertaining and is certain to carry the burden of any flop feature attraction that may be billed with it in theatres.

Taking advantage of the bicycle craze that, starting here in Hollywood and is now nationwide, Smith and his director, Jules White, have concocted a short that will send theatre patrons home talking.

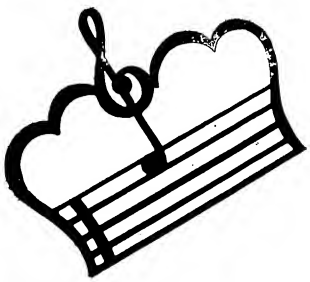
It gives you the whole history of the bicycle during the past 100 years, the different styles and models and what the public did and is doing with them. It clicks because of its education, clever dialogue and the excellent direction.

Exhibitors should grab "Handlebars" and cash in on the present bicycle craze. There are a hundred tie-ups for advertising and exploiting this short. This plus good entertainment is the answer to successful picture business.

"Hollywood Reporter."

JULES WHITE

Thanks to HARRY RAPF and JACK CUMMINGS



THE K

JACK LAVIN

Personal Representative For

PAUL WHITEMAN

WE APPRECIATE AND CO-OPER

KRAFT-PHOE

CORPORATION O

SPONSOR

MIRACLE WH

BROADCAST OVER THE NATIONAL BROADCAST THE GROUPS—COAST-TO-C 10-11 P. M. E. T.

INGS

HE CONFIDENCE
ATION OF THE
NIX CHEESE
CHICAGO, ILL.
OF THE
P PROGRAM
RED NETWORK OF THE
G COMPANY AND ALL
AST—THURSDAY EVENINGS

MORTON A
MILMAN
Personal
Representative
AL
JOLSON

LEE TRACY

Sends Greetings

FROM

METRO-GOLDWYN-MAYER

ING RELEASES

'Turn Back the Clock' — 'Bomb Shell'

RICHARD RODGERS AND LORENZ HART

UNDER CONTRACT TO

METRO-GOLDWYN-MAYER STUDIOS

King Vidor

Director

"Stranger's Return"

with

Lionel Barrymore

A Metro-Goldwyn-Mayer Production

Chance for Cops

(Continued from page 9)

a grievance to open court when material damages are sought, providing the complainant has first availed himself of the industry's disputes sifter.

Zoning

First movement in setting up the machine is that of zoning the country. Then all branches of each zone select eight members which comprise the zone body for that picture district. Unless Washington frowns on reorganization of the Film Boards of Trade, this distributor arm and local exhibitor organizations are unofficially understood to be active in the zone board selection.

Protection and run will under the immediate supervision of each z-c. At the same time, such units will act as code police headquarters for persons knowing alleged violations of the code.

The arbitration board, as it now shapes up, will be named by disputants, much as in the past. Exhibitors and distributors, under the tentative writing, must first submit all disputes to such a board. If the case is so unusual as to be considered beyond the capacity of the local board, it will be turned over to the National Appeals Board, with main office in New York City. This means that if the exhib disputant lives in Omaha he will have to put in a personal appearance, retain a lawyer, or else state his case in writing.

When Ready for Coast

A complainant, it is emphasized, can go into court only after he has submitted to arbitration. Resorting to civil channels immediately violates the Optional Standard Agreement Contract and is subject to a penalty which involves cancellation of bookings.

The Code Authority, or National Control Board, is depending upon the Government for its actual duties and power. These, along with its constituents, will be defined and named in Washington after Sept. 12.

Unofficially, since exhibs differ from the views of distribs and producers in this respect, the Code Authority is now regarded as a government-named group which will assist the NRA enforce the terms of the code. This would mean, then, that a violation going the regular channels would finally reach the C-A which, after investigation, would make recommendation as to the disposition of the charge to the Chief Administrator. Even his decision, it is believed by industry code workers, would have to be turned over to the U. S. district attorney's office for prosecution.

The only man in Hollywood of whom it can be said simultaneously:

"He Had Better Stick To His Writing"

AND

"He Had Better Stick To His Acting"

ROBERT BENCHLEY

PAUL L. STEIN

Now Directing for

British International Pictures

LONDON ENGLAND

Where Good Flowers Are Really Inexpensive

HOTEL ASTOR FLOWER SHOP

HOTEL ASTOR, TIMES SQ., NEW YORK

LA-4-6568 David E. Arenwald

BILL BOYD

JUST COMPLETING TEN YEAR CONTRACT
WITH RKO-PATHE

NOW FREELANCING

Starting a Bigger and Better Show Season . . .

●

THANKS TO—

Fanchon & Marco
Jack Partington
Gae Foster
Dave Schooler
Fox Film Corp.
Universal Pictures Corp.

For the Stage and Screen Entertainment That Enables Us to Give New York the

"SHOW VALUE OF THE NATION"

●

THE ROXY THEATRE

7th Ave. and 50th St.
New York City

WM. LE BARON

Associate Producer

PARAMOUNT

LAST FOUR PRODUCTIONS

"She Done Him Wrong"
(MAE WEST)

"College Humor"
(BING CROSBY)

"I'm No Angel"
(MAE WEST)

"Too Much Harmony"
(BING CROSBY)

NEXT PRODUCTIONS

"Funny Page"

"It Ain't No Sin"
(MAE WEST)

SLAVKO VORKAPICH

WITH

MGM

BRIAN MARLOW
WRITER

UNDER CONTRACT
COLUMBIA

All Good Wishes
from
FOX WEST COAST THEATRES

Announcing the First Transcontinental Tour of

MR. and MRS. JESSE CRAWFORD

Available for the First Time Outside New York and Chicago

—as a Spot Act or as an Entire Presentation with Special Stage Consoles, Lighting and Production!

JESSE CRAWFORD extends greetings and appreciation to all those whose kindness and cooperation made his European tour the most notable event of his professional career.

Two years Royal Typewriter Hour on CBS! *Two* years on NBC! *Five* years at the Chicago Theatre! *Six* years at the New York Paramount! *Nine* years featured Victor Artist!

A Fresh, New and Different NAME Attraction

PERSONAL MANAGEMENT
F. C. O'KEEFE
799 SEVENTH AVENUE CIRCLE 7-2584 NEW YORK

MONTY BANKS

STILL WITH

BRITISH INTERNATIONAL PICTURES

After 5½ Years, During Which Period He Has Made 18 Features For Them

RICHARD WALLACE

Now Directing

'EIGHT GIRLS IN A BOAT'

A Chas. Rogers Production
FOR
Paramount Release

CURRENT RELEASE
'The Masquerader'
A UNITED ARTISTS PRODUCTION

Mervyn Le Roy

DIRECTOR

Warner Bros.—First National Pictures

1931-1932	"LITTLE CAESAR" "FIVE STAR FINAL" "HIGH PRESSURE" "LOCAL BOY MAKES GOOD" "TONIGHT OR NEVER" "TWO SECONDS" "THREE ON A MATCH"
1932-1933	"I AM A FUGITIVE FROM A CHAIN GANG" "HARD TO HANDLE" "ELMER THE GREAT" "GOLD DIGGERS OF 1933" "TUGBOAT ANNIE" (M-G-M)

NOW DIRECTING

"THE WORLD CHANGES"

With Paramount For Another Year

Arthur Johnston and Sam Coslow

Writers of the Following Song Hits:

'Learn To Croon'
'Moonstruck'
'Ox Road'
(For 'College Humor')

'Moon Song'
'Just One More Chance'

Now Writing the Songs for "TOO MUCH HARMONY"
Bing Crosby's Starring Picture

BOB RIPA

Denmark's Juggling Genius

ROUTE

Fox's, Philadelphia
Sept. 15
Paramount, Brooklyn,
Sept. 22
Original Roxy, New York,
Sept. 29

REPRESENTATIVE

O. L. OZ
(COOKE and OZ)
1674 BROADWAY
NEW YORK

Lo Mejor de la Produccion Hablada en Espanol
Now Available for Foreign Distribution
"SANTA" "MANO A MANO"
"UNA VIDA POR OTRA"
"AGUILAS FRENTE AL SOL"
EIGHT FEATURES IN PREPARATION FOR 1933-1934
Spanish Language Films Exclusively
Inter-Americas Film Corp.
50 East 42nd Street New York City
CABLES—INTAFILM NEW YORK

NORMAN McLEOD

PARAMOUNT DIRECTOR

Now Preparing

'ALICE IN WONDERLAND'

HOWARD ESTABROOK

ROY DEL RUTH

Director

WARNER-FIRST NATIONAL

▼

Coming Releases

'CAPTURED' **'BUREAU OF MISSING PERSONS'**

NATALIE M. KALMUS

Color Director

TECHNICOLOR MOTION PICTURE CORPORATION

LET *the* BRITISH LION

Distribute YOUR PRODUCT *in the* BRITISH ISLES

Successful Distributors of Independent Productions

Outright Purchase or Percentage With Advance

All Enquiries to

BRITISH LION FILM CORP'N, LTD.

76 Wardour Street
London, W. I.

S. W. SMITH, Managing Director

ROBERT Z. LEONARD

DIRECTOR M-G-M

RECENT RELEASES:

"STRANGE INTERLUDE" "PEG O' MY HEART"

NOW DIRECTING

"DANCING LADY" with JOAN CRAWFORD

BRyant 9-5107

Outstanding International Films

Distri

KINEMATRADE, Inc.

723 Seventh Avenue, New York

British Lose Hold

(Continued from page 13)

making of the proposed pictures. Funny angle is that not one of the would-be directors has had any experience whatsoever in the picture game.

Judging Films

In days of yore, editors in the main generally hinted to their picture reviewers that they must not be too hard with their criticisms.

Now, with fewer papers competing today, the moguls of the picture field must advertise in one paper at least controlled by the newspaper combine.

The only paper to ever give direct criticisms without a thought to angles is 'Smith's Weekly,' and perhaps Sydney 'Morning Herald.'

'Smiths' was the first paper to grade pictures and its method is as follows:

'A.A.A.,' highest award.
'A.A.,' outstanding.
'A.,' good.
'B.,' average.
'B.B.,' raspberry.
'B.B.B.,' stay away.

Latest to come into the field is the 'Sunday Sun,' which carries in the picture section a barometer with the readings: 'Fair,' 'Set Fair' or 'Dull,' meaning good, very good, bad.

Yet another publication has come along with playing cards used as a grade index taking in from ace down to jack.

This grading gag has quite a lot of followers among the picture fans, and whenever a review is an adverse one the box office is hurt to some extent.

It is the first time in newspaper history, according to our Oldest Inhabitant, that the editors have practically given carte blanche to the boys and girls handling the picture stuff.

Determined

Queensland exhibitors state that they are in deadly earnest in their desire to have the admission scale reduced, despite the refusal of the Motion Picture Distributors' Association.

Sir Victor Wilson, on behalf of M.P.D.A. is attempting to settle the matter along common-sense lines. The exhibitors have stated that unless their request is granted they will appeal to the government for assistance in the fight.

RICHARD DIX

RKO—RADIO STAR

'I WON A MEDAL'

FOR M-G-M

'FOREVER FAITHFUL'

ALFRED NEWMAN

General Musical Director

UNITED ARTISTS

Largest Importer of Foreign Language Productions

General Foreign Sales, Inc.

ARTHUR ZEIHM, Gen. Mgr.

729 Seventh Ave., New York

Medallion 3-3781 Cable: WOTEX, N. Y.

Export of American Productions to All Parts of the World

International Greetings

from

RANDOLPH SCOTT

with

PARAMOUNT PICTURES

ONE OF THE WORLD'S GREATEST LOVE STORIES!

"ARIANE"

Adapted from CLAUDE ANET'S International Best-Seller! with

ELISABETH BERGNER and PERCY MARMONT

The Continent's Most Glamorous Star

Surpassing His Performance in "If Winter Comes"

Distributed by BLUE RIBBON PHOTOPLAYS, Inc.
154 West 55th Street, New York City

KURT NEUMANN

DIRECTOR

"Secret of the Blue Room" "The Big Cage"

UNIVERSAL PICTURES

B. G. DE SYLVA

Now Producing His Original Story

"MY WEAKNESS"

Starring

LILIAN HARVEY

Music and Lyrics by DE SYLVA, ROBIN and WHITING

Directed by DAVID BUTLER

ROUBEN MAMOULIAN

DIRECTOR OF "PORGY," "MARCO'S MILLIONS," "WINGS OVER EUROPE" AND OTHER PRODUCTIONS ON THE STAGE.

DIRECTOR OF "APPLAUSE," "CITY STREETS," "DR. JEKYLL AND MR. HYDE," "LOVE ME TONIGHT" AND "SONG OF SONGS" ON THE SCREEN.

WILHELM DIETERLE

DIRECTOR

'THE DEVIL'S IN LOVE'
(FOX PRODUCTION)

'ADORABLE'
(FOX PRODUCTION)

'GRAND SLAM'
(W.B.-F.N.)

'LAWYER MAN'
(W.B.-F.N.)

'SIX HOURS TO LIVE'
(FOX PRODUCTION)

'JEWEL ROBBERY'
(W.B.-F.N.)

'MAN WANTED'
(W.B.-F.N.)

'HER MAJESTY, LOVE'
(W.B.-F.N.)

'LAST FLIGHT'
(W.B.-F.N.)

While in Chicago for World's Fair, Saps Try for Radio Auditions

Chicago, Sept. 4.

It's not just the sightseers who drive local radio stations batty; it's the home town talent using the Fair as an excuse to come here to try and crash the ether. NBC and CBS headquarters are jammed with gals and boys from Crazy Corners who have ambitions for the air, always wanted to come to Chicago to grab an audition but who somehow never got away from the home town. They're all here for the Fair but they are 100% in using the opportunity to show their talent to the networks.

Many of them are instrumentalists and wear out the hostesses telling tearful stories of how much trouble they went to lug the bass horn thousands of miles on crowded excursion trains just to tootle for the studios. Letters of introduction from small station managers and home town mayors are more numerous than ever, a concession to the belief that some 'in' is essential.

Timetable Life Saver

Impossible for either NBC or CBS to take care of the literal thousands who are daily asking for a chance to recite, sing or give imitations. Studios have found that by letting the audition-seekers wait an hour or so they automatically eliminate themselves since many of them rush away because they've come on an excursion ticket and have to grab the rattler for home. In fact, most of 'em use that excursion reason for a request to see the artists' bureau manager as soon as possible, since they've only got an hour or so before train time.

STUDEBAKER'S 6 IN WK. WITH TALENT ARRAY

Studebaker has taken six consecutive broadcasts on CBS extending from Sept. 23 to 28, inclusive, to ballyhoo its fall models. First five spots are for 15 minutes each and will be allocated for soloing to Bing Crosby, Ethel Barrymore, Morton Downey, Willie and Eugene Howard and Ruth Etting, while the final program will run 30 minutes and bring together all five people.

Miss Etting and Crosby will be picked up from Los Angeles and have the Raymond Paige band in support. Jacques Renard will furnish the music for the programs originating from New York.

2 Chi Wrens In

Chicago, Sept. 4.

Two local warblers are in for the build-up process through a couple of stations.

Adele Starr has been taken under the KYW wing. At WBBM, Auriole Craven comes in after having been in vaude with her husband, Ted Leary. Miss Craven starts on a weekly 30-minute program over CBS, with the Frank Westphal orchestra.

Par May Try Chain Air Once Monthly

Paramount personalities on the air once a month from Hollywood are a possibility for the fall.

Success with its half-hour broadcasts each Monday night from backstage at the Paramount, New York, over WOR, and including talent on current stage shows, Boris Morros may take an hour's time on NBC for a coast-to-coast broadcast once a month.

NBC has approached him on the idea and interest is expressed. The Monday night WOR backstage air programs would continue as builder upper for the NY Par's shows.

BAKER ADDS 13

Chicago, Sept. 4.

Talent renewal on Phil Baker gives the comedian 13 more weeks on the Armour program. The extra time starts Sept. 15.

Thin figures as talent added time only the Armour company, through the N. W. Ayer agency, having already signatured for 52 more weeks on NBC

Panel Glass Curtain In New NBC Studios

When NBC moves to Radio City it will give up its Times Square studio atop the New Amsterdam theatre. NBC will have its own large capacity auditorium for the big hour shows and has also installed a glass curtain to comply with advertisers' demands.

First objection was that the glass curtain, to cut off the audience from the stage, meant killing off two floors above, but NBC engineers got around it having the curtain close from the sides towards the middle, instead of lowering and raising in ollo fashion.

CHI SPECIAL REP CO. ADDS PROGRAM DEPT.

Chicago, Sept. 4.

Girard Ellis was last week appointed program director for the Free & Sleininger firm of special station representatives. Ellis had been in the station rep field himself for several years, but is giving up this work to concentrate on programs and production.

With the Ellis appointment, the Free & Sleininger company becomes the first Chicago special representation outfit to establish a program department and service, and to offer more than the purely commercial business time service for agency and station.

Company station list now includes WGR-WKBW, Buffalo; WGAR, Cleveland; WOC-WHO, Davenport and Des Moines; WJR, Detroit; WDAY, Fargo; WHB, Kansas City; KSTP, St. Paul; WMCA, New York; WMBD, Peoria; WCAE, Pittsburgh; and the recently added WCKY, Cincinnati, and WSYR, Syracuse.

Separate Code Idea Peeves Coast Waxers

Los Angeles, Sept. 4.

Suggestion of a separate recovery code for radio disc makers isn't sitting too well with Coast waxers. They are hollering that the move for a record document, distinct from that of radio, is an eastern scheme to take business from this end.

Suggestion is for a minimum charge per disc of $150. If becoming operative this would take business from the coast, especially Hollywood, as much of the business coming here is due to the lower charges than in the east, the locals say.

Currently the local independent waxers are charging about half the eastern prices.

Field on Air Copy

A new procedure in the writing and treatment of ether advertising copy on commercial programs will be instituted at CBS by Julian Field. He is leaving the Lennen & Mitchell agency to go with the network.

Field, with L. & M. for years, is one of the crack copy writers and slogan men of the ad field. He has not had radio connections, but CBS figures his copy writing ability in the straight commercial line can be adapted to ether product plugging.

Malto-Meal Back With 'Steamboat Bill' Spots

Chicago, Sept. 4.

After a summer's lay-off Campbell Cereal is returning to the ether for its Malto-Meal product. Will still use 'Steamboat Bill' for the kids starting Sept. 11.

Goes out as a spot job, each studio supplying the local talent to take the part of 'Steamboat Bill.' It's a 10-minute episode daily except Sundays, according to individual station arrangements.

Script being written in the offices of the agency, Rogers and Smith, Chicago.

Coast Know-All

Hollywood, Sept. 4.

If there's anything you want to know, call up your favorite radio station. It's a new 'ask Mr. Foster' gag being used by KMPC, Beverly Hills.

Station promises to give the right answer to any question asked. Harry Pearson, on the World War Veterans' program, is being plugged as the know-all man with stations guaranteeing he'll answer all queries either by mail or over the ether.

JOLSON-CANTOR AND THE PRESS

It is singular that two of the best known names in the amusement field, Eddie Cantor and Al Jolson, should respectively experience the same difficulties with the newspaper radio commentators and chatter writers under more or less similar circumstances. Cantor made no bones about calling this press group 'journalistic rackeeters' and Jolson entertains similar ideas. That both are outstanding luminaries on stage and screen, and have found a new meter via the ether, lends more than casual credence to anything they may say on the subject for their press relations in the past have been most cordial.

The 'journalistic racketeering' to which Cantor referred involves a cordiale entente existing in New York between certain self-appointed radio press squarers, or front men, and the radio press. These front men are self-styled radio p.a.'s whose principal stock in trade is the llason they maintain with the various radio editors on the daily papers, and concerning which relationship these press agents have a squawk in one form or another. The p.a.'s pan the radio columnists for being either uppity or chiseling, or that they must kowtow to them like prima donnas, yet recognizing that without such an affiliation the radio p.a.'s business just ain't.

Reaction On Jolson

The repurcussions of Jolson's now famous sock at Winchell have been various. The metropolitan news bunch, with due regard to the number of Winchell bank books Winchell has made notorious, have been defending their fellow scribe. So much so that Mike Porter, in open confession in a weekly radio gulde, admitted that he logrolled his journalistic confrere, Winchell, at the expense of Jolson; but, upon discovering that Jolson wasn't such a bad egg, was compelled to change his stance. This from a radio columnist who was generally regarded more or less above par, for 'Aircaster' (Porter) on the New York 'Eve. Journal,' enjoys a pretty good rep in the radio blz and among the ad agencies having radio contacts.

Assuming that an hour which includes Jolson and Whiteman and an elaborate supporting revue rates with the outstanders on the alr, it is significant to Jolson—not because he is being slighted—that the omissions of his show from the highlights of Thursday night must be inspired by a pecular columnistic fraternalism.

Ad agencies and network men concur with the artists on the journalistic evil, although their general attitude has been very insouciant as regards any newspaper or other attacks in the fan or kindred press. The main idea with the ether merchandisers is that all that matters is that their shows go over with the masses and that the sales reaction be in proportion.

Leo Reisman Set for 2; Al Goodman Another

Leo Reisman has been set by Ben David for both the Phillip Morris and None-Such-Mincemeat air programs starting in October.

With contracts for 13 weeks on options, Reisman goes on the Morris cig hour for three 15-minute periods beginning Oct. 6 and on the mincemeat broadcast a half hour once weekly. Each program goes over the NBC network.

David also obtained renewal for 17 weeks for Al Goodman, on the Gulf Oil program for three nights weekly. Renewal starts currently.

Radio Hot for Film Celebs

Change Broadcasting Locale to Hollywood for Air Purposes

Radio needs names, it realizes, and the next biggest names to those in radio are the film celebs. Because radio can't get the Hollywood stars east, it's making a bid for the coast talent by moving its biggest variety hour—the Vallee-Fleischmann Yeast program—to the coast, as a means to pick up guest stars from the cinema capital.

When and if the idea of big sock names for the fall season gets started, Vallee will be picked up from Hollywood Sept. 28. While there he has bids to double into the Paramount, L. A., for Fanchon & Marco at $5,000 guarantee plus 50-50 over the house average.

The J. Walter Thompson agency has been decidedly partial to film names. As an instance, when Frank Fay disappointed on this past Fleischmann program, the agency flew Lew Cody in from Hollywood to substitute. Cody returns west this week to resume picture work.

Fleischmann figures that the Vallee variety show will be given a punchy send-off for the fall by the inclusion of the celluloid satellites, and deems it worth-while to ship the entire Vallee organization to the coast for the air shows. Vallee at the same time will make some shorts for Columbia. Thus, if plans materialize, he'll set back some bookings under consideration with Loew's.

Jimmie Durante and Ruth Etting are other film names which are going Thompson agency, for Chase & Sanborn coffee, through Eddie Cantor being unable to start in time owing to his Goldwyn-UA film being still in production.

1 CBS and 2 NBC Spots In Interstate Combo

Cincinnati, Sept. 4.

A linking of one CBS and two NBC affiliates, named the Center of Population Network, has been formed by WCKY, Covington, Ky., opposite Cincy; WHAS, Louisville, and WSM, Nashville.

The three stations will have a permanent phone hookup and exchange sustaining programs, besides carrying similar commercials.

WCKY, a 5,000 watter, is on the NBC blue net; WHAS, 25,000 watts, is Columbia outlet, and the Nashville station, with 50,000 watts, is on the NBC red web.

First commercial over the new setup starts Sept. 15 for the Early & Daniel Co., hay, grain and feed dealers. It has smiling Ed McConnell and will be broadcast thrice weekly on 15-minute morning spots.

Crazy Water Crystals will use the three stations for six morning programs per week commencing not later than Oct. 9.

ATLANTA 'JOURNAL'S' NIGHT OF DEDICATION

Atlanta, Sept. 4.

At 9 p.m., EST, Saturday (9) WSB, second oldest newspaper-owned station, will dedicate its new 50,000-watt transmitter under the general direction of Lambdin Kay, its general manager, and one of the first to make a profession of announcing.

WSB has been on the air since 1922; Kay has been with it almost from the start. Claimed on his behalf that he was the first to give a station a slogan, using 'The Voice of the South,' and also the first to use chimes to supplement the call letters as identification.

Station selected Saturday as an off night when there will be few strong counter attractions on the ether and purposes making it a big air event. Aside from very brief talks by Merlin H. Aylesworth, Judge Sykes of the F.R.C., and Maj. John S. Cohen, owner of the Atlanta 'Journal,' which owns and operates the station, the program will be chiefly musical with stress on the Georgia slant. It will include the Pickens sisters, Atlanta girls, and James Melton, who got his start on WSB. January and Molasses will also come in, both Atlanteans.

Other talent will include Roxy, the Revellers, Vaughn De Leath, Jones and Hare, Breen and De Rose, Johnny Marvin, Borah Minnevitch, Joe Parsons, Vic and Sade, Gene and Glenn, Ben Bernie, Vincent Lopez and Joseph Littau's orchestra. Other music will be contributed by local bands.

Show is being put together by NBC, which uses the station.

Australian B Chain

Sydney, Aug. 10.

Frank Albert, millionaire music publisher; Stuart Doyle, general manager of Union Theatres, and Sir Ben and John Fuller of Fuller's theatres, are acquiring some 'B' radio stations in Australia.

They are also after choicer 'A' stations to build up an Australasian network.

'1st Nighter' Switch

Chicago, Sept. 4.

Campagna campaign for the coming season has the 'First Nighter,' on for years now, switching from the Blue to the Red network, NBC, on Sept. 29.

Two days later, the new Campagna program, replacing the Fu Manchu series, gets underway on the Blue.

Hagerman Out of McJunkin's

Chicago, Sept. 4.

McJunkin agency is about the only major advertising office in town now without a specific radio department, following the departure of Lou Hagerman as manager of the radio department.

KOIL WITH KFAB, KFOR, NUCLEUS OF NETWORK

Lincoln, Neb., Sept. 4.

Union Holding Co. here has acquired a long time lease on station KOIL, according to announcement here by Lee Dirks, manager of the KFAB Broadcasting Co.

With the purchase of this lease, which followed the acquisition of ownership and operation of stations KFAB and KFOR, here, it is reported the Union Holding Co. plans to organize a midwestern network. KOIL, according to announcement, will continue to carry the blue net NBC programs.

DISC FOR 184 STATIONS

United Drug Takes Record for Most Outlets at One Time on Air

United Drug starts in a couple of weeks an air campaign involving the largest number of stations ever used by a single commercial at one time. Lined up for the splurge are 184 outlets with each set to broadcast a 15-minute musical disc once weekly for five weeks. Series will plug the annual 1c sale in the Liggett stores.

Recording job will bring the Music Publishers' Protective Association the largest royalty payment received from a commercial at one time. MPPA collection comes to $1,785.

Ohman and Arden, piano team, have the top billing spots in the series.

No Doubling Sock

San Francisco, Sept. 4.

A rule put into effect last year, prohibiting network execs from doubling as mike performers, was a sock in the purse this week to Helen O'Neill, NBC production woman.

Conducting auditions for a prospective sponsor, the producer introduced a number of candidates for the reading jobs. When all the auditioners were through, sponsor chose the m.c.'ing Miss O'Neill.

But she had to pass it by.

PLATE'S $50,000 SPOTS

Chicago, Sept. 4.

Community Plate has been set for eight weeks of daily spot announcements starting Oct. 1. Will go on in the a. m.

Agented through Paul Cornell (New York), and understood to have $50,000 to distribute among stations for this stunt.

CANADA'S CFCA FOLDS UP

Who Picks Programs in the Parlor? Mom or Pop? Web Aims to Find Out

NBC wants to know which member of the family picks the programs during the evening gathering in the parlor. Web has a theory that the situation is the same as deemed for pictures, i.e., the woman chooses. But the network's probing bureau intends to find out via a survey.

As to films the network statistical bunch claim to have learned that the man generally leaves it to the wife or girl friend to decide which picture they'll see. This may be the result of the male's desire to please, inertia or indifference, but in any event the woman is adjudged to dominate in the matter. And the NBC experts have a hunch that the influence on the family loudspeaker runs about the samo.

The Children's Hours

About a year ago an indie statistical bureau checked the kid listening angle and found that as far as the early evening hours were concerned the youngsters pick the programs pretty much their own way. Situation prevailed particularly during the stretch of 5 to 7 p.m. But as far as known no organization has ever before undertaken an inquiry into this angle as to adults.

NBC intends to pick for the quiz widely scattered spots ranging from the city to the hamlet. Responses will be sought from both paters and maters but the main idea is to get an inside line on papa.

AFM CONSIDERS SINGLE SCALE FOR RADIO

Proposal of one national union scale for network broadcasts, no matter where the program originates, is up for consideration before the international executive board of the American Federation of Musicians. Argument for adoption is that the webs are able to effect savings on their musician payrolls by picking up sustaining programs from affiliated outlets whose local scales are less than that prevailing in such cities as New York, Chicago, Los Angeles and Frisco.

Also under discussion by the international's board is a proposition to charge extra for programs which are recorded while being broadcast. This rule would affect commercials which have platters printed through a wire from the studio for the purpose of using these discs on later spot broadcasts. In this case suggestion before the union is to collect an additional $5 for each musician in the band.

Autos on Platters

Pontiac and the Hudson-Essex brands are supplementing their network shows with spot broadcasting. Auto makers are furnishing the stencilled programs and leaving it to the local car distribs to pay for the time on the local stations.

Series made for Pontiac have been placed on 45 stations. Campaign here takes in 26 programs with band numbers interpolated between the ad copy.

B. A. Rolfe did the Hudson-Essex group of 13 platters.

'CLINIC' JUMPS TO KFWB

Los Angeles, Sept. 4.

Economy Gas' 'Laff Clinic,' a KHJ weekly feature, jumps to KFWB Sept. 28.

Expected Johnnie Murray, who m.c.'s the Franco Hi-Jinks, will handle.

SLEEPER-JUMP SPOTS

Bird Seed Sending Talent on Road For Week Stands

Chicago, Sept. 4.

Just Rite Bird Seed is continuing on the ether with its spot stuff, sending its 'Golden Bird' (Nathan Provol) to individual stations for weekly rides. Also adding 26 weeks of spot announcements over a string of 10 transmitters. Gets under way on Sept. 15.

Besides the spot announcements each station will get one week of Provol's 'Golden Bird,' which will go on three times that week for 15 minutes per crack.

Placed by the Gustav Marks agency, Milwaukee, this array of spotting is an attempt on the part of the company to crash the chain stores. Provol's tour last year was deemed to have sot the company with the indie dealers.

Agency Submits Trio of Shows for Camel OK

Agency on the Camel account, William Esty & Co., is now recommending a splurge on both NBC and Columbia. All programs suggested for the air campaign have been recorded and submitted to the firm's home office in Winston-Salem.

Tagged by the agency for NBC is a series of news story dramatizations written by Earl Sparling of the N. Y. 'World-Telegram.' Stencilled samples of this program has Sparling also doing the narrative. It is the agency's idea to schedule this show for 15 minutes each night of the week but Sundays.

CBS end is framed around Mort Downey, Stoopnagle and Budd and the Mills Bros. Casa Loma band is replacing the unit under Lou Raderman which had originally been recorded for this same series. Agency is also suggesting that Little Jack Little do a morning stanza on Columbia as an attention inveigler for the hausfrau element. If the latter idea goes through it will be the first cig account with an a. m. representation.

ACES GO JAD SALTS; START SEPT. 26, CBS

Chicago, Sept. 4.

Easy Aces have been set by the New York office of the Blackett-Sample-Hummert agency for Jad Salts, starting Sept. 26 on CBS over a coast-to-coast web. Will hit the air on Tuesday, Wednesday, Thursday nights and Friday afternoon. Programs will be out of New York.

This disposes of the talked-of possibility of Easy Aces returning for another year with Lavoris. Jad Salts were on the air last year with Aunt Jemima.

Goodman Ace and frau were in Chi last week.

Radio Depresh Move Is Shelved by FRC

Washington, Sept. 4.

Federal Radio Commission's cognizance of the depression, made May 23, when it suspended the rule requiring radio stations to maintain a minimum operating schedule of two-thirds the hours authorized, has been withdrawn.

Suspension was to have been in effect until Nov. 1. Rescission does not affect authorizations granted certain stations which applied to operate less than the time required by the rule, but all of these authorizations are up Nov. 1.

CRC BLAMED FOR UNEXPECTED END

Toronto's 'Daily Star' Station—Pioneer in Canada—Driven to Suspend by Canada Radio Commission's Formation

MUCH REGRET

Toronto, Sept. 4.

With startling abruptness, preceded only by a 12-hour period of unsubstantiated rumors in radio circles by the grape-vine route, CFCA, 'Daily Star' radio station, discontinued its service at midnight, Aug. 31, with a brief announcement of withdrawal. That created the most astounding news in the history of radio in this country.

Established in 1922, and the pioneer station not only of Toronto but in the whole eastern area of the continent, reputedly the United States as well as Canada, CFCA folds up as a sequel to the formation of the Canadian Radio Commission. Advocates of nationalized radio broadcasting and the elimination of privately operated stations, Canada's largest daily newspaper and the proponent of the Liberal party, found itself in the strange position of upholding the pet enterprise of the Opposition political group. To add to the irony, the speech of R. B. Bennett, prime minister of Canada and leader of the Conservative party, was the feature of the valedictorian program.

With the revenues available to the Canadian Radio Commission through government grants and radio owners' licenses, the 'Daily Star' felt that the CRC would be able to produce programs with which private stations could not compete. Already the 'Daily Star' management admits, the CRC has established program predominance.

No Future

When the Canadian Radio Commission announced its policy of permitting privately owned stations of not more power than 100 watts, Canada's leading newspaper, with a circulation of approximately 225,000, reviewed the possible future of such a station in Toronto. Attempts were made to secure a license but the reduced power so seriously restricted the area that could be covered, as well as imposing other disadvantages, that the forced conclusion was that there was no worthwhile future for such a station in Toronto, with the Federal government's local station having a power of 5,000 watts in addition to the treasury of the Dominion behind it.

When the 'Daily Star' signed off for that last time it closed a career that has made radio history on this continent for, it should be remembered, CFCA was established in 1922, a remote date in broadcasting development. For over two years this station alone supplied the Canadian public with programs from Toronto. A sensation then was the receiving of CFCA programs on amateur sets 190 miles from here. Two years later, reception reports were received from New Zealand, 9,000 miles from here, and in South America, Sweden and Scotland, this on a long-wave, not a short-wave transmission!

First dance band to broadcast on CFCA in 1922 was Luigi Romanelli. The then pops included 'The Sheik,' 'Wabash Blues,' 'Sweet Hortense' and 'Oh Me, Oh My.' To Bobby Cornfeld and his band went the distinction of presenting the final dance music on CFCA.

Rival station managers, radio artists, men in public life and radio listeners have begun to send in a

(Continued on page 56)

Chain Income from Time Sales

NBC

	1933	1932	1931	1930
January	$1,839,885	$2,635,447	$1,989,497	$1,418,979
February	1,742,784	2,571,609	1,924,778	1,347,874
March	1,997,463	2,864,783	2,164,434	1,652,629
April	1,690,177	2,649,892	2,195,800	1,574,523
May	1,669,194	2,305,448	2,101,525	1,731,409
June	1,512,129	2,081,466	1,931,155	1,509,224
July	1,364,059	1,825,433	2,027,975	1,692,680
August	1,407,843	1,745,338	1,892,427	1,612,284
Total	$13,223,544	$18,759,511	$16,363,139	$12,619,998

CBS

	1933	1932	1931	1930
January	$941,465	$1,348,842	$692,114	$644,685
February	884,977	1,319,414	750,621	592,943
March	1,016,102	1,436,050	1,110,526	726,093
April	775,487	1,354,592	1,076,103	705,442
May	624,256	1,326,994	1,065,352	642,782
June	553,056	915,830	1,057,230	592,248
July	445,414	591,183	877,366	431,428
August	499,638	540,342	774,518	392,673
Total	$5,740,395	$8,833,297	$7,403,830	$4,728,294

For First Time Both Webs Lead in August This Year Over July Month; Sept. Expected to Also Stand Up

August saw broadcasting on the up. Not only did NBC and Columbia take in more from time sales in August than it had in July, but it was the first time for either web that an August tally had an edge over a July. In previous years the summer slump reached its rock-bottom with August.

NBC last month got $1,407,843, as against $1,364,059 for July, or a margin of over 3%. On the CBS books the August time sales came to $499,638, as compared to the July total of $445,414 with the up here making 12%. It was the first monthly increase shown by either of the networks since March. Prior to March the slide had been uninterrupted since June, 1932.

In both camps last month's grosses were under those of August, 1932. With NBC the same month for last year toted a margin of 19%, while at Columbia the difference favoring August, '32, was 7%. In August of last year NBC gathered $1,745,338, and CBS $540,342.

Indications are that both NBC and Columbia will equal if not exceed their time revenue for last September. Business that month for NBC was $1,807,795 and for Columbia, $685,156.

$240,000 Suit Slapped On Columbo by Agency

Los Angeles, Sept. 4.

Suit for $240,000 for asserted agency charges and contract violations, has been slapped against Russ Columbo in behalf of the Jack Gordean Agency through L. Ryan, an assignee, in L. A. Superior Court.

Amount sought is specified in two items, $60,000 alleged due for managerial services and related expenses, and $180,000 under a purported clause in the contract which was to give the plaintiff two-thirds of all money received if the entertainer gave his services elsewhere without written consent of the agency.

Columbo is charged with having breached his contract with action filed by Attorney Ben C. Cohen.

DURANTE-RUTH ETTING FILL IN FOR CANTOR

Jimmy Durante and Ruth Etting start for Chase & Sanborn coffee next Sunday (10) from Hollywood, overcoming a long battle with Metro to finally permit the Schnozzle to accept ether work. They're fillerinners for Eddie Cantor who is still tied up on his 'Roman Scandals' picture.

The J. Walter Thompson agency didn't think Cantor could do both his radio show and his film justice and decided to postpone Cantor's radiocasting until his picture was finished. Meantime, David Rubinoff went to the Coast to resume with Cantor but instead will work with Durante and Miss Etting.

WFIW, Ky. Moving to NBC

Washington, Sept. 4.

As soon as it can obtain the required premission from the Federal Radio Commission WFIW, Hopkinsville, Ky., will move its transmitter to Louisville and become affiliated with NBC.

For the past year NBC has been without representation in the Kentucky area. Prior to that it had as its ally, WHAS, owned and operated by the Louisville 'Courier-Journal.' WHAS is now on the CBS list.

Along with a transfer permit WFIW is asking the commish for a license to step up its power from the present 1,000 watts.

AIR SHOW GIFT TO NYC STATION

WOR, Newark, is now feeding its sustaining programs to WNYC, the outlet operated by the City of New York through the department of Plants and Structures. With the municipal budget allowing it no funds for talent, WNYC has prevailed upon WOR to let it hook in on the latter's broadcasts.

Arrangement, which is strictly on a gratis basis, makes same program available to New York city listeners on two different stations. WNYC currently carries 5½ hours of WOR originated entertainment a week.

Cody for Fay

Lew Cody was rushed east by the Morris office for Frank Fay's spot on the Fleischman Yeast hour when Fay became 'indisposed.'

Cody filled in a few days of personals around New York and then back to Hollywood the end of this week.

Vallee Program Has Developed Into Radio's Top Showmanship Example

Unlike the Jolson-Whiteman broadcast of a few weeks back, a Rudy Vallee-Fleischmann Yeast variety hour over the same WEAF-NBC network, and from the same Times Square studio atop the New Amsterdam theatre, is not the same hectic affair. For that matter neither is the Jolson-Whiteman air show, now, as hectically impressarioed as it was during its early weeks. A radio show, like any other production, smooths out with seasoning.

The Vallee variety show, biggest of its type and one of the longest on the air, while formula in concept carries distinction week after week through a combination of showmanly circumstances.

Important is the variety of names used for punctuation. The general balance is attributed to the J. Walter Thompson agency's show builders (John Reber, Cal Kuhl, Bob Colwell, etc.), but the standout point is that it's all showmanly paced by Vallee, who imparts an unusual aura to the whole. The period breathes class and quality, yet it was its mass appeal.

Bolstering One

This particular show (Aug. 31) didn't happen to be as impressive as the rest, but it's an example of where the quality background stands it in good stead to sustain a weak bill when such occurs. Not that Willie and Eugene Howard, Joe Morrison, Vera Brodsky and Harold Triggs, Marry Morris and her company and Lew Cody didn't register, but, like the vaudeville show that looks good on paper but doesn't play well, the same holds in the ether vaude field.

Running from backstage to the front of the house to view the visible broadcasting, there is much to be said about either aspect—the aural and the audible appeal. Quite natural that Willie and Eugene Howard, ever conscious of their audiences, should come out with an ingratiating courtesy to their visible audience. That's as natural with them as Willie's dialect. But after they played to the mike, they read their script, they wore their reading goggles, they moved back from the mike when Vallee looked off into the wings and was signalled by the engineer that their dialog was a bit blasting. All in all, it was strictly for the benefit of the mike.

Ditto Joe Morrison, who sounded even better in the abstract with his 'The Last Roundup,' which have put that young man into tungstens in front of the Paramount when with George Olsen-Ethel Shutta a week ago. However, in visibility, the instrumentation grouping was educational to the laity which visits these broadcasts.

Mary Lewis and a very good supporting company in a tab version of Lewis Beach's 'The Clod' (first done by the Washington Square Players years ago) startled the auditor as doors slammed and other sound effects and business occurred offstage, unseen but just heard by the many of thousands on the outside and the 750 or so attendants on the New Amsterdam Roof. When Miss Lewis admonished somebody to 'Drop that gun,' all they did was lean toward the mike and passively read the lines—sole appeal being through the ear, of course, as done.

Lew Cody's Canuck stuff might have impressed more had he memorized it and not read it. A mechanical crossfire with James Wallington, more or less just reading his assignment as straight man. Vera Brodsky and Harold Triggs, with their expert twin pianology of 'Blue Danube Waltz,' were conventionally concerty.

The Fleischmann Health Institute's Dr. R. E. Lee, who reads those biological blurbs, looks sufficiently academic to impress the audience out front with the spiel.

Of course the flips and flaps came primarily for a load of Vallee, for Vallee is still the bulwark of the air show. He is the most at ease. His boys ditto. They're in a modified stage uniform for benefit of the out-fronters. Vallee digs up new tunes from shows breaking in out of town and lends a little romance to them by a brief snatch of tin pan alley history or endorsement.

After it's all over Vallee has his personal amateur moving picture camera shooting the people in this present show. There are publicity stills, then Vallee signs the payroll checks in the ante room while his secretary takes last-minute notes—and they're off again on some more one-nighters which Ed Fishman has scheduled. Also generally in the background is Judge Hymie Bushel, Vallee's chief legal worrier.

A smooth, apparently well planned and patly primed variety revue. Reber just listens, but isn't much concerned. That's 8 to 9 p.m. From 10 to 11 Jolson-Whiteman do their stuff for another Thompson client, Kraft Phenix. That gives an hour's break. The Vallee bunch hang over until the Whiteman bunch arrive. There are pleasantries, small talk, but both are now getting into the vet class among air shows. There's not much nervousness or tension.
Abel.

WALTER WINCHELL
Gossip
15 Mins.
COMMERCIAL
WJZ, New York

Not new but a renewal on Jergen's via WJZ and an NBC network on Sunday nights 9.30-9.45 p. m. Of the same general pattern as last spring's series, sans that maudlin 'Soft White Hands' theme songs, but otherwise a formula routine of gossip and chatter which the columnist reels off in the same staccato manner of delivery. He also heralds an 'important announcement' at the conclusion of his broadcast which predicates its importance chiefly on the advertiser's interests when Ben Grauer gets in the sales' plug.

Grauer won't hold them with the ad spiel, as is, unless Winchell revives that supplementary 'flash' spot news announcement as tagged after the ad stuff. This wised up the audience to remain dialed in, if not to miss anything.

As for the gossip and the hot news, those who are alert to that type of program and its contents will probably be alert also to the fact that much of Winchell's stuff at 9.30-9.45 p. m., appeared in the morning tabs which were on the streets around two hours before his broadcast. That means the metropolitan sector, of course. He also quoted from his own Monday morning gossip column but made mention of that. The other stuff was wire release matter, such as the Tombs prison break, the Lil Slattery Brooklyn gangster murder, Huey Long (another version), rehash of Gilbert-Garbo which, incidentally, his own paper, the 'Mirror,' although not personally, first erroneously publicized that Gilbert had been eased out of the pic. Thus the 'flash' stuff, with the clicking telegraph keys, assumed a more or less familiar air in the main.

One questions the wisdom of etherizing snatch-stuff, mentioning a $30,000 'guarantee' to kidnap threats, under existing national circumstances.

One must no longer question the Winchell program appeal. The Jergen's sales' chart must have justified this renewal for the fall.
Abel.

SALT and PEANUTS
Songs, Instrumental
Sustaining
WGY, Schenectady

Mixed duo is one of a group of acts which broadcasts over WGY in order to line-up, and often to plug while playing, appearances in small town theatres and halls within a 200-mile radius of Schenectady. Like the others, it leans toward the hill-billy style of entertainment with a garnishing of modern pop stuff added. The request angle is stressed. Broadcasts usually are around noon although an occasional supper hour program is given. NBC airs the turn sometimes.

It's a solo and duet affair, to guitar accompaniment. Woman's voice is better than the man's; harmony fair. 'Salt' is a good yodeler and apparently also a whistler. Latter feature might be built up. Pair work with zip and good spirits, the woman called 'Peanuts' being vivacious. Okay for its type.
Jaco.

HAZEL WALTON
Songs
Sustaining
WMCA, New York

WMCA bills her as the 'Jean Harlow of Radio.' Hazel Walton's voice personality doesn't enter into the association. Reason for the tag is that there is a similarity in looks. It's a far-fetched selling point, but it will have to do for want of a better one. Of s.a. the WMCA girl's larynx suggests little. It does imply an immature pair of pipes, though capable enough of making a pop song listenable.

For her repertoire the 'Jean Harlow of Radio' specializes in ditties of the torch genre. The knack for rhythm is there and so is the flair for giving melody and meaning to a lyric. Also in her favor are a set of rounded head tones of style when it comes to building up a number to a throb finish.

Prior to her unveiling on the New York airlanes she did a stretch over WLW, Cincy, but it's from KFI, Los Angeles, that Miss Walton originally hails.
Odec.

MINIATURE THEATRE
Drama
Sustaining
WJZ, New York

With the first two samples already unveiled on this Tuesday night spot NBC has struck a commendable average. It started with a heavy-handed and dull reproduction of Cosmo Hamilton's one-acter, 'Jerry and the Sunbeam,' but last Tuesday (29) the web's production department not only made full amends but lifted the level of air drama by a row of notches.

Second program brought Sheila Hayes in the slavey part of ''Op-o'-Me-Thumb,' another favorite one-acter among community groups. Hers was a crack performance, carving out a characterization that impressed deeply and unlimbering a specimen of line reading which left nothing wanting. Helping to bring out the girl's talent in sharp and colorful relief was the support given by Eustace Wyatt as Horace Queensmith, the slavey's dream prince and the laundry's best customer. In Miss Hayes radio has a dramatic personality with fine possibilities. This playlet, with these two, is worth a repeat.

Direction of 'Thumb' was a credit to those responsible. Timing was deft and the casting given the minor parts made it easy to picture for the script's background.

For the first stanza William S. Rainey, in charge of dramatic production in NBC's New York studios, cast himself for a character. Lee Patrick played the sketch's other part. It was fluffy stuff requiring the lightest of touches. Between them they gave it the pace of a Strindberg tragedy. It might have been one of those things that doesn't lend itself to the limitations of the medium.
Odec.

'THE FRIENDLY ADVISOR,
Talk
Sustaining
WMCA, New York

It was inevitable, this cropping up of imitators once the 'Voice of Experience' (M. Sayle Taylor) promoted himself a commercial on the big time. WMCA now has its 'Friendly Advisor,' while WHOM, a small-watter with studios in Manhattan but transmitting from Paterson, N. J., regales 'em daily with the fireside solomonizing of a lad it has as 'The Family Counsellor' Routines of all three are pretty close to the same lines.

Most conservative of the three-some, however, is the WMCA disciple. Sex rarely extends into his text. When he does mention it 'The Advisor' gingerly tiptoes around the edges, obscuring the issue with a windy and disjointed diction that means little and tells less. Personality he projects is that of a kindly, well-meaning elder whose lack of something 'incisive or pertinent to say makes itself obvious by a tendency to wander around his subject, whether it has to do with neighborhood gossip or the proper way to deal with the in-laws.

Like 'Experience' this exponent also has pamphlets to sell 'The Advisor's library consists of 30 of them which he offers at a nickle apiece, or $1 for the lot. What they contain isn't made clear. The announcer does vouchsafe that they treat of subjects that come under the head of personal hygiene and that everyone under and even over 40 should have them on their reading list.
Odec.

Frank WINEGAR Orchestra
30 Mins.
Sustaining
WABC, New York

Saturday mornings at 10-10:30 Frank Winegar is etherized by CBS via WABC, New York, in a relay with WOAU, Philly, as playing from The Rafters, Philadelphia. At 10 a.m. that's a pretty early hour for any eatery—presumably that's what The Rafters is, or are—to be giving out dance music, especially in Quakertown.

No matter the hour, Winegar sounds like a pretty competent little dance combo. It's a college bunch, at least that's what it was when Frank Winegar first hit Broadway some years ago and called himself the Pennsylvanians, a la Fred Waring, both being U. of P. alumni. Now it's just Winegar's orchestra, giving out conventional dansapation with vocal interludes on an unconventional a.m. hour. And when it emanates from Philly, that's sumpin'.
Abel.

MEXICAN MARIMBA BAND
Sustaining
WGY, Schenectady

Unit, directed by Senor Garcia, plays a half hour Sunday mornings over NBC's red network. Outfit is competent, producing music of the soft, lazy, type. Easy on the ear as well as a bit different for the Sunday a. m.

There is, however, a sameness about marimba music which becomes noticeable after a time. Fast tempoed numbers do not always sound well, either, for the mike accentuates the pounding of the hammers. As usual with such bands, this one has a vocalist who sings in native tongue. He is Hector DeLaro, with a pleasing trained baritone. No group singing.
Jaco.

'LIGHT OPERA NIGHTS'
Musical Revue
60 Mins.
Sustaining
WJZ, New York

One of the best arguments Tin Pan Alley has in favor of its constant wrangle with the radio interests and other users of their copyrights is an hour's program such as 'Light Opera Nights' which H. M. Neely, the 'Old Stager' of radio rep, produces for a full hour Sunday nights from 8-9. With John Holbrook announcing Harry M. Sanford's orchestra, Muriel Wilson, Willard Amison and Walter Preston among the soloists, it strips the song catalogs of America of the cream selections and packs into a half hour what needed years of combined labors of authors, composers, publishers, musical comedy producers, not to mention the financial sponsors, to establish.

The license fee to the society for the use of copyrighted music for public performance for profit, or otherwise, directly or indirectly, is indeed a bargain under the circumstances.

Revue eschews all libretto dialog and lays its hands on anything suitable its own created 'anniversary' celebration of this and that premiere of a musical comedy or comic opera. As the theme song, 'Memories,' conveys, if the date coincides with any notable premiere any number of years back, dating from four to 25, this air show revives the best known numbers. Thus Kern's 'Sweet Adeline' of four years ago, Friml's 'Rose-Marie' of 11 years ago, the 'Girl of Guttenburg' of 1908, an entire medley of pop songs which were in vogue 25 years ago, and other such selections are most pleasingly revived by the competent cast of singers.

Apart from the songwriters' cause, this new series rates among the topnotch light opera hours. NBC probably looked around and saw how well and how long a similar type revue on WOR had been going and decided it's not a bad air scheme.
Abel.

PHIL NAPOLEON
Three Harmaniacs, Merrill Lee
Band, Songs, Comedy
COMMERCIAL
WEAF, New York

Most active of the auto brands on the air is the Hudson-Essex combination. It's plugging away with a cross-country network representation, live local programs and also spot broadcasting of the recorded variety. In addition to the Saturday night sound of the clock with B.A. Rolfe listeners in the metropolitan area are regarded with selling points on the cars through a half-hour session on WEAF Wednesday evening. For the latter time and entertainment the distrib is footing the bills and the spot is his until NBC gets a network customer for it.

WEAF affair mixes a sizzling melange of instrumental syncopation with some nifty vocal harmony and a bunch of blackouts. The blackout interpolations are quite sad, with each more distressingly unfunny than the other. With these comedy attempts eliminated the program would stack up as a snappy little show of its type. Phil Napoleon is there to feed 'em that old style of hot, blaring rhythm reminiscent of his Memphis Five days. Merrill Lee to add s.a. to a voice that makes listening to a pop tune pleasurable and the Three Harmaniacs to help round out the proceedings with an unobjectionable imitation of the Mills Bros.

Distributor obviously padded the show out to a half hour so that he could have enough time to name all his dealers and their addresses. The plug intrusions may be frequent but they're handled with commendable conciseness and tact.
Odec.

VERNA OSBORNE
Soprano
15 Mins.
Sustaining
WOR, New York

Exceptional radio voice, rich, lusty soprano which shows itself off the better through proper selection of songs. They're of the melody, better pops or semi-classics, ideally suited for her style of singing.

Orchestral accompaniment and a nice manner of announcement-presentation via Bob Hall on this WOR Saturday nite quarter hour. Miss Osborne makes the most of her opportunities on her own through knowing how to pick the ditties.
Abel.

'IN THE MODERN MANNER'
Johnny Green and Gertrude Niesen
Orchestra, Soloists, Songs
30 Mins.
Sustaining
WABC, New York

An ultra modern half hour on WABC-CBS Sunday night, labeled 'In the Modern Manner,' and featuring Johnny Green, composer-pianist, with Gertrude Niesen, advanced delineator of contemporaneous song styles. Green is the young Harvard alumnus who came to attention with 'Body and Soul' and is regarded as one of the most promising of the younger popular composers.

As soloist with orchestra, and doing his own m. c.'ing, that is the explanatory chatter, he, with Miss Niesen combine into a highly effective half hour. They interpret Gershwin, Hupfeld, Friml and other contemp composers, including Green. 'Savage Serenade' from the forthcoming 'Murder in the Vanities' is a sample of odd orchestral stuff in the dance-rhythmic manner.

Miss Niesen's own arrangement and version of the Russian 'Two Guitars,' along with her pop song-aloging, were all highly impressive. It makes for an unusual Sunday night half hour.
Abel.

Minn. Wants to Sell Itself Over Air as Year-Round Resort

St. Paul, Sept. 4.

Other states might well watch Minnesota's lead when, starting at 6:45 p. m., Saturday (9), that State goes on for 15 minutes' free time over WCCO.

Object of programs, which will alternate weekly over WCCO and KSTP, is to sell the State as a year-around vacation center.

Tourist Director Bradley, seeing no reason why the Gopher State can't be a St. Moritz in the winter months as well as the 10,000 lakes fishing mecca in summer, sold the stations on the idea of getting together and making way for Minnesota programs.

Present plan is to broadcast weekly for a trial period of 21. Talent to be furnished by various state departments, with Bradley as continuity chief.

Big Booze Account

Lord & Thomas has closed for a $5,000,000 account with the Schenley Distilleries, which markets Golden whiskey, has the Martell cognac and Heidsick champagne agency for the U.S. and other brands.

The certainty of repeal is so generally accepted that the L&T agency is going ahead planning its campaign, which may also include a radio show.

TOOTHER SHIFTS PIPING

Hollywood, Sept. 4.

Charles Hamp, who, since returning from Chicago, has been singing over KPO, San Francisco, on the Straska Tooth Paste program, will be back at KNX, Hollywood, Sept. 11.

Tooth paste company has switched its account here for three half hours a week.

CFCA Folds Up

(Continued from page 55)

stream of profound regrets that CFCA will no longer be heard on the air-waves.

Af[illegible]ession

Ottawa, Sept. 4.

With the politicians tuning up for the opening of the Federal Parliament, intimation has been made that various members of the House of Commons will attack the new Canadian Radio Commission and its policy of Government control of broadcasting. A curious feature of the situation is that most of the brickbats are being thrown by prominent Parliamentarians on the Government side of the House.

One of the strong protesters is J. Earl Lawson, member of West York, who is the legal adviser of Associated Theatres and Allied Exhibitors of Ontario, two of the strongest groups of Independents in the Dominion.

Chief kicks are that French-language programs dominate the broadcasts from Government-controlled stations; that two of the three members of the CRC are discourteous and arrogant, and that the tribunal has been too aggressive in decisions affecting broadcasting personnel, including the removal of recognized experts. Prime Minister R. B. Bennett sharply reprimanded one of the new commissioners for his attitude but this has not satisfied even Bennett's own supporters in the House who are demanding that heads should fall.

Expensive inauguration of the Commish. In times like these has been branded as unnecessary and Government control of the air promises to become a hot issue when the session gets under way.

Inside Stuff—Radio

Anything pertaining to radio financing, on the licensing end, is no secret. It must be filed with the Federal Radio Commission whose records disclose that Donald Flamm and the Knickerbocker Broadcasting Corp., original owners of the license of station WMCA, New York, are guaranteed $155,000 annually plus 25% over $600,000 annual income. The ultimate purchase price on this installment basis is $4,000,000.

At least $100,000 must be accruing to Flamm and his company every three years from the 25% share of the Commercial income. John T. Adams heading the new Federal Broadcasting Co. is the new head but the license remains in Flamm's name.

Whereby rests a FRC squawk which technically maintains that it will not be party to trafficking in radio licenses. The matter is still open for adjudication by the FRC. Flamm, it was interpreted in the radio trade, pulled a shrewd stunt in retaining licensee-ownership in his name, with station operation and management ceded to the new Adams-Federal outfit. It is believed that this will prove successful ultimately in getting around any FRC restrictions.

General amusement trends are obtained from VARIETY, states a radio showman such as Monte Hackett, head of the radio division of the Lord & Thomas agency, which in turn are applied to another form of show business, the radio. If VARIETY should evidence that the public is going for mellers, it would be a cue for the radio to go bullish on mystery radio shows again.

For example, Mae West's astonishing box office reaction through repeats and re-repeat bookings on her 'She Done Him Wrong' film has established the you-must-come-up-and-see-me-sometime gal as a cinch for the ether, state advertising men. They're assured that Miss West would be a cinch on the air for mike-appeal. The big headache now is how to fit her rough style into an air show that goes into a home.

On the other hand, the ad men seem to be impressed by the snootier publications such as 'Vogue' and 'Harper's Bazar' showing how femme styles have been influenced by Miss West's 'Done Him Wrong' flicker, with the new styles apeing the mauve decade; also interview stuff, and the like, impressing them that Mae seems to be generally accepted.

Coast football broadcasts, already bringing protests from indie stations which won't be allowed to handle the games if commercialized, are also causing squawks from the two chain stations. This is despite the latter will get the benefit of the exclusive sponsoring for which Associated Oil is paying $60,000.

CBS chain will have exclusive commercializing privileges for the oil company on 10 of the games and NBC the remaining 13. Both chains also want to broadcast the grid battles for which they are not paid, as sustainers, but the oil company, it is reported, has notified them that if this is done they will have to give it free plugs on these broadcasts.

Ben Bard as a radio straight may happen through a combination of circumstances starting first with a reunion of the old Bard and Pearl team for the Metro film when Cliff Hall, Jack Pearl's regular straight, presumably took ill and couldn't appear in the picture. There was some talk about Hall not screening as well as Bard.

Bard straighted for Eddie Cantor on the national NRA hook-up. His impression is said to have interested the eastern agencies, as the first time that somebody with masculine s.a. and a mild screen rep has come into the ether ranks. It's regarded as not a bad angle for publicity purposes alone.

Lucky Strike used to trade those free admish ducats for the broadcasts atop the New Amsterdam roof for window display with dealers. L.S. sales contacts would bargain with choice windows for a nice front in exchange for a block of tickets, that being one way of making the free broadcast performances pay.

Among the factors that figure in the event an admission were charged for the gratis broadcast shows are the stagehands which would become necessary at union scale in a paid-admish theatre, and also the various license fees. Being an invitation affair, all this is circumvented.

NBC Artists Service overlooked the fact that last night (Monday) was John Fogarty's monthly turn on the Jack Frost show and booked the tenor into the Palace, Bridgeport, for a week's run starting Friday (1).

Commercial contended that it had publicized Fogarty's appearance and that the air booking would have to stand. Situation was straightened out when the Poli circuit, which operates the Bridgeport stand, agreed to make it six days for Fogarty, allowing the tenor to step out altogether Monday and resume his stage engagement the next day.

About the record high for intense work by radio performers was turned in last week by Amos 'n' Andy in Chicago, when they doubled on the ether and stage.

During that week's ride they managed seven appearances daily at the B.&K. Chicago theatre, two radio programs for their sponsor, besides writing their scripts as usual. Were on the jump, also, since they did no broadcasting from their dressing rooms, but taxied to the Merchandise Mart NBC studios.

Old Gold will have to find a spot other than Carnegie Hall to hold its public attended broadcasts after Sept. 26. Carnegie management has advised the cig concern that the succeeding Wednesday nights have been booked for concerts.

Under consideration as the next origin for the Old Gold show is Mecca Temple, a block from Carnegie, with a capacity of 3,500. Milton Berle and Harry Richman join Fred Waring on the O. G. program Sept. 6.

Commercials are finding NBC amenable to splitting up the basic red (WEAF) and blue (WJZ) networks provided that each of the contracts contain removal clauses. Under these provisos if a client with more money to spend puts in a bid for the time held by a split link customer, the web is privileged to move the latter's program to another spot or cancel it altogether.

Full loop on the red entails 20 stations, and on the blue 18.

Although they have had several offers of taking single shots at radio as guest artists on national hookups, Wheeler and Woolsey are holding off until they can get together on one of the several nibbles received for 13-week contracts.

Question of material for the pair is providing the main headache in plotting air programs.

'The Three Jesters' now want to go back to 'The Three Jesters'. To disassociate themselves from their former 'Tastyeast Jesters' title, the trio had recently changed the tag to 'Cee, Dee and Bee.' Lads involved are Wamp Carlson, Dwight Latham and Guy Bonham.

Trio deem the 'Jesters' too valuable an asset to drop.

Networks are out looking for one big advertiser who will take Saturday night as a hunch spot. Figured that Saturday night, so scorned by the bulk of accounts, is a natural for an advertiser with a good program.

Renewals

Louis Phillippe (Cosmetics). Continues the serial, 'Marie, the French Princess' for another 13 weks on CBS, effective Sept. 5. Spotting for four afternoons a week over 24 stations including west coast.

C. F. Mueller Co. Expands Sept. 13 the Bill and Ginger a. m. session to 12 eastern stations on CBS and to three times a week.

General Foods Corp. Adds, effective Oct. 5, 13 more weeks to the Maxwell House Coffee Show Boat on NBC's red (WEAF) loop.

Standard Brands. Introduces Jan. 7 new Fleischmann yeast stanza with Joe Penner and Ozzie Nelson's band over 52 stations on NBC's blue (WJZ) trellis.

3d Chain in Lead Just Now Seems to Be Southwest Co.

Along with the new Federal Radio Corp. regime in Donald Flamm's station WMCA, New York, and the Amalgamated Broadcasting System (Ed Wynn, et al.) all talking a third chain, the largest third chain today, outside of the NBC and the CBS, is now the Southwest Broadcasting Co.

With A. L. Chilton of Dallas joining his KRLD, Dallas, and KRLA, Little Rock, into the S. B. Co.'s network, of which L. H. Armer is president, that gives the chain 12 stations. They are KRLD and WRR, Dallas; KTAT, Fort Worth; KTSA, San Antonio; WACO, Waco; KNOW, Austin; KTRH and KXYZ, Houston; KFDM, Beaumont; KGKO, Wichita Falls; KOMA, Oklahoma City, and KRLA, Little Rock. Key stations will be the Fort Worth and Dallas outlets, with general offices in Ft. Worth and commercial offices in Dallas. All stations are already hooked up in network.

Chilton becomes manager of the Southwest network and managing director of all stations.

Looking to Affiliate

Harry Goldman, v. p. and general manager of the Amalgamated, the new Ed Wynn-Ota Gygi network, is authority for a statement that units such as the Southwest can become a vital factor in augmenting his ABS. Seemingly Goldman has been in negotiation with or is entertaining dickering with the Southwest for an affiliation.

Goldman is awaiting Wynn's return from Hollywood, where the radio 'Fire Chief' has just completed his film. Goldman states that ABS should get going some time next week or shortly thereafter. There have been numerous delays. Curtis Dahl, son-in-law of Pres. Roosevelt, is now chairman of the ABS board.

NAB Submits Matter-of-Fact Code; Says Little with Inside Stuff Out; May Be More for Record if Approved

Indie Station Is After Music Society as Trust

Station WIP, Philadelphia, an indie and not chain-affiliated, has started a restraint of trade suit in the Federal Courts of New York against the American Society and its officers and agents. Control of the public performance rights to copyrighted music is charged in violation of the Federal anti-trust regulations.

WIP is operated by the Pennsylvania Broadcasting Co. With the ASCAP, Gene Buck, Louis Bernstein, Jerome Kern and E. C. Mills are named co-defendants.

Similar actions have been started in the past against the American Society for the same general reasons. The society so far has securely rested upon a U. S. Supreme Court decision in its favor.

WIND Due for Chi Build-Up When WGN Steps Out of CBS

Chicago, Sept. 4.

Chicago and vicinity expect a big and deliberate build-up for station WIND (formerly WJKS), Gary (Ind.) when WGN goes out of its CBS affiliaton of Oct. 31. With Ralph Atlass, owner of WIND, a brother of Leslie Atlass, of CBS and WBBM, and between whom there has always been a close working harmony, it is expected that WIND will get its first ride to the big top by being awarded a flock of the CBS sustaining features.

This has not been possible heretofore, since by its agreement with CBS, the Tribune station WGN has had first call on any or all of Columbia sustaining features at any time.

How much effort is being spent on this planned boosting of WIND can be seen in the installation now going on of new circuits from the Wrigley building, home of CBS and WBBM, to the WIND transmitter out in Gary.

Station is now operating with only a two-hour silence in 24. It is starting on the air each morning at 5:30 and doesn't silence its transmitter until 3:30 the next morning. About the only ones suffering from this are the engineers, who are being rushed plenty with only two hours in which to work on the mechanical end of the station.

The 'Code of Fair Competition for the Radio Broadcasting Industry,' as submitted Aug. 29 by the National Association of Broadcasters (NAB) is an innocuous document. It doesn't air any intra-trade grievance but in formula manner conforms with the requirements of the National Recovery Administration by setting up wage scales, hours and code of practices, without going too deeply into it.

In the letter of transmittal to President Roosevelt, signed by Alfred J. McCosker (station WOR), president of the NAB, and Philip G. Loucks, managing director, and John W. Guider, counsel of the NAB, it is stated that the association includes some 253 stations in its membership, doing a total broadcasting business of perhaps 81%, although there are approximately 200 stations still entitled to membership.

These 200 stations may become the ones who will raise whatever objections and objectionable trade practices there exist in the broadcasting business.

As is, the document seems studiously intent not to give away too much inside stuff for the record. This is contrary to the record of the film business, for example, where the exhibs and the producer-distributor factions seem to have put almost everything there is into the record.

Two days after the filing of the radio code, the NRA on Aug. 31 formally approved the application of the NAB to have its members fly the Blue Eagle if signing the President's Re-employment Agreement. This has no bearing on the code which must be the subject of a public hearing, likely to be held some time in mid-September. When and if the President approves the radio code, the approved code will supersede the President's Re-employment Agreement.

O. K.'s All Commish

The articles on radio trade practices are notably broad and sweeping and elastic. Agency commissions, particularly 2-b of Article VI, is wide open. It okays paying double commish, i. e., 15% and 2% to the agencies and 'further commissions totaling not more than 15% may be allowed on sales commission,' on top of that, to quote from 2-b. That means 30%, but the second 15%, it isn't specified, may be rebatable to almost anybody. On the other hand there is a proviso against commish rebates, discounts, free time and other unfair practices.

The radio unaffiliated indies, operating on a more or less chiseling basis, particularly in the corn belt and away from the keys, will not want to be bound by this to any great extent.

Talent end isn't particularly discussed, save in sweeping terms. Equity, which has appointed itself as spokesman for the radio talent, will probably figure in the contra-arguments on the code before it is ratified. So will the music men, the orchestra leaders, engineers (through the electrical union), and musicians, possibly the scriptists. Before it's all over much more may be ordered into the record than the NAB thinks belongs in it right now.

The code now merely provides against gratuities against song plugs. That's really a trivial matter alongside some of the bigger angles in the line of time brokerage, subsidies, gratuities, kickbacks and the like, embracing every radio field from talent to production.

In designating as a 'network' any 'two or more broadcasting stations,' that in itself will be opposed by sundry indies which are in relayed with one or more stations and yet don't regard themselves a network in any degree like the NBC or CBS.

On the face of it the radio code includes nothing beyond what is the present ethical method of business procedure, only that these regulations have been infracted time and again in divers ways. To put them under the NRA banner may bring about a more literal enforcement.

Text of the proposed code appears on page 59.

Why Writers Flop

Those from Outside Fields Don't Take Radio Seriously, Says Colwell

Trouble with most of those who come into radio from other fields of writing, opines Robert J. Colwell, script headman of J. Walter Thompson's radio department, is that they don't take the job seriously. Because of this attitude they make no effort to study the requirements of the medium with the result that the percentage of radio flops of writers, who have clicked in other fields, is extraordinarily high.

Average Broadway writer, says Colwell, undertakes his radio assignment with the attitude that he can dash it off with one hand. He scoffs at the restraints which are an integral part of commercial broadcasting and at the principle that the material in a Broadway blackout is not necessarily the right thing for the loudspeaker. Another handicap that these boys have to contend with is their writing habit. Accustomed to turning their stuff out slowly, radio eats it up at a fast pace.

Those who have caught on with the demands of the medium are doing exceptionally well. From the money angle radio is now the most remunerative field, thinks Colwell, for writers. It's not a hard field to crack for those who have been successful in dialog writing whether for stage or screen. Radio, he says, can use these authors.

Colwell predicts that before the end of the coming season the air will be represented by a flock of outstanding writers from pictures, legit and the fiction field.

The new drift in radio will call for light comedy of a finer and higher order and that's where the outside experts should come into their own, says Colwell.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Sept. 5 to Sept. 11)
(All Time EDST)

Julia Sanderson and **Frank Crumit**, **Parker Fennelly**, **Jack Shilkret** orchestra, 'Blackstone Plantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:45 p.m.

The **Goldbergs**, with **Gertrude Berg**, **James Waters**, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, **Louise Starky**, **Isabelle Carothers** and **Helen King**, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little **Orphan Annie**, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, **Edgar A. Guest**, **Alice Mock**, **Josef Koestner** orchestra, 10-10:30 p.m. NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency)

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon (Phillips Dental Magnesia) (Blackett-Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

Eddie East and **Ralph Dumke**, **John Hale**, **Don Voorhees'** orch., NBC-WEAF, 9:30-10 p.m. (Texaco) (Hanff-Metzger).

WEDNESDAY (SEPT. 6)

Fannie Brice, **George Olsen** music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (**Jos. Greenwald** and **Lou Welch**), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, Eunice Howard, reading, NBC-WJZ, 11:15-11:30 p.m.

Irvin S. Cobb and **Al Goodman's** orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and **Burns and Allen**, 9:30-10 p.m., CBS-WABC, (White Owl cigar) (J. Walter Thompson).

Fred Waring's Pennsylvanians and **Milton Berle**, **Harry Richman**, 10-10:30 p.m. CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10:30-10:45 p.m., CBS-WABC.

One Man's Family, sketch by **Carlton E. Morse**, with **Anthony Smythe**, 9:30-10 p.m, NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

'Dance of the Ice Cubes,' **Howard Marsh**, **Snow Queens**, **Jacques Renard**, directing, 10:30-10:45 p.m., CBS-WABC (Frigidaire). With **Jane Froman**, Fri., same time.

Richard Himber, orchestra, from Essex House, 7:30-8 p.m., NBC-WJZ.

Ethel Waters, 6:30-6:45 p. m., NBC-WJZ.

THURSDAY (SEPT. 7)

Rudy Vallee-Fleischmann variety program, **Dave Apollon**, **Leo Donnelly**, **Roland Young**, WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including **Chas. Winninger**, **Lanny Ross**, **Loretta Clemens**, **Muriel Wilson**, **Molasses 'n' January**, **Don Voorhees** orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Columbia Revue, variety hour with **Freddie Rich's** orchestra, 9:30-10 p.m., WABC-CBS.

Concert Footlights, **Mario Cozzi**, **Joseph Littau**, directing, 7:15-7:45 p.m., NBC-WJZ.

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m., CBS-WABC.

Al Jolson, **Paul Whiteman**, **Deems Taylor**, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast (Kraft-Phenix Products) (J. Walter Thompson).

FRIDAY (SEPT. 8)

Cities Service hour, with **Jessica Dragonette**, the **Cavaliers** (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), **Frank Banta** and **Milton Rettenberg**, **Rosario Bourdon's** orchestra WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, **Portland Hoffa**, **Jack Smart**, **Roy Atwell**, **Phil Duey**, **Eileen Douglas**, **Ferdie Grofe** orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Rose Keane and **Charles Lawrence**, **Lee Wiley**, **Paul Small**, **Victor Young** orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Floyd Gibbons, Headline Hunter, NBC-WJZ, 10:45-11 p.m.

'First Nighter,' with **June Meredith**, **Don Ameche**, **Carlton Brickert** and **Cliff Soubier**, 10-10:30 p.m., NBC-WJZ - (Campagna Italian Balm) (McCann Erickson).

Armour Hour, with **Phil Baker**, **Harry McNaughton**, **Merrie Men**, **Neil Sisters**, **Roy Shield** orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' **Phil Harris** and orchestra, **Leah Ray**, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with **Mary Eastman**, **Evan Evans**, 9:30-10 p.m., CBS-WABC.

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM. (Ford dealers) (Critchfield agency).

Ethel Shutta, **Walter O'Keefe**, **Don Bestor's** band, 8-8:30 p.m., NBC-WJZ. (Nestle's Chocolate) (J. Walter Thompson).

SATURDAY (SEPT. 9)

Rex Battle, concert ensemble, WEAF-NBC, out of Toronto (via CRCT), 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, **Conrad Thibault**, WEAF-NBC, 9-9:15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with **Rudy Wiedoeft**, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Glen Gray and **Casa Loma** orchestra, 7:30-8 p.m., CBS- WABC.

SUNDAY (SEPT. 10)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with **Maria Silviera**, **Hannah Klein**, **Nicholas Concentino**, **Tom MoLaughlin**, **Four Minute Men**, **Waldo Mayo**, **Yasha Bunchuk** conducting.

Jimmy Durante, **Ruth Etting**, **Rubinoff's** orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC **Walter Trumbull** interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, **Roxy** (S. L. Rothafel) as m.c., with **Erno Rapee's** orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC

George M. Cohan, **The Revelers**, **Al Goodman's** orchestra, WJZ-NBC, 9:30-10 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Frank Crumit and **Julia Sanderson**, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, **Vincent Sorey** conducting, with **Tito Guizar**, 9-9:30 p.m., WABC-CBS.

Vincent Lopez, **Alice Joy**, 7:30-8 p.m., NBC-WJZ. (Real Silk) (Erwin Wasey).

Manhattan Merry-Go-Round, **Tamara**, **David Percy**, **Men About Town**, **Gene Rodemich** orchestra, 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, **Frank Munn**, **Elizabeth Lennox**, **Olman and Arden**, **Bertrand Hirsch**, **Gus Haenschen** orchestra, 9:30-10 p.m., NBC-WEAF. (Bayer's Aspirin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5:15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Symphony Hour, **Howard Barlow**, directing, 4-5 p.m., CBS-WABC.

(MONDAY (SEPT. 11)

A&P Gypsies, **Harry Horlick** directing, **Frank Parker**, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Sinclair Minstrels, **Gene Arnold**, **Joe Parsons**, **Bill Childs**, **Mac McCloud**, **Clifford Soubier**, **Harry Kogen** directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil). (Erwin Wasey).

Jack Frost Melodies with **Josef Pasternack's** orchestra and guest artist, 9:30-10 p.m. (National Sugar Refining) (Gotham agency).

Morgan L. Eastman orchestra, **Gene Arnold**, **Lullaby Lady**, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, programs, not on a network hookcommercial, agency, etc., of local up, regional or national.)

NEW YORK

(SEPT. 5 TO SEPT. 11)
(All Time EDST)

TUESDAY (SEPT. 5)

Eddy Brown, violinist, with miniature symphony maestroed by **George Shackley**, 8:30-9 p.m., WOR.

Footlight Echoes, directed by **Geo. Shackley**, **Lewis Reid** announcer, 9:30-10 p.m., WOR.

Reinald Werrenrath, barytone, 7:45-8 p.m., WMCA-WPCH.

'Sleepy Time Lady,' **May Sprintz**, 6:15-6:30, WINS. Same time every day but Sun.

Gabriel Heatter, news comment, 7:45-8 p. m., WOR. Also every other day but Sun. (Ebling Brewing Co.).

WEDNESDAY (SEPT. 6)

Phil Napoleon's orch., **Merrill Lee**, 9-9:30 p.m., WEAF. (Hudson-Essex) (Blackman agency).

Pappy, Zeke and Ezra, 10-10:30 p.m., WMCA. Also Sun., Mon. and Fri.

Market and Haisey Street Playhouse, **Roger Bower**, m.c.; **Lee Cronican**, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9:30 p.m., WMCA (Simmons Tours).

'The Beggar's Bowl,' **Basil Ruysdael**, narrator, 10-10:15, WOR.

THURSDAY (SEPT. 7)

'Men of WOR,' variety, **Sherman Keene** directing, **Grenadiers Quartet**, **Walter Ahrens**, 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and **Pauline Alpert**, pianist, 7:45-8 p.m., WOR.

FRIDAY (SEPT. 8)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Hendrik de Leeuw, 'Tales of a Globe Trotter; 8:15-8:30 p.m., WEVD.

Bronx Marriage Bureau, 9-9:15 p.m., WOR.

Jennie Goldstein, 7:30-8 p.m., WMCA.

SATURDAY (SEPT. 9)

Jack Denny's Orch., Sigmund Spaeth, **Shirley Howard**, 8-8:30 p.m., WJZ. (Rheingold Beer) (Hanff-Metzger).

WOR Little Symphony orchestra, **Philip James**, conducting, 8-9 p.m., WOR.

The Cuban Lady, Cuban songs, 2:15-2:30 p.m., WMCA.

SUNDAY (SEPT. 10)

Silverbell, with **Sylvia Miller**, **Madeline Hardy**, **Elmo Russ**, 9:15-9:30, WMCA.

Irving Aaronson orchestra from Ritz Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with **Roxanne** and her orchestra, **Al and Lee Reiser**, **Jack Arthur**, 7:30-8 p.m., WOR.

Red Lacquer and Jade, **George Shackley**, directing, Basil Ruysdael, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Presents, with **Robert Beddele**, organist, 6:30-7 p.m., WOR.

'Radiant Revue,' **Al and Lee Reiser**, **Jack Arthur**, **Roxanne**, conducting, 7:30-8 p.m., WOR (Woodbury cosmetics) (J. Walter Thompson).

Jewish Little Symphony, with Jewish Serenaders, 6-6:30 p.m., WINS.

Choir Invisible, **Vera Osborne**, **Annette Simpson**, **Veronica Wiggins**, **John Qhine**, **David Croswell**, **George O'Brien**, **Jack Keating**; **George Shackley**, directing, 8:30-9 p.m., WOR.

Modern American Composers, **Lambros Callimahos**, flutist; **Vivian Fine**, pianist, 8-8:30, WEVD.

MONDAY (SEPT. 11)

Back Stage, with **Boris Morros** from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, **Veronica Wiggins**, soloist, 10:30-11 p.m., WOR.

CHICAGO

(Sept. 6 to Sept. 11)
(All Time CDST)

WEDNESDAY (SEPT. 6)

Palace Theatre Varieties with RKO stage talent, 8:30-8:45 p.m., WMAQ. (Staged by John Joseph and NBC production staff.)

THURSDAY (SEPT. 7)

Adventures in Health with **Dr. Herman Bundesen**, 8:30-8:45 p.m., weekly; WLS. (Horlick's Malted Milk.) (Lord, Thomas & Logan.)

Story of Helen Trent, 2:30-2:45 p.m. daily except Saturday and Sunday, WGN. (Edna Wallace Hopper Co.) (Blackett-Sample-Hummert.)

SUNDAY (SEPT. 10)

Jules Stein, pianist; **Frank Wilson**, tenor, and guest artists, 6-6:30 p.m., WBBM.

MONDAY (SEPT. 11)

Auriole Creven and **Cliff Nazarro**, vocalists with the **Frank Westphal** orchestra, 6-6:15 p.m., WBBM.

LOS ANGELES

(SEPT. 8 TO SEPT. 14)
(All Time PST)

FRIDAY (SEPT. 8)

Snug Harbor, KHJ, 8:30-9 p.m., maritime dramatization by Frank Gill and W. N. Robson. Sustaining.

Salvatore Santaella's dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sunday. (Auburn-Cord).

Francisco Del Compo, KHJ, 7:35-8 p.m., Latin-American tenor, sustaining.

Merrymakers, KHJ, 9-10 p.m., variety show, with **Gill and Doemling** and **Ray Paige's** orchestra. (Ford Dealers of Calif.) (McCann-Erickson).

Hen. Archie and Frank Watanabe, KNX, 7-7:15 p.m., comedy seriel, every evening except Sunday. (Marion R. Gray Co.)

Al Pearce and His Gang, KFI, 2-3 p.m. daily except Sundays. Sustaining.

SATURDAY (SEPT. 9)

Hollywood Bowl concert, KFI, 8:15-10 p.m. Sustaining.

KNX Varieties, KNX, 8-9 p.m. Revue with **Jack Carter**. Sustaining.

SUNDAY (SEPT. 10)

Napoleon and Josephine, KFWB, 9-9:30 p.m. Serial dramatization of French history. (Barker Bros.) (Ray Alden agency).

'76 All-Star Revue,' KHJ, 7:30-8 p.m., **Donald Novis**, **Sterling Holloway** and **Orville Knapp** orchestra. Union Oil Co. (Lord and Thomas). Also Wednesday, Sept. 6.

'The Wanderer,' KFWB, 9:30-10 p.m. Narrator, **Bob Sherwood**, chamber music. (Kelvinator.) (Hammel agency.)

MONDAY (SEPT. 11)

Thunderbolt Lodge, mystery serial, KFWB, 7:30-8 p.m. Sustaining.

Blue Monday Jamboree, KHJ (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

'Makers of History,' KFI, 8-8:30 p.m. Dramitization. (Puritas Water.) (McCarthy Co.)

TUESDAY (SEPT. 12)

Hodge Podge Lodge, KHJ, emanating KFRC, San Francisco, 9:30-10 p.m., comedy program, sustaining.

California Melodies, direction **Ray Paige**, KHJ (CBS), 6:30-7 p.m. Sustaining.

Guardsmen, KNX, 7:15-7:30 p.m. Quartet. Sustaining.

WEDNESDAY (SEPT. 13)

Charlie Lung and His Gang, comedy, 5:45-6 p.m., KHJ. Sustaining.

Catherine the Great, historical dramatic series, KHJ, 9:30-10 p.m. Sustaining.

Song Silhouette, **Jeanne Dunne** and **Nip and Tuck**, KFWB, 7:45-8 p.m.

THURSDAY (SEPT. 14)

Light Opera Favorites, KNX, 7:15-7:45 p.m. With **Charlotte Woodruff**. Sustaining.

SAN FRANCISCO

(SEPT. 10 to SEPT. 15)
(All Time PST)

Crosscuts from the Log o' the Day, KPO, 8:15-9:15 a.m. daily except Sunday. **Dr. Laurence L. Cross**, philosopher, and **Southern Harmony Four**, colored quartet.

John and Ned, harmony team, KGO, 1:45-2 p.m. daily except Sunday.

Langendorf Pictorial, KGO, 3-3:15 p.m. daily except Saturday and Sunday. Air column by and with **Rush Hughes**. (Langendorf Bakery) (J. Walter Thompson).

Hodge Podge Lodge, KFRC, 4:15-4:45 p. m., Mon., Wed., Fri. Comedy lodge meeting by and with **Jennison Parker**.

Charles W. Hamp, KPO, 7:45-8 p.m., daily except Saturday and Sunday. (Dr. Strassica) (Scott-Howe-Bowen).

SUNDAY (SEPT. 10)

Gunnar Johansen, KPO, 7:45-8 p.m., concert pianist.

Kay Kyser and his Bal Tabari orchestra, KGO, 11-12 p.m.

MONDAY (SEPT. 11)

Lee S. Roberts and His Old Memory Box, KGO, 8:15-8:30 a.m., Mon., Wed., Fri., with **Paul Carson**, organist, guest star. (Folger Coffee Co.) (Botsford, Constantine, Gardner.)

Blue Monday Jamboree, KFRC, 8-10 p.m. Variety show, first half sponsored by Shell Oil Co. (J. Walter Thompson). Second half sustaining.

TUESDAY (SEPT. 12)

Maurice Gunsky Revue, KYA, 7:30-8 p.m. Variety show with **Harold Horton**, others.

Carefree Carnival, KPO, 9-10 p.m. Variety show.

WEDNESDAY (SEPT. 13)

Eddie Peabody, KGO, 7:30-8 p.m. Entertainer with orch. and guest vocalist. (Safeway Stores) (Botsford, Constantine, Gardner).

Souvenirs of Italy, KYA, 8-9 p.m. Native musical program, sponsored by local Italian firms.

One Man's Family, KGO, 9-9:30 p.m. Drama by **Carlton Morse**. (Wesson Oil) (Fitzgerald, New Orleans).

Marshall's Mavericks, KPO, 10-10:30 p.m. Hill-billy show, with **Charlie Marshall**, **Johnny O'Brien**, **Mona Greer**, **Ace Wright**, **Johnnie Toffoli**.

THURSDAY (SEPT. 14)

Standard Symphony Hour, KGO, 8-9 p.m., **Alfred Hertz** conducting. (Standard Oil) (McCann-Erickson).

Borden Capers, KTAB, 7-9 p.m. Variety show. (Borden Milk) (McCann-Erickson).

The Orchestra, KPO, 9:30-10 p.m., directed by **Merewith Willson**.

FRIDAY (SEPT. 15)

Femi ine Fancies, KFRC, 3-4 p.m. Woman's hour, m.c'd by **Ed Fitzgerald**, **Claude Sweeten's** orch., guest vocalists.

Tim Ryan's Night Club, KPO, 10-11 p.m. Variety show, with **Ryan and Noblette**, **Joe Hornik's** orch., guest vocalists.

DENVER

(SEPT. 8 TO SEPT. 14)
(All Time MST)

FRIDAY (SEPT. 8)

Luncheon Melodies, **Fred Burkett**, tenor; **Joe O'Neill**, baritone; **Janet Bible**, contralto; **Jill Rogers**, piano, 12-12:15, KLZ, daily except Sunday.

Cosmopolitan Hotel orchestra, **Gene Quaw**, director, 1-1:30 p.m.; also 9-9:30 p.m.; 11-11:30 p.m., Sept. 10; KOA to NBC-WJZ network.

Arcadians, 9-piece string orchestra, **Ruth Sicelly Bello**, director; **Florence Fiskel**, tenor; **Mildred Kyssin**, contralto; 1:30-2 p.m., KOA to NBC-WJZ network.

Metropolitan Ensemble, **Ruby Rickets** and **Jack Dean**, pianos and vocalists; 5-5:15 p.m., Fri., Mon., Wed., KLZ.

SATURDAY (SEPT. 9)

Denver Post Kids Club, **Jerry** and **Margie O'Neil**, directors; 3:15-3:45 p.m., KLZ.

Brown Palace hotel orchestra, **Jack Walton**, director; 11-11:30 p.m.; also 7-7:30 p.m., Sept. 11; 1:15-1:45 p.m., Sept. 12; KOA to NBC-WJZ network.

SUNDAY (SEPT. 10)

Mrs. E. L. Reynolds-Bengston, organ, with **Bob Harper**, soloist; 10-10:30 p.m., KLZ.

(Continued on page 63)

Proposed Broadcasting Code

Letter of Tranmittal

Application to the President of the United States for approval of a National Industrial Recovery Code for the broadcasting industry under the provisions of Title I of the National Industrial Recovery Act.

1. Definition: The term 'broadcasting industry' as used herein, and as recited in the Code herewith proposed, is defined to mean the complete operation of all stations or networks engaged in radio broadcasting, that is, the transmission through space of radio frequency signals intended to be received, whether audibly or visibly, directly by the public, and as defined shall include in connection with such operation the preparation and production of programs, both sponsored and unsponsored, for the purpose of providing instruction, entertainment and general service to the people of the United States.

2. This application is made by the National Association of Broadcasters, Incorporated, an established trade association of long standing, and the only trade association in the industry.

3. The application is authorized by resolution of the Board of Directors of the National Association of Broadcasters, Inc. (certified copy attached hereto, Exhibit "A").

4. The application is presented by a committee duly authorized by resolution of the Board of Directors of the National Association of Broadcasters to represent and act for the Association (certified copy attached hereto, Exhibit "B").

5. The National Association of Broadcasters, Inc., is generally recognized throughout the broadcasting industry as the trade association of the industry. It was incorporated in 1927, but it has had an uninterrupted operation of ten years.

6. Its membership includes some 253 broadcasting stations. Statistics are not available to determine with accuracy the percentage of the total broadcasting business which is done by the members of the Association, but it is confidently believed to be in excess of 81%.

7. The general activities of common interest to all members are controlled and carried forward by the Board of Directors, subject to the direction of the members of the Association given by resolution adopted at any regular or special meeting at which each member company, irrespective of size, has one vote. A permanent headquarters and staff are maintained. The Association is economically administered and will so continue. The cost of membership in the Association is determined by the size of the member station, and in the case of the smaller stations, it is further determined by the gross amount of business done annually. Stations with a gross income of less than $15,000 per annum may enjoy full membership in the Association upon the payment of annual dues of $30.00. There are approximately 200 stations entitled to membership under the minimum rate.

8. The Board of Directors is elected by the full membership at the annual meeting of the Association. It is representative of the entire membership and of the industry.

9. The Association was evolved to foster and promote the development of the art of radio broadcasting, to protect its members in every lawful and proper manner, and to foster, encourage and promote laws and practices which would be for the best interests of the public and the industry.

10. Membership in the Association is open to all persons, partnerships, firms, or corporations engaged in the authorized operation of radio broadcasting station, and is without restriction beyond agreement to observe the policies and regulations of the Association, as set forth in its constitution and by-laws, copies of which have been duly filed herewith.

Respectfully submitted,
ALFRED J. McCOSKER, President,
PHILIP G. LOUCKS, Managing Director,
JOHN W. GUIDER, Counsel,
Committee.

Aug. 29, 1933.

Preamble

To effectuate the policy of Title I of the National Industrial Recovery Act the following provisions are established as a Code of Fair Competition for the Radio Broadcasting Industry. Because the Radio Broadcasting Industry is subject to peculiar requirements in the matter of long hours of operation, seven days per week, emergency maintenance and repair work, and highly skilled personnel, in order to enable it to perform the duties expected of it, and also to meet the special obligations as to public interest, convenience and necessity imposed by Federal statute and regulations promulgated thereunder, the industry, therefore, cannot be treated in all respects in the same manner as manufacturing or merchandising industries.

Article I

The National Association of Broadcasters is hereby designated the agency for administering, supervising and promoting the performance of the provisions of this code by the members of the radio broadcasting industry.

Article II (Definitions)

1. Radio broadcasting is the transmission through space by means of any radio frequency of signals intended to be received, whether audibly or visually, directly to the public. The radio broadcasting industry embraces the complete operation of all stations or networks designed for broadcasting as above defined, including, in connection with such operation, the preparation and production of programs, both sponsored and unsponsored, for the purpose of providing entertainment, instruction and general service through the agency of radio broadcasting to the people of the United States.

2. Broadcaster means any individual, partnership, corporation or association operating a radio broadcasting station by virtue of a license issued by the Federal Radio Commission.

3. Network shall mean any individual, partnership, corporation or association in the business of regularly supplying programs for broadcasting, by wire or wireless, simultaneously to two or more radio broadcasting stations.

4. Employe is any person employed at a regular weekly or monthly salary or wage for services rendered during regular hours daily, as distinguished from an independent contractor or a professional person who is paid by the job or performance.

5. Employer is any broadcaster or network employing any employes.

6. Broadcast technicians shall mean any persons employed for the operation or maintenance of any transmitting, control or input equipment used in radio broadcasting.

Article III (Effective Date)

This Code shall take effect upon the tenth day after it shall have been approved by the President of the United States.

Article IV (Employment Provisions)

Employers agree as follows:

1. With respect to hours of operation, to conform to the requirements of their licenses, as issued by the Federal Radio Commission, and the Rules and Regulations of that Commission, and in any event not to reduce their hours of operation by reason of their adherence to this Code.

2. After the effective date, not to employ any person under sixteen years of age, except that persons under sixteen may be used as talent on programs for not more than three hours per day, and those hours to be such as will not interfere with their schooling.

3. Not to work any employe for more than forty hours in any one week except as to classes of employes enumerated in paragraph No. 4 hereof.

4. The maximum hours fixed in the foregoing paragraph No. 3 shall not apply to:

a. Employes in a managerial or executive capacity (including announcers and production men), who receive more than thirty-five dollars per week, or, in radio broadcasting stations where not more than ten persons are regularly employed, to employes in a managerial or executive capacity (including announcers and production men), who receive more than twenty-five dollars per week.

b. Outside salesmen.

c. Employes on emergency maintenance and repair work.

d. Radio operators and control men, with respect to whom the maximum hours of work shall not exceed forty-eight hours per week.

e. Persons employed on special event programs of public interest, with respect to whom the maximum hours of work shall not exceed an average of the number of hours herein prescribed for their class of work per week during any six weeks' period.

5. Not to pay any full-time employe less than at the following weekly rates:

a. Broadcast technicians, including radio operators and control men, not less than twenty dollars per week, except that in radio broadcasting stations where not more than ten persons are regu...ly employed the minimum rate of pay for broadcast technicians, including radio operators and control men, shall be fifteen dollars per week. Employers shall be entitled to employ as apprentices, for any period not to exceed six months, persons learning the technique of radio broadcasting control and transmission, the minimum rate of pay not to be less than twelve dollars per week.

b. Announcers and program production employes not less than twenty dollars per week, except that in stations where not more than ten persons are regularly employed the minimum rate of pay for employes of this class shall be fifteen dollars per week.

c. All other employes, except salesmen working on commission only, at the rate of fifteen dollars per week in any city over 500,000 population or in the immediate retail trade area of such city; at the rate of fourteen dollars and fifty cents per week in any city of between 250,000 and 500,000 population or in the immediate retail trade area of such city; or at the rate of fourteen dollars per week in any city of between 2,500 and 250,000 population or in the immediate retail trade areas of such city; or at the rate of twelve dollars per week in any town of less than 2,500 population. Population, for the purpose of this Code, shall be determined by the 1930 Federal Census.

6. Not to reduce the compensation for employment now in excess of the minimum wages hereby agreed to (notwithstanding that the hours worked in such employment may be hereby reduced) and to increase the pay for such employment by an equitable readjustment of all pay schedules.

Article V (Collective Bargaining)

The following provisions are conditions of this Code:

1. That employes shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents; in the designation of such representatives or in self organization, or in other concerted activities, for the purpose of collective bargaining or other mutual aid or protection;

2. That no employe and no one seeking employment shall be required as a condition of employment to join any company union, or to refrain from joining, organizing, or assisting a labor organization of his own choosing;

3. That employers shall comply with maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President; and

4. The selection, retention and advancement of employes shall be on the basis of individual merit, without regard to their affiliation or non-affiliation with any organization. Nothing herein shall impair the constitutional right of employers to freedom in the selection, retention and advancement of employes.

Article VI (Trade Practices)

1. In order to avoid rate cutting, directly or indirectly, each broadcaster or network shall forthwith publish and file with the National Association of Broadcasters, as hereinafter provided for, a schedule of all rates regularly and currently charged to advertisers for the sale of its broadcasting facilities, together with all discounts, rebates, refunds, and commissions allowed to such purchasers of such facilities or to their recognized agents, such schedule to be known as the Rate Card. No broadcasting facilities shall be sold, and no discounts, rebates, refunds or commissions allowed, otherwise than in exact accordance with such Rate Card, except that, under conditions not specifically covered by the Rate Card, sales of broadcasting facilities may be at special rates, provided a full written statement of such conditions and of all such rates is immediately filed with the National Association of Broadcasters, which Association shall be authorized to publish such statement in full. No Rate Card, or rate charged thereunder, shall be modified until thirty days after the filing with the National Association of Broadcasters of the Rate Card with the proposed modifications. Any granting of discounts, rebates, refunds, commissions, gratuities, free time (other than legitimate program announcements), or any other commercial broadcasting service not provided for in the Rate Card and in the contract entered into thereunder or not covered fully by specific report to the National Association of Broadcasters, and any business done on a cost per inquiry or percentage basis, shall be deemed unfair trade practice within the meaning of this Code.

2. (a) Agency commissions, not exceeding fifteen per cent, and an additional two per cent cash discount, may be allowed, but such commissions shall be paid only to recognized advertising agencies.

(b) Further commissions totaling not more than fifteen per cent may be allowed as sales commissions.

(c) Provided however that nothing in this Code shall be so interpreted as to prohibit or limit the payment by a broadcaster or network of sales commissions to any regularly employed salesman or sales representative acting as his agent, and nothing in this Code shall impair the validity of any contract for the sale of broadcasting facilities entered into prior to the effective date of this Code, but there shall be no voluntary renewal of such contracts on terms in violation of this Code.

3. No broadcaster, or network, directly or indirectly, shall sell or furnish talent or special recordings, literary or musical rights of any sort to any advertiser or his agent at less than the actual cost to the broadcaster or network of such talent or special recordings, literary or musical rights, unless a full report of such sale below cost is promptly filed in writing with the National Association of Broadcasters.

4. No broadcaster or network shall defame or disparage a competitor, directly or indirectly, by words or acts which untruthfully call in question his business integrity, his ability to perform his contracts, his credit standing, or the quality of his service.

5. No broadcaster or network shall claim for his service a character, scope or quality which cannot be substantiated by specific evidence, nor shall he claim as regular characteristics of his service features which he knows to be purely temporary or accidental.

6. No broadcaster or network shall accept or knowingly permit any performer, singer, musician, or orchestra leader employed by such broadcaster or network to accept any money, gift, bonus, refund, rebate, royalty, service, favor or any other thing or act of value for performing or having performed for any broadcaster or network when the purpose is intended to induce such person to sing, play or perform, or to have sung, played, or performed any works published, copyrighted, or owned by any music publisher.

7. No broadcaster or network shall knowingly permit the broadcasting of any advertising of or information concerning any lottery, gift enterprise, or similar scheme, offering prizes dependent in whole or in part upon lot or chance, or any list of the prizes drawn or awarded by means of such lottery, gift enterprise, or scheme, whether said list contains any part or all of such prizes.

8. No broadcaster or network shall use any subterfuge to frustrate the spirit and intent of this Code.

Article VII (Admi istrative Provisions)

1. In order to aid in the administration of this Code, the Board of Directors of the National Association of Broadcasters shall have the power, for the purpose of local administration, to divide the country into districts, and to appoint, from its members or otherwise, local committees for the carrying on of its work in such districts, and to delegate to any one or more of such local committees any of its duties or powers thereunder.

2. It shall be the duty of the Board of Directors—

a. To require from any broadcaster or network, and such broadcaster or network shall be required to furnish, reports as may be prescribed by affirmative vote by two-thirds of the Board voting, in such form and substance as the Board may direct. Any false report knowingly made to the Board shall be deemed a violation of this Code.

b. To establish as soon as practicable a system of uniform accounting for the broadcasting industry.

c. To prepare and submit to the National Recovery Administration, from time to time, such amendments or modifications of this Code as may appear desirable to effectuate the objects of Section 1, Title I, of the National Industrial Recovery Act.

d. To recommend such further regulations as may be necessary to carry out the provisions of this Code.

e. To represent the broadcasting industry in all matters between the National Recovery Administration and the broadcasting industry.

f. To receive and investigate complaints of violations of this Code charged against any broadcaster or network subject thereto, and to report thereon if deemed advisable to the National Recovery Administration.

Article VIII (Radio Act of 1927 as Amended)

The President of the United States may, from time to time, cancel or modify any order, approval, license, rule or regulation issued under Title I of the National Industrial Recovery Act.

Nothing in this Code, however, shall be construed as authorizing or consenting to the imposition of any licensing requirement on broadcasters other than those imposed by the Radio Act of 1927, as amended, or as permitting or consenting to injunction proceedings which would restrain the operation of any broadcaster or network, or as requiring any broadcaster or network to violate any provision of the Radio Act of 1927, as amended, or as a waiver of any other right under the Constitution.

Article IX (Amendments)

It is hereby provided that supplementary or additional provisions, modifications, and amendments to this Code may, from time to time, be submitted by the Board of Directors of the National Association of Broadcasters for the approval of the President of the United States.

Parent Group Squawk Sets Kid on Air Program

Hollywood, Sept. 4.

Following numerous protests by California Parent-Teachers associations that local stations are not giving children a break on the air, KFWB is putting a kid program on daily for which it will accept no income and will let the association act as censors on the material.

Dubbed 'Play Time Lady,' program will have a young woman story teller, with yarns aimed at kids of 6 to 12.

Dallas Agency's N.Y. Branch

Tracy-Locke-Dawson, Inc., ad agency with headquarters in Dallas, has established a branch office in New York so that it can maintain close contact with the radio end of its Continental Oil account. Schedule Conoco is going to use on NBC this fall hasn't been settled. Nor has the program been picked.

For the past two seasons the oil distrib's network space has been filled by Carveth Wells, explorer and author.

Dramatized True Stories

A. C. Gilbert Co., maker of electrical toys, starts its pre-Christmas ballyhoo on NBC Oct. 29 with a dramatized affair tagged 'True Engineering Stories.'

It's for 15 minutes Sunday afternoons with 29 stations on the blue (WJZ) web involved.

L. A. Stations Adapt Local Film Talent Idea to Their Own Use

Los Angeles, Sept. 4.

The old film idea of going into a town and selling merchants on getting the town amateur actors to appear in a picture has been transferred to radio. Stations here are picking up additional revenue by utilizing unpopular daylight hours for this scheme.

As worked air salesmen pick towns, without broadcasting stations, within a radius of 50 miles. Merchants are sold on the idea of buying an hour's time to be filled by home town talent with the assurance to the advertiser that virtually every family will be listening to that station on the specific hour to see how their own kids and their neighbor's make out before the mike.

In cases where the town is more than 25 miles away the talent is brought here for the broadcasts, but in nearby suburban territory the one time programs are remoted from a theatre or hall.

In one town a theatre, not running matinees, was used for the broadcast with free admission. Theatre was also in on the scheme offering 25c tickets for 15c for those coming into the house and who wanted to see the evening show.

SERIAL ON RUN

Flour Firm Takes 'Children' for 26 Stations 5 Times Wkly

Pillsbury Flour Mills has taken over the Irna Phillips serial, 'Today's Children,' for a minimum run of 13 weeks on NBC's blue (WJZ) link starting Monday (11). Installments for every morning of the week but Sat. and Sun. will come from Chicago and get a release over 26 stations in the east and midwest.

Script made its debut on WGN, Chicago, about three years ago.

Pillsbury on the same day (11) starts a three mornings a week series over CBS, using 21 stations for talks by Mary Fellis Ames on home economics.

Coal Co. with Dramas

Jeddo-Highland Coal Co. makes its debut on the airlanes Sept. 14 with a program directed at kid and adult attention.

It's contracted for three evenings weekly on five NBC stations in the east and one in Canada, CRCT, to regale 'em with dramatizations of classical yarns of 'Treasure Island' genre.

N. W. Ayer is the agency.

Mex Tenor at Noon

Tito Guizar, Mexican tenor, debut on a CBS Sunday noon loop Oct. 1 for the maker of the Brillo household products.

Harp trio will furnish the musical background.

Frank Presby agency placed the business.

New Business

(LOCAL STATIONS)

Los Angeles

Slavick Jewelry Co. Daytime spot announcements, KNX. (Chet Crank, Inc.)

International Bible Students. (Jehovah's Witnesses). Oct. 1-8-15 part of national hook-up from Brooklyn, N. Y., KNX.

Paso Concentrates. Five days a week for 15 mins., extended from two. 'The Guardsmen,' male quartet, KNX.

Weaver Jackson. Increased from two 15-min. periods a week to three. Richard Davis, tenor, KNX.

Sussman and Wormser. Tues.-Fri., 10 stations on coast. Don Lee chain. Previously only on KHJ. Mellowed Melodies, Norman Neilson, Hazel Warner.

Globe Outfitting Co. Three 15-min. periods a week, popular records, KFVD.

Crazy Water. Mon., Wed. and Fri., 15 mins. Don Vincente, organist, string orchestra and Tom Wallis, baritone, KMTR.

Beechnut Packing Co. 7:30 to 7:45 p.m., Mon., Wed., Fri., discs, Red Davis, starting Sept. 25, KNX. (McCann-Erickson).

Charlotte, N. C.

WBT: Procter & Gamble (Oxydol), 36 five-mnute transcriptions.

Soap and Glycerine Producers, 60 evening announcements.

Chevrolet, daily announcements.

Benjamin Moore Paints, renewal for 13 quarter-hour programs.

United Remedy (Kolor-Bak), daily announcements for one year.

Prophylactic Brush Co., 13 announcements.

Dix Rub Co., 52 announcements, three weekly.

Crazy Crystals, two 15-minute programs a day for 52 weeks.

Knox Co., 15-minute disk show once weekly for 13 weeks.

Pontiac, 26 five-minute recordings, three a week.

Seattle

National Carbon. Prestone anti-freeze, 36 50-word evening announcements, starting Oct. 23. KJR.

Don's Sea Food, started Aug. 30, indef. KOMO and KJR.

O'Neida Co., start Oct. 30, 100-120 word announcements, twice daily, p.m. and evening. KOMO.

Baker Fur, every Sunday evening, spot announcements, started Aug. 27, KOMO and KJR.

Dr. E. W. Kenyon, program, 'Church of the Air,' 15 minutes, four time weekly, KJR.

Cincinnati

Beechnut Packing Co. Starts Sept. 25 with Mon., Wed. and Fri. night 15-minute spots over WLW. Styled Red Davis and concerns typical American boy in his teens. Material, by Elaine Carrington, to be broadcast by station's talent.

English Radio Goes to Stage for Its Talent

London, Aug. 26.

The British Broadcasting company evidently is of opinion it cannot come to any agreement with General Theatres for the use of the latter's booked artists.

They have, therefore, entered into an agreement with Charles Cochran, Andre Charlot, Julian Wylie and others to furnish them with entertainment, most of which would be culled from stage productions.

The new arrangement follows upon the refusal by George Black, general manager of General Theatres, to permit Evelyn Laye, at the London Hippodrome in 'Give Me a Ring,' to broadcast in the B. B. C.'s presentation of 'Waltz Time,' her recent film.

Vaude Act on Beer

San Francisco, Sept. 4.

Ryan and Noblette, from vaude, have landed on NBC's second beer account placed by Safeway Stores on the network twice weekly, beginning Sept. 8.

Stores will maintain Eddie Peabody on another program to plug the groceries.

Coast Changes

Washington, Sept. 4.

Federal Radio commission consented to voluntary assignment of license of three Coast station.

KGA, Spokane, Wash., goes from Northwest Broadcasting System, Inc., to Louis Wasmer, the lessee. Western Broadcasting Co., of Portland, Ore., turns over KEX to the Oregonian Publishing Co. KLX transferred from Tribune Publishing Co. to Tribune Building Co.

MORROW GOES P.A.

Pittsburgh, Sept. 4.

Lynn Morrow, for the last three years radio editor of the 'Post-Gazette' and WWSW's newscaster, has resigned to go with KDKA to do publicity and sales promotion. He succeds Percy Boyd, who has been doing the air station's press work since KDKA was founded.

Morrow's successor on the 'Post-Gazette' and WWSW is Darrell Martin, until a year ago radio editor of the 'Sun-Telegraph,' Hearst daily. For a while Martin ran a local radio weekly, which folded in a short time, and lately has been doing free-lance work.

AUTHORS TO AIR PLUG NRA

Hollywood, Sept. 4.

Rupert Hughes, Edward Rice Burroughs and other name authors on the coast will be on KFWB, daily, in five minute programs plugging NRA.

Stunt put over by George Thomas, Warner studio p. a. in tie-up with Writers' Club.

MEYER DAVIS

Limited Personal Engagement

with His

NEW YORK ORCHESTRA AT THE

ST. REGIS ROOF

NBC

Coast to Coast

5 times weekly

MONDAY, 7:00-7:30 P.M., WJZ

TUESDAY, 12:05-12:30, WEAF

WEDNESDAY, 11:00-11:15, WEAF

FRIDAY, 11:00-11:30, WEAF

SATURDAY, 7:00-7:30, WEAF

HOTEL NEW YORKER
34th St. and 8th Ave., New York City

BARNEY RAPP

AND HIS NEW ENGLANDERS

WABC

Mon. 12:30 P.M. Tues. 6:30 P.M.
Thurs. 6 P. M. Sat. 12 P. M.

"The Sort of Music You Never Forget to Remember"

This Week (Sept. 1)
LOEW'S STATE
NEW YORK

Courtesy
RALPH HITZ
Managing Director
Hotel New Yorker

ROY SHIELD

Musical Director

NATIONAL BROADCASTING COMPANY
CHICAGO

EARL HOFFMAN

And His ORCHESTRA

8 MONTHS, CAFE DeALEX, CHICAGO

Broadcasting Daily WGN, Chicago

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y. C.
Roy Durstine.
Arthur Pryor, Jr.
Herbert Sanford.

Benton & Bowles, Inc.
444 Madison Ave., N. Y. C.
E. M. Ruffner.

Biow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Biow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.
George Tormey.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglas Storer.

Campbell-Ewald Co.
292 Madison Ave., N. Y. C.
C. Halstead Cottington.

Cecil, Warwick & Cecil, Inc.
230 Park Ave., N. Y. C.
J. H. McKee.

The Paul Cornell Co.
580 Fifth avenue, N. Y. C.
L. S. Caskin.

Samuel C. Croot Co.
28 West 44th street, N. Y. C.
Arthur Anderson.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y. C.
Mann Holiner.

Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.
Frank A. Arnold

Gardner Advertising Co.
330 W. 42d St., N. Y. C.
R. Martini.

Gotham Co.
250 Park Ave., N. Y. C.
A. A. Kron.

Hanff-Metzger, Inc.
Paramount Bldg., N. Y. C.
Louis A Witten.

Joseph Katz Co.
247 Park Ave., N. Y. C.
Joseph Barnett.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

H. E. Lesan Advertising Agency
420 Lexington Ave.
John S. Martin.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Newell-Emmett, Inc.
Richard Strobridge.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.

Young & Rubicam
285 Madison Ave., N. Y. C.
Hubbell Robinson.
W. R. Stuhler.
Donald Stauffer.

Olson Joins E-W, Chi

Chicago, Sept. 4.

Edwin Olson last week rejoined the local Erwin-Wasey office, going in on radio as assistant in that department.

Olson was with the agency some years ago.

Hold Everything, Eddie!

Will be in Hollywood Sept. 10 to welcome You back to the

Chase & Sanborn Hour

RUBINOFF and HIS VIOLIN

Personal Management
PHIL RUBINOFF
Paramount Bldg., New York

MARY McCOY

WJZ—NBC NETWORK

MONDAY
7:30 P. M.

RICHFIELD OIL HOUR

WABC—CBS NETWORK

FRIDAY
9:30 P. M.

WILL YOU BE LIST'NIN'?

An International Favorite

Broadcasting
Mon.—Tues.—Fri.
11:30 to 12:00 P. M.
WABC

Oldsmobile
Tues.—Thurs. 10:30 P. M.

Nightly at the
ST. MORITZ HOTEL
New York

LEON

BELASCO

Sole Direction
HERMAN BERNIE
1619 Broadway, New York City

JOE CYNTHIA

DOAKES and DOAKES

Three Consecutive Years with the
BLUE MONDAY JAMBOREE

KFRC SAN FRANCISCO

. . . "Much of the show's punch comes from Doakes and Doakes (Hardy and Betty Gibson), vet vaudesters, whose tintype comedy smacks of plenty trouping, and adds a solid sock to bolster up the hour's show." —*"Variety."*

Radio Runaround

Legal Cruelty

Reno, Sept. 4.—Mr. and Mrs. Bartholomew P. Glumpfas, known to thousands of radio fans as 'Mary and Bart, the Sunshine Girl and Boy,' were divorced here today after 40 years of married life, all of which were spent as partners on the stage and before the mike.

Mrs. Glumpfas was awarded custody of their scrap-books, aged 40 and 41.

Tip for Scriptists

The Sabbath spirit is neatly combined with practical sales appeal in the following signature song for a Sunday broadcast with a patent medicine sponsor:

Hark! the herald angels sing,
Whoozus Pills are just the thing;
Peace on earth and mercy mild,
Two for man and one for child.

Crime Wave Bulletin

Thieves broke into the office of a radio booking agent yesterday, but he was out, so they didn't lose anything.

Man Hunt Begins

Moscow, Sept. 4 (By dogsled to VARIETY). Aided by the OGPU and accompanied by a pack of bloodhounds at full bay, Searsky & Roebuckovitch, local representatives of an American broadcasting chain, today began a nation wide search for a Russian violinist who does not claim to have played for the czar. If such can be found he will be presented to the American radio public as a novelty.

Decision to undertake this special search was reached when certified public accountants reported that if every radio fiddler who claims to have been court violinist to the czar had each played a single two-minute selection for that monarch, the last of the Romanoffs (excepting Mike) would have spent 119 years, 10 months and 24 days doing nothing but listening to "Dark Eyes.'

The March of Slime

Gossip dispensers should be reminded that they gain their followings through fear, not admiration.

Home Town Boy Makes Good

Dogsbody, Iowa, Sept. 4.—J. Hiram Perkins 3rd, who is taking a correspondence course in radio sports announcing, today succeeded in describing two sunsets and a water polo match during the annual baseball game between Dogsbody and Silo Center. A big time radio scout immediately signed him up to broadcast eastern football games this fall.

Epigram Department

('*The epigram is a mechanical appliance by which the dull may achieve a semblance of wit.*'—Somerset Maugham in 'The Moon and Sixpence.')

Some people believe what they hope, others what they fear. This accounts for the parallel popularity of some air poets and the product they exploit.

This would be a much more endurable world if good singers would sing bad songs instead of the contrary practice.

Even the most skillful thief cannot rob an announcer of his conviction that without him the program would flop.

He who laughs last will not be invited to the studio for the next broadcast.

R. H. Lamb Quits

San Francisco, Sept. 4.

R. H. Lamb has resigned as radio chief of the U. S. Department of Agriculture and has left for the northwest to go into the shipping business. For 2½ years he handled the Western Farm and Home hour, sustainer, on NBC's western network.

Allan Dailey has been sent out from Washington to succeed him.

Borden's 2d Coast Show

San Francisco, Sept. 4.

Borden has gone for a second program on NBC's to plug its Nonesuch mincemeat, beginning Oct. 6 with a Friday night quarter hour. On 11 western stations.

Talent includes Pair of Pianos (Grace Frankel and Gertrude Lyne) and Rhythm Rascals, harmony trio.

Other Borden show is 'Magic Moments,' a drama which starts Wednesday night (6) on nine western stations.

Air Line News

By Nellie Revell

George Cohan rehearsed hours every day for weeks for those 13 minutes that he was on that first program. And it took three men five days to transcribe the 172 pages of musical score for Cohan. More than 400 telegrams arrived at the studio following the broadcast.

Nine Years Ago

Nine years ago at the old Rendezvous Club on 45th street a dancer named Gilda Gray was beginning to be noticed. Curt Peters' band, which accompanied her, included two sax players—Hubert Prior Vallee and Johnny Martin. Today Hubert Prior Vallee is Rudy Vallee, John Martin is a radio executive and the band-leader, Curt Peters is today's Peter Arno.

Page Boy Connects

Vincent Ragusa, NBC page boy, has captured for himself and two friends a spot on three programs a week. Vincent played the hot guitar during the last page boy show. They call themselves the Trio Versatile (each play four instruments) and feature Hawaiian music.

Jack Arthur's Problem

Jack Arthur is in a quandary. He decided to take the film offer of M-G-M, but must shelve about 10 to 15 pounds. He has been putting on weight on advice of his voice professor, in order to achieve greater vocal depth. Jack will have to decide what kind of notes he prefers—musical or eagle.

Thomas' Tough Breaks

William J. Thomas, NBC press department, left by auto to go south with a cousin, skidded near Washington. Car was wrecked and both occupants were taken to a hospital. While Thomas was convalescing he received a telegram that his mother was being operated on and left for Florida. His cousin is still in hospital with a fractured spine.

Hats

Tom Howard's battered brown derby....Rubinoff's black, rakishly up on one side, down on the other....Carson Robison's half sombrero....a little white one with a black doojigger adorns Ramona....Phil Spitalny, Erno Rapee and Frank Black wear bowlers....Zora Layman's cute little checkered chapeau....Floyd Gibbons' zippy light soft gray....Don Novis never wore one....Borah Minnevitch's beret with a corrugated green bill on it....Rudy Vallee's new gray....Jane Froman's deep blue....George Cohan's Broadway gray....Irvin Cobb's cross between T.R.'s rough-rider and a Kentucky Colonel.

Short Shots

Sponsors are becoming fiddler conscious and are asking the price for Jascha Heifetz, Mischa Elman and Efrem Zimbalist, with two of the boys definitely interested—and at what prices....Sam Herman resumes his solo sustaining Sept. 9....John, sheik of the banjo-playing Mitchell Brothers, sings with Carson Robison on the latter's CBS Bar X Days, and is now an actor on Tony Wons' morning programs doing wild west characters. Just a cowhand from Tennessee....'Johnny' Johnstone, manager of NBC press relations, has purchased a home in Great Neck ....Julius Tannen is the first comic to dare the public to send in gags... Vee Lawnhurst, Muriel Pollack and Harriet Lee now being featured with the Men About Town, or I should say the Happy Wonder Bakers... Natalie Stark, radio columnist for the Buffalo 'News,' vacationing in New York....Adia Kouznetzoff, Russian basso profundo, under the Herman Bernie managerial wing for a period of two years....Abner (Lum and Abner) expects a blessed event any day....Vallee, who built Happy Valley, a spacious lodge in Maine, hasn't spent a day there all summer.

Scrambled Notes

Aaronson's Commanders now the sole aggregation heard over WOR from a resort spot....Typical night club opening will be given the restaurant in the CBS building this Thursday (7)....Either Enric Madriguera or Irving Aaronson will land that Hotel Roosevelt spot....Paul White, CBS publicity director, spent the week-end in Chicago conferring on the publicity for the Swift programs (Olsen and Johnson) to start in October....If the I. J. Fox program on WOR last Sunday pleased the sponsor it will mean a long run for 'Olly' Wakefield, the comedian.... Will Donaldson, arranger, is the father of a son.... ill McCaffrey of NBC on vacation....The 'John Henry' series soon will exit in favor of the more remunerative commercials....Edith Handman and Freddy Farber, who start a harmony turn on WOR this week, have been 'teamed up' for five years....WOR is holding 'Main Street' auditions for a commercial client....Frank Darling, former manager of Playland, has taken over the concession of the Radio City Tower, and is trying to sell NBC the idea to charge admission to radio audiences....Alexander Gray is back in town dickering with radio sponsors....Myrt and Marge return to Columbia by the end of this month....Tommy Christian's Orchestra becomes the house band at WOR.

Radio's
★ ★ ★ ★ ★
Musical Director

AL GOODMAN

GULF GASOLINE

WITH

IRVIN S. COBB
WABC
WED. - FRI.
9 P. M.

GEORGE M. COHAN
WJZ
SUNDAY
9 P. M.

IN REVIEW

George White's "Flying High," "Melody," "Scandals of 29-31"

Brown & Henderson's "Strike Me Pink"

Schwab & Mandel's "Good News," "Desert Song," "New Moon," "Follow Through"

Max Gordon's "Band Wagon," "Flying Colors"

Ziegfeld's "Hot Cha," "Chrysler Radio Shows," "Follies, 26-27-28"

10 "Passing Shows" 1918-1927

7 "Artists and Models" 23-27

"Sinbad," "Bombo," "Big Boy"—with Jolson

Jack Donahue's "Sons o' Guns," "The Dancing Girl," "Sky High," "Caroline"

Century Opera House Shows: "Love Song," "Rose of Stamboul," "Last Waltz," 'Blossom Time," "Student Prince," "Lady in Ermine," "Florodora," "Princess Flavia," "Princess Charming"

RADIO CHATTER

East

Al Jolson stalling Mervyn LeRoy about going to the Coast for 'Wunderbar' (WB), preferring to finish first his radio program in the east.

They're all talking about that broadcast of 'Dinner at Eight' from Grauman's Chinese and how negatively it came through on the eastern end.

Mignon Bushel, daughter of Judge Hyman Bushel, has gone Jay Faggen for publicity, leaving the George Lottman office.

Resignation of Percy Boyd as p.a. for KDKA, Pittsburgh, brought in Lynn Morrow, radio ed of the 'Post-Gazette' to replace, with Barrell Martin, former radio ed of 'Sun-Telegraph,' taking over Morrow's spot.

CBS is helping plug things for the tea-room converted into a cafe in its headquarters building by tossing an opening night with the web's staff entertainers asked to participate.

May Sprintz is the new 'Sleepy Time Lady' on WINS, N. Y., replacing Claire Stetson Russotto.

CBS claims it was first to think of the idea of giving the N. Y. 'Sun' centenary sendoff on the air, but NBC beat it to the punch by staging its own 'Sun' celebration the night (2) before the CBS scheduling.

WCAU, Philly, has a social registerite, Mary Brown Warburton, doing a society column on it for Schrafft's.

Henry Burbig is auditioning something at NBC he's tagged 'The Mad Hatters in Krazy Kollege'.

NBC has another baroness in the grooming stage. Web's auditioning her under the title of Baroness Marie De Cichiny. Warbling is the talent.

WCAU, Philly, has the 'Meistersinger' now doing mike duty for the Feiln's Co.

West

Phil Rubinoff in Hollywood to look after his brother's interests in the Eddie Cantor broadcasts.

John A. Stewart, ad manager at KGB, San Diego, leaves to join commercial department of KNX, Hollywood.

KIEM, Eureka, Cal., wants to be given unlimited time on the air and is after facilities of KFWI, San Francisco.

City of Albuquerque, N. M., seeking a 50-watt police outlet.

Application of Thomas R. McTammany and Wm. H. Bates, Jr., for a new 250-watt station license in Modesto, Cal., before the FRC.

KFNF, Shenandoah, Ia., granted extension of permit to use time assigned to, but not used by, KUSD and WILL. New extension is for month of September.

After being on KFWB for two years, 'English Coronets' becomes just 'Coronets.' Change due to new historical series starting Sept. 3. 'Drums of France,' also historical, dropped by the station.

Examiner Pratt, of FRC, reversed by the commission, which granted renewal of license to KVOA, Tucson, Ariz., and assignment of license from Robert M. Riculi to Arizona Broadcasting Co., Inc.

Transmitter of KUOA moves from Fafayetteville to Mount Sequoyah, Ark.

KDFN, Casper, Wyo., moves station locally.

Ray Bailey's orchestra is the new staff combination at KFAC-KFVD, Los Angeles. Singing Sherwoods are off.

Earl Dancer's band will be piped once a week to the east for auditioning purposes. Dancer has added three to his outfit.

Mr. and Mrs. E. L. Bengston, KLZ, Denver, are golf addicts. E. L. shot an 87 in his first tournament, the Colorado state open, and Mrs. Bengston is shooting in the 60s for nine holes.

Mid-West

Ed Petry company of station representatives moving to larger office space in Chicago.

George Isaac a-papa and bubbling around WGN quarters.

Bureau of Broadcasting has shifted out of the Wrigley building to new offices.

Hugh Cross, in Chicago from Council Bluffs, a guest on an early morning program of WLS, his alma mater.

Question of a successor for Nick Carter at J. Walter Thompson, Chicago, not settled. Carter joined Benton and Bowles in New York.

WCFL, Chicago, made one of its rare pickups of an NBC network show when taking the NRA program.

Bob White auditioning several ideas for autumn sponsorship.

New feature over WSUI, University of Iowa station, will have all 99 individual counties in the state featured for individual programs.

D. E. Kendrick replaces Jim Carpenter as station manager at WKBF.

Mrs. Mason Yerkes, long time with the KFAB staff at Lincoln, Neb., conducting a program devoted to better English speaking, goes as program director of XER, the American-operated station just across the Mexican line.

Howard Neumiller back at WBBM after a tour of the Continent.

Pauline Frederick hits the ether this Tuesday (5) with the Ben Bernie-Blue Ribbon program.

Don Bernard rests on Fridays, but makes up for it by showing up for work on Sundays for the Hays, McFarland agency.

Al Williamson getting out of the Fair-mobbed town for a couple of weeks in the Bloomington country.

Wendall Hall has gotten up a Wendell Hall press blurb.

Homer Hogan spent his vacation from KYW at the Fair.

Halloween Martin, the morning clock girl at KYW, practically had to be locked out of the KYW studio before she'd take her vacation.

36 30-Min. Dramas

Seattle, Sept. 4.

'The Pioneers,' sponsored by Peoples Bank, will resume on the air Sept. 10, over KOMO. Series of 36 half-hour dramatizations, with players from Seattle Repertory Playhouse.

Local historical events form theme.

KSO'S SPOT REMOTES

Des Moines, Sept. 4.

KSO, of the Des Moines 'Register and Tribune,' has improved facilities for handling of spot news through addition of a short wave transmitter.

Apparatus is housed in a special car and is so designed that the announcer may carry the transmitter on his back and follow any event without a 'phone line connection.

INSPECT NEW WIND MGR.

Chicago, Sept. 4.

Ralph Atlass is apridly setting his organization for the operation of the new WIND, Gary, Ind. Last week Joe Jaspert landed with the station as general manager.

Jaspert is a radio veteran, being credited with having first started KYW here. More recently associated with WBZ, Springfield, Mass.

King's Beer Spreading

King's Beer, which started off with WABC, New York, only, spreads out over 10-station link on CBS Sept. 23. Program will continue with Fred Berren's combo, Jane Froman, Charles Carlile and a quartet billed as the 'King's Henchmen.'

Towns being added are Albany, Syracuse, Buffalo, Hartford, Providence, Boston, Bangor and Washington.

Rural Papers Snubbing Radio, But Met Papers Add Air Copy

Chicago, Sept. 4.

Despite all the efforts of the press departments of the two webs and the major stations, the papers outside the metropolitan areas have taken a new dislike for radio publicity and have sliced the air news into non-existence. Press offices have tried to rearrange their boilerplate to especially please the small town editors, but the weekly sheets continue to put the slight on for radio news.

Metropolitan papers remain the only outlet for radio press matter. There has been an increase in radio chatter in the big dailies. This has been due first to the pressure of the national advertisers using both the radio and the dailies and reader interest. Dailies, despite all efforts, can no longer ignore the pressure of the ether pull. Especially are these dailies susceptible when they are themselves affiliated with, or own, radio stations.

But in the sticks there's nothing to it but the individual editor's own prejudice, and most editors have a flat anti-radio complex.

Ether Slants

George Cohan

George M. Cohan was a wow Sunday night on the Good Gulf program. This third or fourth consecutive air show evidences that the Yankee Doodle Dandy has found still another new metier, the radio, to round out his prolific and brilliant career in the show business.

The manner in which Cohan reels off his introductory song lyrics in breezy, colloquial style, sans any thought to their commercial or song plug appeal, but strictly as special material to elevate the standing and impression of the performer, evidences anew the wisdom of Cohan's showmanship, whether it's on a rostrum or in the abstract behind a mike.

Doing everything in rhythmic patter, the lyrics are compelling and by their sheer simplicity command constant dial-in attention. When he jocosely apologizes for his lyric satire on the Tin Pan Alley boys, he is appealing to the sophisticates and at the same time also clicking with the masses.

His excerpt from 'The Tavern,' Cohan's favorite play, was a gem. His pop song medley, including a snatch of 'Over There' and finally that new-song-every-week which, for Sunday night's stanza, was a patriotic NRA eulogy, humorously titled, 'Look Out for General Johnson.'

In between Al Goodman's crack orchestra gave out its rhythms in usual tiptop manner along with the Revelers. The Good Guif ad spiel makes mention of the increasing impression Cohan has been making on gasoline buyers as evidenced by their reports. Cohan himself announced that he's set for two more broadcasts.

Payrolled at $5,000 per, Cohan brings a lot to the mike even for that money. He brings with him a time-honored reputation of the Cohans in the American theatre; he brings also special material and a personality which none but George M. can offer.

MILTON BERLE
OLD GOLD PROGRAM
Sept. 6th
Management
CHARLES MORRISON
MORRISON-WINKLER CORP.
Park Central Hotel

ARTHUR TRACY
"The Street Singer"
MANAGEMENT
MORRISON-WINKLER CORPORATION
Park Central Hotel
NEW YORK

"Your New Old Friend"
DON ROSS
Pontiac Program
Coast-to-Coast Columbia System Broadcasts
Tuesdays and Thursdays at 2:30 P. M.
Management MORRISON-WINKLER, Inc.

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel,
New York City

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER Corporation

LEON BELASCO
OLDSMOBILE
10:30 Tues. and Thurs.
WABC
Mon., Tues. and Fri., 11:30 to 12:00
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

The Nit Wits of the Networks
WHITE OWL
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
Dir.: WM. MORRIS AGENCY

TIM and IRENE
RYAN and NOBLETTE
Brown Derby and Humboldt Beer
Mon. and Fri., 9:45 P.M., PST.,
KGO Network
Carefree Carnival, Tues., 9 P.M.,
KFO Network
NBC SAN FRANCISCO

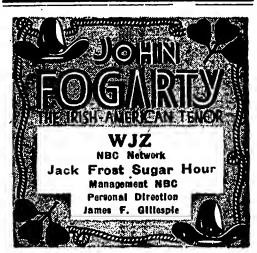
(TOMMY) REILLY and (BILLY) COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
Recording for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.
European Representatives, REEVES & LAMPORT

WABC—CBS

SAT. 7:15 P.M.
THURS. 6:30 P.M.
MILDRED BAILEY
AND HER
"ROCKING CHAIR"

AL GOODMAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB
WABC WED.-FRI. 9 P. M.
WITH WILL ROGERS
WJZ SUNDAY 9 P. M.

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
Metro-Goldwyn-Mayer's "HOLLYWOOD PARTY"
NOW IN PRODUCTION
Sole Direction
HERMAN BERNIE
1619 Broadway, New York



WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer. So Tune Her In and You'll Begin To Find Happiness Is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC Monday 10 P.M. | WEAF Friday 9:30 P.M.
WABC NETWORK Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU

GYPSY NINA
"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY 7 P.M. | SATURDAY 7:15 P.M.
Mgt. CBS

JACK and LORETTA CLEMENS
(4th cousins of Mark Twain)
THURSDAY - - - 2:30 P.M.
FRIDAY - - - - - 5:30 P.M.
SATURDAY - - - - 7:30 P.M.
WEAF
A BEN ROCKE PRODUCTION

FOR EAR AND AIR!
RAYMOND BAIRD
Just a Musical Sensation

TED BUD EDDY-BURSTON ORCH.
Second Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

● JOE ● HAYMES
AND HIS C.B.S. ORCHESTRA
Steel Pier, Atlantic City
WABC-C.B.S.—Wed., Fri., Sat.
Columbia, Brunswick, Victor ● Records ●
Exclusive Mgt. C.B.S. Artists Bureau
RALPH WONDERS, Mgr.

CUBAN ORCHESTRA LET IN HERE FOR RADIO ONLY

Blanco's orchestra, which rates among the world's topnotch Cuban rumba outfits, has been bonded for entree into America on a six-month permit as visiting artists, with express proviso against any nite club work or other competition to American musicians.

They are auditioning at CBS, which is not denied them in case they land a radio commercial.

LEASES 2 MORE

Council Bluffs, Ia., Sept. 4.

KICK and KOIL leased by the Union Holding Co., Lincoln, Neb., operating the KFAB there.

Gives leasehold company a local outlet in the Omaha, Nebr., territory, long sought.

The Princess of Rhythm

HAZEL WALTON

"Girl of Blues and Preludes"

WMCA

Thurs. and Sunday, 8-8:15 P.M.

This Week (Sept. 1)
Poli, Bridgeport

JAMES MELTON

"The Golden Voice of the Air"

WJZ

Sunday, 9 P.M.

GULF OIL PROGRAM

Management, NBC Artists' Bureau

DON LANG

and his

TRUE ANIMAL STORIES

WABC

Coast-to-Coast Network

Monday—Friday, 5 P. M.

Columbia Broadcasting System

ROY FOX

AND HIS

BAND

KIT-CAT

LONDON

B.B.C. NETWORK

LEE WILEY

Pond's "Vanity Fair" Hour

Fridays, 9:30 P.M.

WEAF—NBC

Blatz Airing Iowa

Chicago, Sept. 4.

Blatz Brew has been set by the Klau & Van Pietersom, Dunlay agency of Milwaukee, on WHO, Des Moines, for a string of musical programs starting Sept. 15.

Des Moines figures as one of the Blatz main merchandising spots, and will get three shots from the transmitter weekly. Studio will supply the talent.

Operaizing Milk After 2-Yr. Layoff on Coast

Hollywood, Sept. 4.

Adohr Creamery, local milk concern, will resume air grand opera here after a lay-off of two years. New series will go over KNX.

Account in previous years was at KFI, the NBC outlet.

Milk concern will use a 26-piece orchestra with Arthur Kay conducting, and Cininie handling the grand opera end. Programs will be an hour weekly, alternating between light opera and the heavier fare.

Coast Musikers

Hollywood, Sept. 4.

According to reports from N Y., Bill Fletcher, trombonist with the Phil Harris band, is ill at Saranac.

Ella Logan, songstress with Abe Lyman's orchestra, out of the Cedars of Lebanon hospital after an op.

Following his Loew's State date, Gus Arnheim band will do 12 one-nighters, booked by MCA, and then opens at the Beverly Wilshire on Sept. 26.

Al Newman of Abe Lyman's band won the radio golf tournament at Midwick Country Club, with a low gross of 69.

Rodgers and Hart at Metro are currently supplying songs for five different features.

Mrs. L. Wolfe Gilbert returned from N. Y. by boat Saturday (2).

Cliff Ritchie, 17-year-old colored singer with Earl Dancer's orchestra, gets a contract from Frank Sebastian for the latter's Cotton Club.

Warren and Dubin have finished their work on 'Moulin Rouge' at United Artists and have returned to Warners to score and song 'Broadway and Back' and 'Wonder Bar.' They wrote 'Song of Surrender,' 'Coffee in the Morning, Kisses in the Night,' and 'Boulevard of Broken Dreams.'

Bert Kalmar and Harry Ruby, currently on 'Hips, Hips, Hooray,' the Wheeler and Woolsey pic at Radio, have strung together a song for the production titled 'Keep on Doin' What You're Doin'.'

Buddy Morris expected back on the Warner-First National lot from N. Y. in September.

Jess Hawkins and Virginians packing the Trocadero ballroom at Elitch Gardens, Denver. They will finish the season there.

RUBY NORTON

Summering in White Mountains

JACK CURTIS

CURTIS and ALLEN

Palace Theatre Bldg, New York

JOE PARSONS

Radio's Low Voice

AS 'EDELWEISS JOE'

Mon.-Wed.-Fri., 9:15 P.M., CDST, WMAQ

SINCLAIR MINSTREL

Every Mon., 8 P.M., N.B.C.

CHICAGO

For That Boy Part

Andy Donnelly

Played 9 months as "Bill," typical American boy, Booth Tarkington's "Maud and Bill"—NBC Network. Mr. Tarkington wrote:

"You play the part exactly right."

Write: Mrs. M. Donnelly, Variety, N. Y.

LOU LUBIN

WOR—Tuesday, 7:45-8:15 P.M.

DATED FOR GOLD RUSH, SEATTLE NITERY FOLDS

Seattle, Sept. 4.

After playing a big part in Seattle's night life since the gold rush days of 1898, the Butler hotel cabaret, known of late as the Rose room, closed last week. Light business since beer came in is the reason.

The spot was run by John and Marie Savage, the latter a former actress and singer. U. S. Presidents have been entertained there.

Vic Meyers, famed as a band leader and now lieutenant governor of this state, started his career here.

Now it is curtains for the well known spot, while several other new night clubs in the town, are grinding away.

Revived L.A. Ballyhoo Gets Joey Ray as M.C.

Hollywood, Sept. 4.

Joey Ray goes in as m.c. with his orchestra of 15 pieces at the rejuvenated Club Ballyhoo which opens Sept. 14.

King Brothers and Cully have been spotted as a fixture, and the Texas Redheads are in for a dancing number. Former were brought on from the Chicago World's Fair by Sugarman and Delany, who placed the entire show.

'Ballyhoo's' opening has been delayed a week because of extensive refurnishing.

PETRY STAFF ADDS 3

Chicago, Sept. 4.

Edward Petry Co., station representatives, last week added three men to its sales force under Ed Voynow. John Ashenhurst, ex of the Chicago 'American,' and Bob Boniel, another newspaperman and formerly with KYW and WEBH, are two of the trio. Boniel comes in from WTMJ, Milwaukee.

In Detroit the Petry office goes into the care of Joe Spadea, formerly Detroit rep for Scott Howe Bowen.

Kaufman as Atlass P. A.

Chicago, Sept. 4.

Bob Kaufman comes back to Chicago to handle publicity for the two Ralph Atlass stations, WJJD and WIND.

Kaufman, formerly radio ed for the 'Times' and 'Journal' here, lately with WINS in New York.

CAFE DE PAREE, L. A.

Los Angeles, Aug. 29.

Snappy floor show, plus the showmanly Buddy Fisher (with his band) as m.c., is helping draw patonage to this midtown night spot, for many years labelled Cafe La-Fayette. Show is somewhat daring; in fact, it features a female impersonator and has half a dozen of the 10 line girls doing a near strip that leaves little to the imagination.

Leon LaVerda is the femme portrayer, and sports a collection of gowns that would do justice to any prima donna. No wig-pull at the finish, although no secret is made of his sex. It's by far the outstanding feature of the show, although Maxine Lewis, torch warbler, runs a close second in grabbing off the audience approbation.

Routine is about the ordinary run of local shows of this type, with the Fisher band of 11 men providing hot rhythm, both for the show and for dancing. Two complete shows nightly, with a material and costume change for both. *Edwa.*

Radio Programs

(Continued from page 58)

MONDAY (SEPT. 11)

University of Denver Group Study Talks, 5-5:15 p.m., KOA.

Huffman Theatres, West Masters, organist, and others; 11-11:30 p.m., KLZ.

TUESDAY (SEPT. 12)

Henry Trustman Ginsberg, violinist; Faye Roswell, accompanist; 5:30-5:45 p.m., KOA.

Stagecoachers, Charles J. Scheurman, director; 9-9:30 p.m., KOA.

WEDNESDAY (SEPT. 13)

University of Denver Study Highlights, 5-5:15 p.m., KOA.

Ralph Hansell, xylophonist, 6:30-6:45 p.m., KOA.

Steering a BBC

Henry Hall, musical director of the British Broadcasting Co., is in New York for a personal survey of American dance bands. Under the guidance of Henry Spitzer, the British maestro will probably go to Chicago almost immediately.

Spitzer had told Hall when in London that the cream of America's dance orchestras are now performing in Chi because of the World's Fair.

Warner Feelers Out For Airjob on Stage

Hollywood, Sept. 4.

For the first time Warner Bros. will use one of its theatres for commercialing an account from its radio station, KFWB. Heretofore the picture company has attempted to keep air commercials off its theatre stages although this has become more or less general recently with other houses here.

Warners is about to close with a beer account to pay for an airing of Teddy Joyce's act which would be microphoned from the stage with all its plugs.

BERNIE LAMPS COAST

Chicago, Sept. 4.

Phil Harris and band come into the Sherman hotel's College Inn on Sept. 26, replacing Buddy Rogers.

Ben Bernie, who has held the winter spotlight at the Inn for the past three years, is opposed to making it a fourth. Following his stay at the Blue Ribbon Casino at the Fair, Bernie is figuring on some theatre dates while working his way to the coast where he wants to set up for the season, and where he hasn't been seen since the old Roosevelt hotel days there.

Moskovics Managing

Los Angeles, Sept. 4.

George Moskovics has the managerial berth at KFAC-KFVD. Succeeds Tom Breneman who resigned Sept. 1 to go to KFWB.

Muskovics was formerly commercial manager.

Fletcher Henderson, colored bandleader, discharged from bankruptcy in New York last week.

Music Notes

Heavy turnout Sunday night for Guy Lombardo's 'farewell' at Pavillon Royal. They return to The Dells, Chicago.

Gene Gaudette, p.a. for Don Bestor for two years, is now personal rep for Ernie Holst's orchestra at the Hotel Lexington, New York.

Mills Music will publish the score for the new floor show at the Paradise restaurant, on Broadway, by Sammy Stept and Buddy Green.

Isham Jones records one for Vitaphone Oct. 17.

Antobal's Cubans have closed at the Maison Royal, N. Y., and tomorrow (6) Antobal sails for Cuba on a two-week vacation.

Isham Jones

AMBASSADOR HOTEL

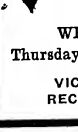
Atlantic City, N. J.

Direction

Columbia Broadcasting System

PAUL WHITEMAN Presents

RAMONA



N. B. C. Network

KRAFT-PHENIX PROGRAM

WEAF

Thursday 10 P. M.

VICTOR RECORDS

CBS RESTORES HALF OF CUT

CBS ups its payroll 7½% starting Oct. 1. Boost is half the salary cut handed the network's personal last September. Original plan of the CBS board of directors had been to resume old salaries in full, but it was decided to withhold half of the increase until business on the web came in for a heftier pickup.

Indications at NBC are that on the same date (Oct. 1) one of the two 10% cuts given the staff the past year will be rescinded. Second 10% clip went into effect June 1.

BEN MARDEN'S RIVIERA

Presents

EMIL COLEMAN

AND HIS

RIVIERA ORCHESTRA

WABC—WOR

Personal Management

BEN MARDEN

THE SIZZ-LERS

NBC RED NETWORK

Mon., Tues. and Thurs. Nights

WTAM, CLEVELAND

Mon., Wed. and Fri. Nights

"Irving Beiman, radio editor of the Birmingham (Ala.) Post, voted the Sizzlers the best male harmony team on the air."

Personal Direction CHARLES A. BAYHA

DOLPHE MARTIN

And His

ORCHESTRA

TYDOL HOUR

7:30 P. M., Mon.-Wed.-Fri.

CBS

A Ben Rocke Production

ABE LYMAN

AND HIS

CALIFORNIA ORCHESTRA

Columbia Broadcasting System

PHILLIP'S DENTAL MAGNESIA

Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.

COAST-TO-COAST

WABC

HOWARD LANIN

and His ORCHESTRA

• Now 16th Week •

ATLANTIC BEACH CLUB

1697 BROADWAY, NEW YORK

EDDIE MAKINS

And HIS ORCHESTRA

Harding's Tavern

Hotel Harding, Chicago

N.B.C. Broadcast

ROBERT CRAWFORD

Takes Extreme Pleasure in Announcing the Association of

ROCCO VOCCO

AS

VICE PRESIDENT and GENERAL MANAGER

OF

DeSylva, Brown & Henderson, Inc.

And Also Expresses Thanks and Appreciation to

PARAMOUNT PICTURES

for renewing the contract of

MACK GORDON and HARRY REVEL

as writers for Paramount Productions, extending the original term for another year after the expiration of the present agreement. Gordon and Revel will contribute the songs for

PARAMOUNT'S

'WE'RE SITTING PRETTY'
'WHITE WOMAN'

NEXT MAE WEST PICTURE
'CRUISE TO NOWHERE' (Bing Crosby)

AND OTHERS

Gordon and Revel, who are acknowledged among the foremost writers for film and stage production today, and who have been most flatteringly sponsored by WalterWinchell, fittingly enough, are contributing the songs for

Walter Winchell's
'BROADWAY THRU A KEYHOLE'
A Darryl Zanuck 20th Century Production

DeSylva, Brown & Henderson, Inc.,
also have reunited that sterling triumvirate of songwriters,
CONRAD, GOTTLER and MITCHELL
for

'GOODBYE LOVE'
A Joseph I. Schnitzer—RKO Production

Other Pictures and Other Popular Songs from the pens and pianos of America's foremost popular songwriters will be published by

DeSylva, Brown & Henderson, Inc.

ROBERT CRAWFORD
President

ROCCO VOCCO
Vice-President and General Mgr.

DESYLVA, BROWN & HENDERSON BUILDING, 745 SEVENTH AVENUE, NEW YORK CITY

Rocco Vocco, After 20 Years With Feist's, Joins Crawford as Partner

Rocco Vocco and Bobby Crawford are music partners. That takes in also Crawford's other ventures, such as the legit production flyers and others in which he engages. Vocco joins DeSylva, Brown & Henderson, of which Crawford is president, this week with the title of v.p. and general manager. He acquires a 25% interest in the firm.

Vocco, general professional manager of Feist's, and 20 years with that firm, having been brought to New York from Chicago where he had been headquartered for many years, holds a most unique position in tin pan alley as a song exploiteer, song picker and hit maker. His joining Crawford establishes an east-west hookup which Crawford long wanted as it makes possible his remaining in Hollywood with Vocco running the DeS., B. & H. business from New York.

With Mack Gordon and Harry Revel under contract, Crawford has placed them extensively in picture songwriting. They are now at the Paramount studio and commuting also between the United Artists' lot where they completed the ditties for 'Broadway Through a Keyhole' production. The songwriting team has had its original contract at the Par studio extended for another year.

Crawford flew in from Hollywood last week and returns to the coast the end of this month to supervise DeSylva's music interests in film songs.

Surprise

Vocco's disassociation from Feist's is Tin Pan Alley's biggest news in view of Vocco being a stockholder of the firm and with it so many years. When Phil Kornheiser left the firm after Mr. Feist's death two years ago, Vocco was brought to New York to head the professional department.

It was Vocco who put Crawford into the music business in 1916 when the ex-jockey was doing an act around Chicago with Mrs. (Dolly) Vocco.

DeSylva staff remains as is, Frankie Marvin continuing over the New York professional department and Joey Stool in Chicago.

Another team of songwriters, the reunited Con Conrad, Archie Gottler and Sidney Mitchell, are also under the DeSylva aegis, having done a Joseph I. Schnitzer (RKO) film.

VOCCO'S SUCCESSOR

Kornheiser Among Those Mentioned —Vocco Succeeded Him in New York

Rocco Vocco's disassociation from Lo Feist, Inc., as general professional manager may bring back Phil Kornheiser to the firm. If not, Solly Cohen, long Kornheiser's and later Vocco's assistant when Kornheiser left Feist's, or Abel Baer, songwriter - professional manager, may get the post of heading the Feist uptown professional staff.

Vocco was 20 years with Feist's. As detailed in another story he has joined DeSylvia, Brown & Henderson as v.p. and general manager.

Kohnheiser, after an equally long association with Feist's, left the firm a couple of years ago, shortly after Mr. Feist's death. Kornheiser until last week was general manager of Miller Music, but both he and Billy Chandler, professional manager, are out. Charlie Miller, his son, and Chuck Rinker, Mildred Bailey's kid brother, and new to the music business, comprise the present Miller Music staff.

TRAVELING BANDS NEED NOT PAY UNIONS 10%

Bandmen playing a traveling date will not have to give up 10% of their wages to the international and local unions. Executive board of the American Federation of Musicians has decided that present conditions make the adoption of this regulation inadvisable.

At the last convention of the international it was voted that the rule requiring traveling musicians to collect 30% above local scale be left as is and also that 10% of their entire wage be split between the international body and the local organization. Later the gathering agreed to turn the 10% angle over to the international executive board for final disposition.

Chi Bands Moving

Chicago, Sept. 4.

Band leaders start shifting with the start of the new season, the first being the move of the Ted Weems outfit out of the suburban Lincoln Tavern to the Trianon dancehall. Weems will hold that spot, vacated by Jan Garber, who goes into the Blackhawk cafe in the Loop Sept. 16. Hal Kemp moves out of the Blackhawk on that date for six to eight weeks of one-niters.

Wayne King leaves early this month for three weeks' vacation from the north side Aragon ballroom, and will be replaced for that period by Bernie Cummins, who, when King returns, will move down to the south side Trianon, displacing Ted Weems' band.

Benny Meroff renewed for six more weeks at the Morrison hotel's Terrace Garden. George Devron last week replaced Clyde McCoy at the Drake, McCoy going out on the road for six weeks.

Carlos Molino will likely go into the Urban Room with an expanded outfit when Vincent Lopez clears out of the Congress hotel to reopen at the Opera Club as his own spot.

COAST BANDS YEH, YEH, WITH WORK PLENTIFUL

Hollywood, Sept. 4.

Recording of background and on-the-set music, calling for large orchestras, is at a peak here. All studios are using plenty of men because of the piling up of recently completed pictures and the finale of the strike.

Latter held up plenty of music recording because studios were afraid of taking chances with uneven and unbalanced sound in getting notes on film.

Call on English Music

Through Columbia Pictures taking over the distribution of the British International picture, 'The Song You Gave Me,' Berlin, Inc., has first call on the publication rights to the screen musical, which songs were composed by Noel Gay and Clifford Grey.

Berlin's and Columbia have a hookup through Max Winslow of the music firm also being with the Columbia studios on the Coast.

Campbell, Connelly published originally in London.

Link Co-Partner Az Iz

Harry Link remains with Keit-Engel as professional manager and a minority co-partner.

Link was reported going into the music pub business on his own, variously with Rocco Vocco and others.

DIR.'S 11 NUMBERS

Hollywood, Sept. 4.

Victor Schertzinger has written 11 numbers for 'Love Time', which he will direct at Universal.

Filming starts Sept. 15.

Heavyweight Eater

Al Dubin of Dubin and Warren, songwriting team, is not only the champ gourmand of Tin Pan Alley, but one of the world's champ eaters.

A big man, almost 300 pounds, he is the chef's delight in any place he eats. Built the way he is, it is an anachronism that Dubin fashions such airy lyric ideas as 'Tip Toe Thru the Tulips,' 'The Shadow Waltz,' etc.

Jack Mills' NRA Slant Via Small Music Goods

Believing that the time's ripe for stepping out into the small goods field, Jack Mills has started to revive the book end of the Mills Music, Inc., catalog. Dusting off procedure will for the most part be devoted to collections of piano, sax and banjo solos.

Mills is bringing Mort Beck into the firm with the title of sales mgr. to concern himself from the start with this phase of the business. It is Mills' present plan for Beck to make a cross-country tour calling on the dealer trade and garnering its reactions to the revival idea. With business in general on the upbeat Mills figures that they'll soon resume taking lessons on the piano, sax, banjo, etc., and that the dealers can be induced from this viewpoint to restock their shelves with the small goods involved.

As part of his deal with Beck Mills will take over the catalog of the Mort Beck Music Co.

MACDONALD TO TAHITI WITH A U. FILM OUTFIT

Ballard MacDonald is arranging to settle down on the island of Tahiti. Accompanied by his wife and small son, the lyric writer will leave New York Oct. 12 in time to catch the monthly boat to the South Seas from San Francisco.

MacDonald is taking along with him a motion picture outfit given by Universal with the understanding that if the writer does any filming of native life and background the producing company will have first call on it.

MacDonald spent 28 days in Tahiti about two years ago. As permanent class A writer MacDonald draws $3,000 a year from the American Society of Composers, Authors and Publishers, which income will pretty well provide for the financial end of his island residence.

Hayton Flies to Coast

Lennie Hayton closed with Jean Sargent at the Capitol, New York, Thursday night and took a plane the next morning for Hollywood.

He's to orchestrate and conduct the current Marion Davies-Bing Crosby film, 'Going Hollywood'. Hayton's orchestra and Crosby have been paired on commercial radio broadcasts, hence Metro's deal to import the radio maestro for the film.

4% Tax From Radio Starts

Music Men Looking for Brighter Business Year—Piano Stimulus

With Sept. 1 the 4% radio tax commences on the second of the three-year agreement the ASCAP has with the radio broadcasters, calling for a percentage of the gross commercial revenue. It ranges from 3% to 5%, effective for 1934-1935.

Music men are optimistic of an uptrend because of several elements. Improvement in picture house patronage it is believed will put more music and live entertainment into presentation theatres and result in accrued income on the 10c.-per-seat-per-year tax from theatres to the Society. An increase in these rates is also proposed.

A stimulus to music of all sorts is likewise expected from the tie-in made with the U. S. Chamber of Music, calling for a propaganda campaign by the piano manufacturers for the mutual promotion of interest in pianos and music. It's been no secret that with the mechanicalization of music purveying, via radio, phonographs, etc., child interest in piano lessons and such has greatly diminished.

It is expected that the third quarterly dividend of the ASCAP, usually the poorest because it's for the summer period of collections, will be on a par with the second quarter's income. This in itself is seen as a pollyanna factor.

Revised Popular Music Pubs' Code Faces Renewed Opposish From Jobbers, Bandmen, Et Al.

Jobbers as represented by the National Music Wholesalers' Association are drawing up their battle lines for a stiff attack on the music industry's code when that document comes up for a hearing in Washington. The music code was formally filed with the NRA Friday (1) and the following day Irvin Adelman, counsel for the NWMA, notified Sol Rosenblatt, deputy NRA administrator, that his association would not only submit objections to the constitution on file but a separate code governing the wholesale phase of the industry.

Included in the protest addressed to Rosenblatt, declared Adelman Saturday (2), will be charges of broken faith. Adelman said he will accuse John G. Paine, chairman of the music code committee, of violating his promise not to include in the document anything that would react to the disfavor of the wholesalers.

The MDS Angle

At a meeting with Paine and E. F. Bitner, another member of the code committee, last Thursday, avers Adelman, he had been given the impression that the industry's covenant would remain neutral on the question of jobbers versus the publishers' own distributing combine, meaning the Music Dealers' Service, Inc. But overnight Paine and his committee associates, charges the NMWA's lawyer, reversed themselves and slipped into the final code a clause favoring the maintenance of such organizations as the MDS. The stipulation that Adelman refers to and which is noted as paragraph 11 in the code reads as follows:

'The principle of protection to distributors in the retailing of music is hereby declared binding upon all publishers and distributors and to that end participants recognize as protective of distributors and accordingly sanction the policy of any publisher or group of publishers selling their publications directly or through a common agency to all distributors at prices irrespective of quantity purchased.'

Jobbers see in this clause not only a gesture to justify the MDS but a move that, if approved by the NRA administration, will make for the quick elimination of their faction from the music industry.

The insertion of this clause, says Adelman, is also contrary to the assurance given by Paine to E. Grant Ege of the Jenkins Music Co., Kansas City jobbers, and NMWA pres., that the modified code would not incorporate any principle that could be construed as for or against the MDS or in any way prescribing the course of business conduct publishers may pursue in the matter of distributing sources.

Revised code turned in by Paine takes recognition for the first time of the jobbers, at least by definition. In the original document made no reference to this element as a part of the business. On the insistence of the NMWA the definition of 'distributor' in the code was so modified as to stipulate that the publisher may dispose of his merchandise to three groups, the wholesaler, the retail dealer and the mail order house.

MPPA Favors Dealers' Expansion

Just prior to filing the code with the NRA Paine declared that the committee was not interested in jobber protection. What it sought was ways and means of dealer expansion, the opening of new stores and the added employment of clerks, etc., to man the counters. Adelman's comeback at this was that by eliminating the jobber the code would appreciably reduce employment in that quarter, and that the Paine attitude, if carried through, would defeat the underlying purposes of the entire recovery movement. Adelman also asserted that it would be of interest to his faction to know why the jobber could not bring about this expansion of music retailing sources, as well as such combines as the MDS.

According to Paine's viewpoint, the code now on file contains nothing of harm to the jobber situation. In it, he says, there's nothing that tells a publisher whether he may or may not sell to a jobber, nor does it stipulate that a jobber may not be given preferential discounts, that is, of course, as long as the publisher doesn't sell below cost. But this negative stand, retorts Adelman, has been made an affirmative one by Paragraph 11, which specifically sanctions protection for the publishers in their organizations of central distributing channels such as the MDS.

Code now describes a jobber as a 'person (firm or corporation) who purchases and maintains an inventory of sheet music for the purpose of supplying the retail distributor; who gives service to dealers; who issues bulletins direct to retail dealers, and whose principal business is with retail distributors or the operating of an exclusive retail distributor department as part of his business'. The modified code, however, does not provide for direct representation on the industry's administration board for the jobbers. The NMWA had asked that the board include two wholesalers, but according to the present version of this phase of the code, if there is to be any representation from the wholesalers, it will have to be as part of the distributor group, which includes dealers as well as mail-order houses. Of the 10 members required for the board under the code, two are allotted to the distributing faction, with the situation here making it a toss-up among three different and separate interests. If the retailers and the mail-order houses each insist upon a delegate from their camps, the wholesale element would be left out in the cold.

Other Code Antagonists

Following the completion of the revised code, Paine stated that if the jobbers filed their own code with Washington, the music industry's committee, as it's now constituted, would submit an amendment eliminating the jobber from the business altogether. Paine said that he not only anticipated a fight from the NMWA, when the code came up for open discussion in Washington, but also protests from an orchestra leader delegation regarding the clause putting restrictions upon publishers' expenditures at cafe or hotel functions, especially openings.

Other changes made in the code so as to comply with Rosenblatt's wishes dealt with bribery of consumer sources by publishers or distributors, and the ban placed upon either faction as regards the selling of products or service below cost. For this purpose, cost is defined as the cost of direct labor, plus the cost of materials, plus copyright royalties, if any, plus an adequate amount of overhead.

The revised document also contains a prohibition against a publisher or distributor selling directly to professional persons, including teachers, schools, colleges, church choirs and like institutions on terms better than a retail distributor can sell to the same persons or institutions. Question of how many orchestrations or sample sheet copies may be given away was left as is in the code. For the pop publishers the limit set on free orchestrations per song is 2,500.

Signatures missing from the code when the document was submitted to Washington were those of the Robbins Music Co., the Sam Fox Music Co., the Joe Morris Music Co., and the Joe Davis Music Co. Open hearing on the music code is expected to be called for the latter part of this week. Otherwise the matter will have to wait until Rosenblatt has disposed of the motion picture constitution, the meetings on which start Sept. 12.

Opera Club With Lopez Under Lebensburg Wing

Chicago, Sept. 4.

Vincent Lopez expects to head a nite club under his own name here. Intention is to reopen the Opera Club in association with Ed Lebensburg, who now has the 225 Club.

Opening date figured about Oct. 1, some time after Lopez' closing at the Congress hotel. Opera Club has had Harry Puck the last two winters. Puck is a fav with the Gold Coast mob.

Film Titles Tacked on Unattached Songs May Go to Legal Showdown

Robbins Music has served legal notice on E. B. Marks Music Co. over 'Dinner at Eight' by Abner Silver and Walter Kent. Robbins' publication of the same name is tied in with Metro's film of that title and is authored by Dorothy Fields and Jimmy McHugh, presently employed on the Metro lot. In view of Metro-Robbins' affiliations and Metro's purchase of the Ferber-Kaufman play for filmization, the competitive song is deemed a copyright infringement.

Silver has been making a practice of writing up play and film titles as songs. His 'Farewell to Arms' was something of a success, although in no wise affiliated with Paramount's picture but capitalizing on the exploitation which the film company gave that title plus, of course, the basic element that the song had merit for popular appeal.

Originally 'Dinner at Eight' was placed by Silver with DeSylva but Marks later took it over. Marks also published 'I Loved You Wednesday,' written by Silver, Kent and Milton Drake, and likewise 'inspired' as to title from the play and film label although not actually tied in with either.

Paramount became so annoyed at this practice it has instructed its writers to write a prop song around almost every one of its titles and copyright and register it as a means to circumvent this practice.

It is said that Harms' 'I Cover the Waterfront' started as a gag through Henry Spitzer of the music firm suggesting it, but that it became a pretty good song despite the burlesque idea back of it.

Berlin's Film Hookup?

RKO Pictures' 51% control of Irving Berlin, Inc., or a deal along those lines, is reported in the wind of about to be consummated. If going through, it will parallel the Metro-Goldwyn-Mayer 51% ownership of Robbins Music Corp.

Berlin's and RKO already have a film-music hookup.

Over the weekend in New York, no one was available for information on the rumor.

Lombardo Back at Dells

Chicago, Sept. 4.

Guy Lombardo comes into the Dells on Wednesday (6), replacing Ted Lewis, who left today (Monday) for a tour of theatre dates, starting in the midwest.

No closing date for the Lombardo engagement at the suburban club, the understanding being that Lombardo will stay until the end of the season, unless business falls off.

MERRY-OLD SOULS
That's
RICHARD COLE
and HIS ORCHESTRA
Broadcasting from the Palmer House in Chicago via WGN and proving a real treat to World's Fair patrons. Naturally, they never miss featuring:
"HOLD YOUR MAN"
"DON'T BLAME ME"
"MARCHING ALONG TOGETHER"
"DINNER AT EIGHT"
"I'LL BE FAITHFUL"
"YOU'VE GOT EVERYTHING"
"LET'S MAKE UP"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

RAY WEST
And HIS ORCHESTRA
CAFE DE PAREE
Los Angeles
CBS Nightly

Osborne Charged With Taking Wrong Credit

Alleging that Will Osborne has been laying claim publicly, via broadcasts, etc., to the authorship of 'S'posin',' Paul Denniker, songwriter and himself also an orchestra leader, has started a $50,000 damage suit against Osborne.

In view of the widely publicized Vallee-Osborne feud, the song in question is the more curious in that it was first introduced by Rudy Vallee and has been one of Vallee's theme songs. Denniker composed it and Joe Davis published. Osborne allegedly had nothing to do with it, although he is charged with representing himself at its author.

Jacob L. Steisel, attorney for Denniker, also wants an injunction against Osborne. Latter at one time played the drums in Denniker's band. Denniker now has the orchestra at Gus Van's Harbor Inn, N. Y.

icago Mgrs. Circulate

Chicago, Sept. 4.

Music publishers are switching their local representatives, doing their annual office-cleaning in preparation for the new show season. Harry Reinhold takes charge of the local Ager, Yellen & Bornstein office, replacing Sid Lorraine, who is heading for the west coast.

Harold Lee is back to head the Remick-Witmark office here instead of Bob Mellin, with Mellin moving over to take command of the T. B. Harms Co. catalog.

6 Best Song Sellers

Six best sheets music sellers for the week ending Sept. 1, as reported by syndicate counters and distributors in the east, were as follows:

'Lazy Bones' (Southern).
'Valley of the Moon' (Morris).
'Sweetheart, Darling' (Robbins).
'Shadow Waltz' (Remick).
'Learn to Croon' (Famous).
'Hold Your Man' (Robbins).

SYNC ROYALTY OFF, BUT UPS ELSEWHERE

Up to Sept. 1 music's royalties from picture synchronizing sources has taken a 50% drop as compared to the same eight months' period in 1932. Whereas last year the Publishers' Protective Association collected $310,000 from the producers, the pub organization now figures it will have done well if its income for 1933 from this industry will reach $150,000.

Part of the loss is expected to be made up on royalties garnered from the broadcasting business. MPPA's income from recorded programs has been increasing this year from month to month. Last year it took in around $65,000 and for 1933 it estimates the gross will go over $100,000.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plays are figured on a Saturday-through-Friday week, regularly. This week, owing to the long week-end holiday, the figures cover only six days, Saturday-Thursday last.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two most important independent stations—WOR and WMCA.

Title	WEAF WJZ WABC	WOR WMCA	Total
'Don't Blame Me'	23	16	39
'Swingy Little Thingy'	22	11	33
'Shadows on the Swanee'	19	14	33
'Lazy Bones'	19	13	32
'Marching Along Together'	22	10	32
'It Isn't Fair'	21	19	30
'Moonlight Down in Lovers' Lane'	13	13	26
'Under a Blanket of Blue'	14	12	26
'Bless Your Heart'	17	8	25
'The Night We Met'	16	6	22
'Beloved'	17	5	22
'Trouble in Paradise'	14	7	21
'Blue Prelude'	11	9	20
'Hold Your Man'	13	7	20

Mills Music Strictly Exclusive

Foreign Experience Teaches Irving Mills—No Copyright Releases Except by Creators

Exclusive Publications, Inc., is a new publishing company formed by Irving Mills to literally live up to the title—engaged in restricting numbers. The firm is merely for the purpose of complying with the copyright technicalities but otherwise the numbers will not be licensed for performance, broadcast, or any other purpose, save by the artists and composers creating the numbers.

Back of this move is an experience which Mills had with Duke Ellington whom he recently toured in Europe. Because Ellington's own compositions were licensed via the American Society, the French Society stepped in and demanded prohibitive fees from Ellington for the privilege of performing his own compositions. If he didn't comply he couldn't have performed. This cost him several hundreds of dollars in French music fees needlessly and since Ellington, it is planned, will tour Europe once a year, Mills wants to circumvent any such further complications.

Another annoyance is the arrangements of Ellington, Calloway, et al., which the bands abroad swipe off the records and then play. They thought they were flattering Mills and Ellington when they vamped into a pseudo-Ellington arrangement or composition. Apart from murdering it, neither deems it anything but harmful competition.

JAY WHIDDEN
And His INTERNATIONALLY FAMOUS ORCHESTRA
Featuring a great array of entertainers, including LOYCE WHITMAN, BILL SECKLER and others
SUMMER SEASON MIRAMAR HOTEL, SANTA MONICA
Broadcasting Nightly—KFWB

Inside Stuff—Music

The 'SPA Bulletin Quarterly', new house organ of the Songwriters' Protective Ass'n manifests a militancy and progressiveness in its contents, and by the very effort of publication, which neither the MPPA and ASCAP so far has established. Under the joint editorship of Jay Gorney and Benee Russell, both popular songwriters, the 'SPA Bulletin' impresses truly as a mouthpiece for the pop Tin Pan Alleyite.

Apart from the very evident desire to establish, impress and perpetuate the cordiale entente allegedly existing between publisher and songwriter, and between the songwriters and the MPPA and ASCAP which somehow or other, particularly the Society, are still deemed publisher-controlled organizations, the boys make no bones about their grievances. There is a constant plea apparent on almost every other page for an even break in the economic struggle between writer and pub and between both factions united as against the radio and other allegedly scavenger interests.

Russell is most practically insurgent in an open letter to the president of the ASCAP, Gene Buck, suggesting that the pop songwriter with a back catalog but not enough maturity be not handicapped by the venerable composers, also with back catalogs; but little contemporaneously or recently creative. This has always been a sore point among the Society's writer-members, the classifications. Russell suggests that if needs be a special class for 'immortals' such as Victor Herbert's estate be created—and, he opines, there are few who can take their places with him—but there are others seemingly who are enjoying fixed classification incomes presumably not commensurate with the present-day vogue.

Buck, seemingly had championed the production writer of the past. Russell argues for the pop songsmith of today who has to wait for years before attaining a decent classification. It's in line, admittedly, with a Society rule about a writer serving an apprenticeship, but presumably that period is too long for the successful newcomer while the AK's rest on their laucels and collect.

The first issue contains the usual literary builder-uppering from Buck, Paine and other music pub officials.

The songwriter again comes into his own with the film musical thing revived once more. In the songwriters' gold rush of 1929 the tunesmiths had their innings, but few survived.

Notable exceptions are Rodgers and Hart who wound up collecting $104,000 a year between 'em—$1,000 a week each—for their screen production music for Chevalier, Jolson, et al. The result was that Rodgers and Hart have cared little about stage production, their original field, or even pop songwriting, going so far as to abandon their Rodart Music Pub. Co. subsidiary (Harms) and permitting Par or anybody to place their songs where the film company willed.

Now, with the screen musical vogue renewed, the capabilities of the songwriters are figuring importantly in effecting coalitions between the publishers and the studios. Bobby Crawford did quite well for himself by selling Gordon and Revel. Dubin and Warren of Witmarks (Warner Bros.) have made history with their '42d Street' and 'Gold Diggers' songs. Gus Kahn and Walter Donaldson, Jimmy McHugh and Dorothy Fields, a possibility for a reunion of DeSylva, Brown and Henderson (under the aegis of Crawford) and similar instances are renewing the prestige of the relative music publishers with whom the writers are concerned.

Away from Tin Pan Alley, the names that are magic in Hollywood are only those of the songwriters whose names adorn the title pages. The music publisher back of the scenes, unlike around Broadway, is a relative nonentity and the pub knows that when seeking to effect contracts for his firm.

An idea of 10 representative orchestra leaders such as Whiteman, Waring, Olsen, Bernie, Denny, et al., getting together having their own music publishing subsidiary has been given up as cold by Julian T. Abeles, heading the orchestra leaders' interests.

This is the frankest offshoot of the cut-in thing yet. It's become no longer a secret seemingly about the bandmen's cut-ins on tunes. The bandmen, when anything like that appears in VARIETY, testily take the position of defending their attitude on the primary ground of being vitally instrumental in the making of these hits for the music publishers. The pubs seemingly recognize and have recognized for no little time that this is a vital contribution from the jazzists and a royalty kickback is the usual form of compensation. That this is in direct violation of the tenets of the MPPA and the ASCAP seems to be disregarded.

Abeles, meantime, on behalf of the bandman is working on a code idea for the orchestra leaders. This will augment the provisions of the American Federation of Musicians which, while stipulating minimum wage scales and ethical business practices, do not embrace the scope under which the average radio maestro operates today. Each leader with a commercial these days is in a business. He has an office, staff, publicist, business manager or personal rep, and finds that despite all this fancy overhead there are too many commission obligations to sundry interests.

It has run up to 40% with the Music Corp. of America collecting as much as 20% for 'managerial' services, on top of the booking fees to the broadcasting studios, the agents for theatre dates, etc.

Four simultaneous decisions adverse to George Olsen in his $10,000 damage suit against the Goldman Sachs Trading Corp., its individual officers and Price Waterhouse Co., accountants, are minimized by J. T. Abeles, Olsen's lawyer, who avers that both sides agreed the matter would go to appeal in the highest courts in view of the unusualness of the action. Abeles consented to hold off examination of the officers following Goldman Sachs' motion to dismiss the complaint which Justice Frankenthaler in the New York supreme court granted last week.

Olsen's complaint is predicated on an alleged faulty accounting by Price-Waterhouse of GS, alleging false representation and concealment. The supreme court so far doesn't hold with the orchestra leader's claim. Olsen's attorney technically analyzes the GS financial statements and sets forth that while GS took a loss in 1930, the Price-Waterhouse accounting doesn't disclose whether GS showed a loss or a profit in 1931 and 1932.

Eddie Cantor has a similar action pending against GS.

Plenty of squawks from the band bookers who are surprised at the manner in which one band booking corporation is alleged to have wised up the hotel managers into demanding cut-ins and kickbacks from the bands it books.

That seems to be the answer, they aver, while this music corporation has been able to build up its band booking biz. Responsible hotel executives, not just underlings, are asking that the bands they book give them a percentage cut on present and future radio commercial work, on the theory that the present radio wire into the hotel is a worth-while exploitation adjunct for the band. Some bands concede this by modifying their salary demands which, allegedly, despite the NRA 'n' everything, are getting lower, but for the hotels to also insist upon a cut-in on the commercial radio contracts is a new wrinkle.

Decidedly reticent about why he leaves Feist's after 20 years, the Alley can understand Rocco Vocco's reasons for making the change. There were drastic cuts, as much as 50%. The idea of Vocco being unable to pick a song all by himself, but having to submit it to a board, including some of the downtown bunch is another.

Being a stockholder in Feist's is something else again. It formerly

(Continued on page 83)

ONLY 15 NEXT-TO-CLOSERS

NVA Fund Heads Ignore San Affair As State Prober Hears New Charges

Manager-members of the NVA Fund continue to affect an attitude of complete indifference toward the New York State Department of Social Welfare's investigation of conditions at Saranac Lake. That attitude remained unchanged despite the receipt last week by Dr. David W. Park, state investigator, of new criticism against the NVA regime.

Dr. Park was informally put into possession of statements in reference to the case of Annamae Powers, former vaudevillian, who died at the San. Aug. 29. Dr. Park was informed by Irving Schneider, New York attorney who is representing the NVA patients in their grievances, that statements made to him were to the effect that prior to her death, and while very ill, Miss Powers had asked for warm soup; that when she received cold soup she complained and was severely reprimanded.

Formal Statements

Dr. Park was advised that several other patients witnessed or heard the reprimand made. It's understood the investigator will ask for affidavits.

Miss Powers was buried at Saranac Lake by the NVA. Her husband, who lives in New York, was notified of her death, but stated he hadn't funds to pay for a funeral.

The cold soup and reprimand report was denied by Mrs. Katherine Murphy by phone Friday (1) and the following day by letter. She said Miss Powers had been in the habit of using canned soup which she purchased herself, not caring for the NVA's soup, and that the NVA chef usually warmed it for her.

William J. Lee, who handles the San for the NVA Fund made another inspection trip last week and talked to several patients while there. He told the patients that he did not understand what all the trouble was about, and all he knew was what he read in the newspapers. Back in New York, Lee stated that from his talks with the patients the reported unrest and dissatisfaction is not general, also that the NVA Fund will continue to uphold Mrs. Murphy until complaining patients can show 'definite' cause or causes for her removal.

Other members of the NVA Fund said they'd prefer permitting the state to continue its investigation and to order any remedies it sees fit. All of them preferred to be relieved of taking any initiative and to transfer the responsibility to the state, despite that the official proceeding is sure to draw public attention to a deplorable airing of the whole controversy.

3 RIVAL STAGE CODES GUM SHOE CAMPAIGN

ABA, NRA and Actors Equity are proceeding with the writing of their respective variety actors' codes, preparatory to the hearing before Gen. Johnson in Washington, Sept. 12. The exhibitors-managers' code is already submitted, as part of the code covering the entire picture business.

The vaude act producers are also talking of sending a representative to the hearing.

ABA will stage a mass meeting tomorrow (Wednesday) night in New York for discussion of its code by the members, with card holders only admitted.

Attitude of three code-writing groups is to keep everything on the q.t., each fearing a rival organization may cop its best ideas.

Garry Owen Lands

Hollywood, Sept. 4.

Garry Owen, vaude actor, has had his name engrossed on the Universal payroll. His first picture will be 'Bombay Mail.'

You'd Die Laffin'

Albany, Sept. 4.

The assessments of theatres has been increased $375,000, according to the proposed 1934 tax rolls.

RKO Palace has been assessed for $900,000, an increase of $200,000; Harmanus Bleecker Hall, from $255,000 to $300,000; Leland, from $180,000 to $225,000 and RKO Grand from $205,000 to $260,000 and Strand from $470,000 to $500,000.

ABA QUESTIONS KENNY GUESTS

Actors' Betterment Association is making inquiries about the booking for next week (8) of Nick Kenny at the old Roxy, New York, with a view to determining whether its no-free-performance rule will be violated.

In its advance billing the theatre is advertising that Kenny will work with a different guest 'name' daily. When last at the Roxy, about five months ago, Kenny, who is the New York 'Mirror's' radio columnist, asked radio names to show up, and some of them did.

ABA's rules for its members bar all no-pay performances except for worthy charity. Organization points out that Kenny recently praised this stand in his own column.

YORK-KING UNIT FOR PERCENTAGE DATES

York and King, in partnership with Curtis & Allen, are producing a 'Tin Types' unit for percentage dates from one-niters up. RKO is laying out time for the show in the Blumberg houses.

Show will be built to run an hour, carrying its own music and with 40 in the cast, including the comic couple.

LaReine, Helpless, Is Now Freak Impresario

Fred LaReine, electrical magician in vaudeville before he turned agent and who suffered paralysis of both legs in an automobile accident, is now impresario of four freak store shows in Wildwood, Palisades, and Paterson, N. J., and Revere Beach, Mass.

LaReine, after giving up agenting to return to vaude, was making a jump in an automobile when he lost the use of both legs in a smash-up.

Benny Rubin's Beer Place

San Francisco, Sept. 4.

Benny Rubin found an angel and Friday (1) opened a beer garden and dance spot in the Persian Gardens, Oakland.

He's m.c.'ing and batoning Del Courtney's band. Still has two weeks to go as m.c. of Shell Oil show on the Don Lee network.

Geo. Bickel, 70, Hurt

Los Angeles, Sept. 4.

George Bickel, 70, formerly of Bickel, Watson and Wrothe, is recovering at his Hollywood home from shock, bruises and cuts suffered in an automobile accident Friday night (1).

Bickel was homeward bound when a hit and run driver crashed into his car, turned it over and sped on.

SURVEY OF FIELD SHOWS SHORTAGE

Danger Signal to Current Time and Obstacle to Opening Up of New Stage Show Fields—Inactives Have Fallen Out and Many Standards Are Burned Up for Present by Constant Repeats

NO SOURCE OF TALENT

In looking over the agents' lists during the past few weeks to determine what is available in the way of material for the new season, in case the new season should get started, the major circuit vaudeville bookers have found a severe and worrisome shortage exists, they claim.

A surprising statement made by three of the circuit bookers is to effect that they don't know of more than 15 strong standard next-to-closing acts outside of percentage names.

The others either have lost their hold through inactivity, or have been burned up temporarily by frequent repeat dates necessitated by shortage of playing time in the last two seasons.

Danger Signal

The bookers say that the existing condition is not only a danger signal for the time now open, but that if further time opens up there will be great difficulty in supplying theatres with good shows on a sustained basis. They contend that if vaudeville staged a sudden comeback and 100 new weeks of time opened up over night, the theatres

(Continued on page 72)

PETRILLO OKAYS SEVEN SHOWS FOR ORCHESTRA

Chicago, Sept. 4.

Taking into consideration the freak aspect of show business in town at this time, Jimmy Petrillo, chief of the Musicians' Union, will make no switch in the arrangement of the band at the Chicago theatre, where the musicians are now tossing off seven shows daily. Petrillo thus quiets the talk about town that he would send the house into two shifts. Figures that with the ending of the Fair the theatre will get back to normal.

Overtime that the Chicago is now paying is averaging the musicians about $185 weekly.

Now-and-Then Vaud to Prop Up Weak Film or Cash In on Special Stunt Grows as Compromise; See 40 Wks.

The New Name

Saranac Lake, Sept. 4.

Officially it's still the NVA Sanatorium, but to the patients it's now Mrs. Murphy's Home.

$45,000, 12½ Hr. A.C. PIER SHOW

Atlantic City, Sept. 4.

Twelve and a half hours of show, amounting to about $45,000 in cost, not counting the regular mechanical overhead, is selling for 75c top over the Labor Day holidays at the Steel Pier. It's probably the biggest entertainment bargain on record, and with this resort jammed to the rafters for the summer's final holiday the Pier is packing them in.

An idea of what kind of a layout the Pier is presenting is best described by the daily schedule, which speaks for itself:

10:45 a.m.—Ocean liner trip.

11:45—Amos 'n' Andy.

12:15—Dr. Bull' (Will Rogers-Fox).

1:50—Rudy Vallee band concert.

3:00—'One Sunday Afternoon' (Par).

4:40—Vaudeville (Jack Pepper, Colleano Family, Hollywood Revels, Brooks and Philson, Eddie White).

5:40—'Paddy, the Next Best Thing' (Janet Gaynor—Fox).

7:20—Minstrel Show.

8:20—Mal Hallet's dance orchestra.

9:20—Circus.

9:50—Hardeen, with 'Houdini's Temple of Magic.'

10:30—Wild animal show.

11:00—Hawaiian Divers.

11:20—Hadji Kader's Arabian troupe.

Amos 'n' Andy and Vallee are in on guarantees and percentage. The three feature pictures are on first run.

Steel Pier has been playing name acts and shows (Amos 'n' Andy are repeating) all season and has broken various weekend attendance records several times. But the current layout is the heaviest yet.

Frank Gravatt does the booking and exploiting.

'Now and then vaudeville,' rather than vaudeville on a regular basis, looks like the poular policy for the majority of spots in the east and middle west, temporarily, at least. It means the playing of stage shows irregularly, when the picture is weak and needs bolstering, or when the theatre finds available an attraction it thinks might get it some business.

The 'now and then' kind of vaude precludes chances for establishing regular booking policies and, therefore, won't aid in the consecutive routing of acts, but to the acts it appears better than none at all. Chances are that enough good weeks with the spot-booked stage shows may in time prompt the theatres to go stage show permanently.

Disdain of managers toward regular stage policies is due to the usual reason—fear of piling up the overhead when the chances of getting by with pictures alone are better than even. There's also the new doubt that a high level of entertainment can be sustained with weekly shows under the existing shortage of reliable material.

The 'now and then' policy involves the use of stagehands, musicians and other trimmings, plus the stage cost itself, only when such shows must be played. Knowing what their films will be at least a month in advance, the theatres figure they can work that far ahead on stage bookings. When something special in the stage line comes along, that can be played with any picture, good or bad, they believe.

About 10 weeks of the 'now and then' time is being booked out of the RKO office for Blumberg (Orpheum) houses in the middle west, and for further RKO dates in the east. RKO has made a couple of experiments in its neighborhood picture houses around New York, with Gene Dennis and one or two others. The Poli houses in New England have been using the 'now and then' shows with considerable success.

Between the circuits and indies, with latter playing smaller priced shows, there's expected to be 30 to 40 weeks of the 'now and then' time around the country, booked from various sources, and a lot of it direct.

CHI WORLD'S FAIR ACTS SEEKING VAUDE DATES

Chicago, Sept. 4.

Paul Ash will probably head an all-musical road show of World's Fair alumni to be toured through the sticks around Oct. 1. Other World's Fair attractions giving a lot of thought to a theatrical tour after the exposition include C. C. Pyle's 'Believe It or Not' freaks, Jack Fine's Midget Village, Ernie Young's undressed revue, Honorable Wu's Chinese vaudeville unit and Claire Omar Musser heading 50 marimbas, one-half of the number he presented in a monster display of super-xylophones he promoted at the Fair with the co-operation of the J. C. Deagon company. Musser may also have two smaller marimba units besides the one he will head.

Paul Ash show will be booked by MCA. Ash is now the afternoon substitute for Ben Bernie at Pabst Blue Ribbon Casino.

Marinoff Hurt

Marinoff (Marinoff's Russian Caninos) was badly injured in a fall on the stage of the Aldine, Jamaica, L. I., while playing there last week. Walking across a dark stage during the picture he fell into one of the sound horns.

An artery in Marinoff's arm was severed and a gash on the chest required 20 stitches. He was taken to Jamaica hospital for treatment.

May Try to Bring Old Palace Back

New Operator of RKO House Continuing With Vaudfilms Presently

Straight vaudeville under its new operator, Sidney Cohen, for the Palace, New York, is more than a vague possibility. Cohen says he wants to 'make the Palace the old Palace once more,' and if that has to be done without pictures, he may try it.

Meanwhile Cohen will try to make a go of it with the same policy that has been flopping under RKO. Changing his original intentions of going into a 15c. straight picture grind, Cohen suddenly decided to retain the vaude Thursday (31). Booking office had stopped setting shows for the Palace, necessitating getting the current bill together on two days' notice. The RKO booking office will book the vaude, as RKO does the films for the theatre.

Cohen is not changing the stage budget or the house personnel in any way. He declares that for the present he can't reduce the general operating overhead, either, although that may be possible, he believes, later on. The difference in cost between RKO and Cohen operation of the Palace will amount to around $1,500 a week. RKO charged off $160,000 annual carrying charges. Cohen is paying $100,000.

Up until last week, and for three weeks in a row, the Palace with vaudfilms showed a profit. But in the final two weeks under RKO operation it lost about $4,600. Last week it dropped $2,000 and the week before went into the box for $2,600.

New Low RR Fates for Troupes of 20 From Miss. to Coast—Good for Year

Los Angeles, Sept. 4.

Two-year fight, led by J. C. Radcliffe, transportation manager for Fanchon & Marco, seeking a reduction in rail rates for theatrical companies between the Pacific Coast and the Middle West, will terminate Sept. 30, with the introduction by all major carriers of the cheapest round-trip fares ever granted to traveling troupes.

New rate, covering round trip from Los Angeles or San Francisco, or via either of these terminals to Chicago, has been set at $89.90 for purely theatrical company movements of 20 or more persons, with free baggage car allowance. Via Pacific Coast points (Portland and Seattle) round trip will be $98, with a full year expiration limit on either type of ticket.

Previous low round-trip rate from the Coast direct was $144.26, and via the Northwest tariff exacted was $164.20.

At the time the new Chicago r. t. rate becomes effective the rails will also inaugurate a new low r. t. fare between Los Angeles and Denver of $54.80, as compared with a present tariff of $90, and from L. A. to Denver via Pacific Northwest, $80.50, as against the old tariff of $124.35. Time limit on Denver tickets has been fixed at six months.

Renewed Interest

Granting of these new low fares between the Mississippi river and the Pacific Coast is expected to pave the way for renewed interest in road-showing, as a big saving in transportation will be made possible through the new scales.

Fanchon & Marco transportation chief received whole-hearted support from rail execs on the Coast, but for months encountered stiff opposition from higher-ups in the mid-west territory. Radcliffe estimates that had the new round-trip rates been in effect at the height of the F&M 1932 road biz, it would have saved the firm upwards of $140,000.

Fixing of 20 as the minimum of a theatrical company is a departure after many years of requiring 25 fares for the free movement of a baggage car.

EXTENSIVE COLORED SHOWS AND ACTS

Under the split of Irving Mills and Tommy Rockwell, the latter contemplates adding revue production, making the Cotton Club (Harlem cabaret) shows a two-edition proposition every year, and later also to put on a white revue. The Cotton Club will have a road company playing the variety houses, while a new show is built for the cabaret. The people would thus alternate.

Mills also has Duke Ellington's orchestra, another C. C. alumnus, out on its own. Ellington is set for a southern vaude tour for Charlie Freeman and other bookers. The Cotton Club revue with the Mills Blue Rhythm band, Leith Hill, Nicholas Bros., 4 Flash Devils, Snakehips Tucker, et al., is being expanded commensurate with the $6,000 asking price Mills has placed on the revue.

Meantime, Danny Healy, Ted Koehler and Harold Arlen are fashioning a new revue for the nite club floor, which may include Adelaide Hall, Berry Bros., Bill Robinson, Bessie Dudley and a flock of Chicago colored talent which is now en route to New York by omnibus. Cab Calloway's band is already set.

Among the factors in the Mills-Rockwell split were the several different corporate entities associated, all carrying corporate taxes and complicating matters. Besides Mills-Rockwell, Inc., there is Mills Musical Artists, Inc.; Thos G. Rockwell, Inc.; F. C. O'Keefe, Inc.; Bing Crosby, Ltd.; Lawrence Music Co., and a couple of other sub-corporations. O'Keefe is a band booker who has office space in the Mills offices.

Rockwell will probably move over to Radio City.

Edith Helena's Act

Edith Helena, from years ago, has formed a seven-people act to be known as Mme. Pompadour's Grand Operatic Review.

Eddie Meyers is agenting.

Maj. Donovan Steps Out As Vaudeville's Umpire

After 15 years as the arbiter of vaudeville disputes, Major Donovan went off the job Friday (1), as result of the managers' decision to disband the V.M.P.A.

Arbitration assignment was turned over to Henry Chesterfield, who, with William J. Lee, of the NVA Fund, will handle future disputes. New set up has Chesterfield as representative of the actors and Lee for the managers. In the event they disagree, a neutral outside party will be called in to decide.

Chesterfield and Lee also are in complete charge of the NVA's affairs, both in New York and at Saranac Lake.

B&K Revokes Opposish Ruling Against Jones to Meet WB Nabe Vaud

Chicago, Sept. 4.

In order to protect their own interests it appears that Balaban & Katz are calling off their classification of the Aaron Jones loop State-Lake vaude as opposition. This change in policy is due to the return of the Warner southside neighborhood spots to week-end vaude, with the Warner houses ready and willing to play the acts out of the State-Lake since Warners have no quarrel with Jones, being minus a stage show house in the loop.

B&K would be cutting their own throats if they stuck to their opposition stand now, since such a policy would result in strengthening the Warner shows to the detriment of Balaban & Katz.

Now B&K are figuring that since the acts are going to play the Chicago neighborhoods anyhow, it would be better to have them play the B&K spots than the rival Warner houses. As it has been, B&K have automatically overlooked the State-Lake material, thus narrowing down on their choice of available acts, while the rival Warners, with no such restrictions, have had the pick of the entire field.

Guaranteed 35 Wks.

Gene Gory, formerly featured in Frank and Milt Britton's band, may do an act on his own in association with Jack Shea.

Walter Powell scrapped his band to join the Brittons, being guaranteed 35 out of 52 weeks.

Spitalny on Tour

With Yascha Bunchuk's return to the Capitol, New York, this week, Phil Spitalny takes his orchestra and choral combination on tour. He opens for Warner Bros. in Washington, Sept. 15, for two weeks and then returns to the Loew banner at the Metropolitan, Brooklyn, for another fortnight.

Spitalny will fly in for his Friday night commercials for Golden Rod Beer.

Tab with Ken Murray

Max Gordon's 'Flying Colors' as a tab, with Gordon and Curtis & Allen staging, will go over the RKO time in November. Ken Murray will head the cast.

Dates depend on completion of Murray's next talker, Warners' 'College Coach.' It is scheduled to be finished in October.

GOULDING'S ROADHOUSE

Syracuse, Sept. 4.

Quitting show business, Charles Goulding, veteran actor and manager, has opened Broad Lawn, road house, at Liverpool, local suburb.

Goulding long was associated with Proctor theatres at Schenectady and Troy, and Eastman and Rochester, Rochester.

JACK HESS BACK TO RKO

Doing Exploitation for Vaude at Downtown in Detroit

RKO is putting on Jack Hess to handle publicity for the Downtown Detroit, which is back in vaudeville and playing big time shows of the Palace, Chicago, type.

Hess, former RKO theatre publicity head, has been away from that circuit for about two years and last with Paramount-Publix. Terry Turner, who succeeded Hess at RKO, is also going to Detroit for the Paramount (Kunsky) houses.

H. B. Franklin says he believes vaudeville can get over in Detroit with special exploitation.

Hollywood, Sept. 4.

Jack hess is currently here acting for the indie producers.

LOEW'S VAUDE OUT OF N. O.

Loew is dropping the vaudeville at the State, New Orleans, after 15 years and also after keeping it all summer, just at the beginning of the new season. House goes straight pictures Sept. 13.

Theatre returned to regular vaude last season after several years of presentations, booked both by Loew and Fanchon & Marco, but in 15 years had never been without stage shows of some sort.

It leaves New Orleans completely vaude-less, unless Orpheum, recently acquired from RKO by Mort Singer, steps in. Singer has declared he wants to play stage shows there, but doesn't know how to get them all the way down to N.O. with nothing on the way down to break the jump. Singer is trying to arrange a deal with the Hoblitzelle-O'Donnell group to play their shows when they commence on or about Oct. 1, with Charlie Freeman booking from New York.

New Orleans has been quite a problem for the Loew booking office for about a year, due to length of the trip from New York and nothing else on the Loew book on the way down. Lately most of the acts have been making the trip by bus, this requiring three nights and two days of travel.

LAUGHLIN WALKS ON LIMIT OF TWO FEET

Los Angeles, Sept. 4.

Jack Laughlin quit as stager at the Criterion after T. L. Tally, house operator, is said to have refused extra stage space for the Laughlin shows as promised.

Laughlin figured that the Ronald Colman pic, 'The Masquerader' current at the house, demanded a more pretentious stage presentation than the previous shows, which utilized only the grand staircase leading to the foots, plus a couple of feet in front of the screen.

NEW ACTS

GILDA GRAY (1)
Singing
20 Mins.; Full
Orpheum, N. Y.

The whole world may have rhythm, but Gilda Gray's got mike. She isn't gonna shimmy any more. She's gonna yodel into a microphone. And that is something to see and hear.

Gilda got herself considerable rep some years back as a wiggler. She could wiggle! On the strength of that alone (plus some expert press-agentry) she managed to become one of the strongest single b.o. attractions in the country.

Gilda Gray is a 'high-class act' now. She doesn't shimmy any more. She sings and, between changes, her pianist plays Rachmaninoff. The combination of which, at the Orpheum, so thunderstruck the customers, who had come in to see some classy torso tossing, that they didn't even object. For a while. They didn't applaud, either, but towards the end of the turn there were a few entreaties from the pit about 'For goodness sake, dance'.

Miss Gray throws three songs into the mike, then goes off to change from a black dress to a white, while the piano player continues the class atmosphere with Rachmaninoff, and then comes back for two more. For an encore she gives in by singing 'St. Louis Blues' and jiggling her dress a bit. The encore is the only part of the act that fits. *Kauf.*

From No Stage Shows Minneapolis May Get 3-Cornered Opposish

Minneapolis, Sept. 4.

The Lyceum, 2,300-seat independent loop house, is planning to install the State-Lake policy of vaudeville, stage band and films when it reopens this month and, if it does so, this city of nearly 500,000 people, now entirely without stage entertainment, except for the occasional Orpheum shows, promises to have a surplus of such fare.

It is indicated that the Lyceum's adoption of such a policy is likely to mean stage policies for the 4,200-seat Minnesota (Publix) and 2,890-seat Orpheum (Singer circuit).

There is reasonable certainty now that the Lyceum will be able to obtain screen product and thus be in a position to reopen. It is waiting for Publix to wind up its negotiations with the major distributors and is ready to grab anything that the big circuit doesn't take.

The Lyceum also is hopeful that it may be able to land some of Orpheum's surplus.

The Singer house has 122 pictures lined up and can use only 52. However, there is a possibility that the Singer circuit may acquire still another local theatre as an outlet.

Golub at Fox; Riverside

Los Angeles, Sept. 4.

Harry Golub, last with Earl Carroll's 'Vanities,' is m.c.'ing the stage shows at the Fox, Riverside.

House plays the stage attractions Fridays-Saturdays.

ALLITE REVIEW (12)
Dance Flash
12 Mins.; Full
Orpheum, N. Y.

Somewhat awkward title is derived from the fact that the act depends much on neon tubing for its effects, so it's all light, spelled a little differently. Act comprises a male singer, a dancer of the same sex, a ballroom girl dancer and another girl who is more correctly described as an Oriental than a cooch dancer. Backed by a line of eight girls who are good looking and reasonably accomplished. Act carries three sets of all black drapes in one, two and four and about a ton of electrical effects. Summing up gives a good act without the electrical effects and sufficient flash from the latter probably to recompense the cost of haulage.

Opens on full stage, against the black back drape is a huge crescent moon in flitter outlined by a complete circle of blue neon. Directly below is a conventionalized effect of two sets of green tubes, to give the effect of a moon ripple. Girls are seated on grass mats at the back holding guitars outlined in red neons. Singer on doing 'Valley of the Moon.'

At the end of the verse the Oriental dancer comes on to perform a ritual dance to the moon. Not the usual hip weaving and tummy tosses, but a more genuine performance. Replaced by the other man and woman who mix ballroom and adagio work. Closes in two for solos by the three dancers, the man being a bit too tall and too hefty for the eccentric steps he affects, though he does them well. Boy back to sing, and full stage with a panel let down from the flies. This has a circular track which supplies current to neon tubes about four feet long, each girl carrying a pair which are lighted for effective combinations, the track permitting movement about the stage. A brief close-in to one and the platform is replaced by a jeweled crown four feet in diameter directly over a circular platform of the same dimensions on which the ballroom dancer stands, lighted from below and by pendant neon tubes which form the bars of a cage. These raise outward and upward to release her for a duo dance at the end of which she retires to the platform.

Costuming is fresh, the first set of costumes being abbreviated, with the second longer, if not much more concealing. All dresses have the professional look and do not suggest home dressmaking. Apparently real money has been spent in the preparation of this act. Electrical effects are brilliant and several times elicit applause in their own right, with plenty more patter going to the performers. Original idea which should be a knockout the first time around and good for repeats. *Chic.*

PAXTON
Memory Testing
9 Mins.; One
Circle, N. Y.

Memory expert giving a formula performance in naming population of cities, local hotels, theatres, etc., plus remembering numbers of dollar bills, etc. The type of act that's strictly for the smaller trade, but could be better as vaude material would Paxton lose some of his theatricalism and staginess.

He makes a poor start by reeling off population and other features of various cities like a machine, as though he didn't have to stop to think, and so fast that it's hard to follow.

Uses a few plants for wisecracks and at the finish goes a little dramatic for an impression *Char.*

RUSS, ELMER and ARMSTRONG
Knockabout
12 Mins.; One
Orpheum, N. Y.

Three lads who've been around before, in different combinations. Start with some falls, go into some nice singing as a trio, back to falls and mayhem, then some fast tumbling for a finish.

There isn't much in the eye-gouging and falling business that hasn't been done before by the other knockabout acts. These lads have combined biz from all of them, added one or two notions of their own and made it all jell pretty nice.

Next to shut here and over without a doubt. *Kauf.*

IRENE VERMILLION and Co. (4)
Singing, Dancing
15 Mins.; Full
Orpheum, N. Y.

Miss Vermillion used to be with a girl band. Now she has the three Beverly Sisters. It's mostly dance, with some singing and a nice mild flash, suitable for most naborhoods.

Beverly girls sing sister fashion and do some nice tapping to go along with it. Miss Vermillion's specialty is splits. She does 'em backward, sideways, off a chair and off the top of a piano. Pretty effective. But the trio is at least as good as she. *Kauf.*

Flash Act Salaries Holding Down To $1,000 Top—$700 Nearer Average

Top production money for flash acts this season, from the present outlook, will be $1,000, say the vaude producers. But that top won't be general, since the scale will slide downward to a point where $600 or $700 will be about average for acts built for the best houses.

Odd angle is that the producers figure from 15% to 20% of the original cost won't go into the show proper, but will be charged off, for recouping later on, as advances to the actors for eating money. Over the summer, with none of the producers risking more than $200 or $300 on any turn, the advance touch overhead has almost equaled the total actual production cost.

Only when there is no other way to get it will the producers invest in costly or new special scenery. Likelihood is that with few exceptions all vaude production for the present will be rebuilt storage stuff. Most of the standard producers have enough material on hand to last a long while, and the storage charges have been tough. Same applies to costumes.

Better Talent

With the bills for trimmings held down to minimum, the principal expense item in many instances will be rehearsal costs. Average tap around Times Square for the rooms is 75c an hour, plus $1 an hour for a piano player unless the act carries its own. Rehearsals range from a week to two weeks, with the people in action about four hours a day.

The shoe stringing, necessitated for all producers by the uncertainty of the seasons vaude chances, will have its reflection in a lack of flash, although it's not expected to greatly affect the entertainment value of the average flash act. If anything, the cheating on mountings may force the producers to concentrate on the talent more so than in the past.

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AMOS 'N' ANDY

(IN PERSON)

PLAYING SEVEN SHOWS DAILY

Broke the All-Time Attendance and Box Office Record

OF THE

CHICAGO THEATRE

CHICAGO

The Week of August 25th

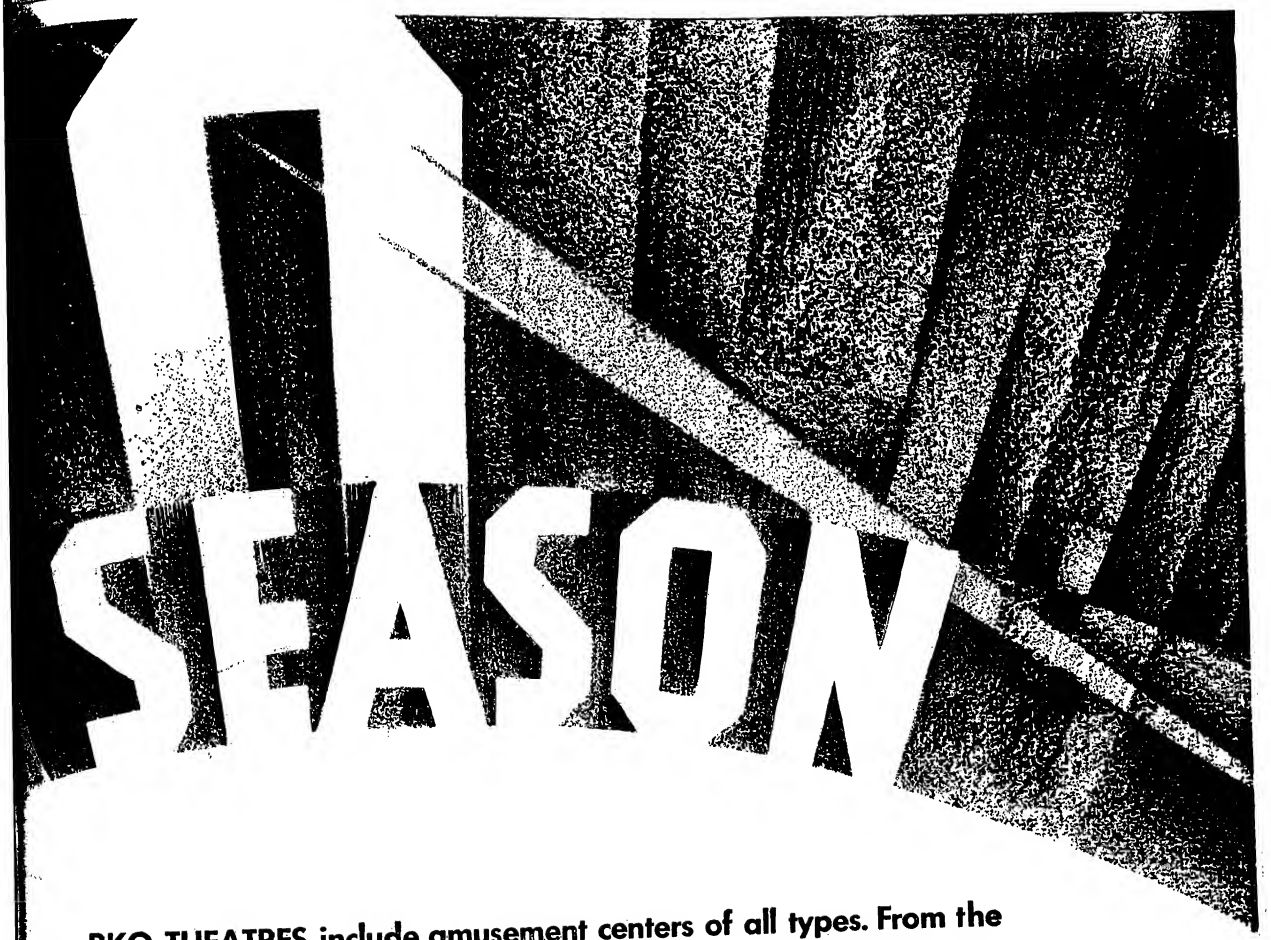
Total Attendance 150,253

Total Receipts $74,523

(Not Including Tax)

BALABAN & KATZ

GREATER SHOW
NRA ·· two marks of distinction ·· RKO



RKO THEATRES include amusement centers of all types. From the world famous Radio City Music Hall to the smallest house on the circuit, the Bijou in Boston, the highest standards prevail.

GREATER SHOW SEASON in RKO THEATRES is renewed evidence of the aggressive manner in which these theatres are conducted. Be it motion pictures or vaudeville as the policy, managers give their operation individuality. Yet there is a continually maintained standard that has established an RKO Theatre as the best in the community.

★

Progress has been made by RKO Theatres in the past year—it is a circuit of character which extends from such important operations as Boston, Cleveland, Cincinnati, Chicago and San Francisco to the oldest playhouse of the New York Group—Proctor's Twenty-third Street.

It is our promise to the Show World that the energy and force of GREATER SHOW SEASON will be maintained through this most strategic of years, The First of the National Reconstruction.

ESTABLISHED 1898

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MAYFAIR THEATRE BUILDING, NEW YORK

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For 35 Years
The World's Greatest International Agency

CHICAGO • LONDON • PARIS • HOLLYWOOD

Only 15

(Continued from page 67)

would be up against it within a month for lack of good material.

The material worry through loss of training and testing grounds for vaude acts has been predicted all over for the past five years. According to the bookers, the predictions have come true.

From the acts' viewpoint, opinions are similar to those expressed by the bookers, but the actors are more optimistic about chances for the development of material to fill the present yawning gaps. The acts contend that with a little more work they can again turn out finished product, and that developing in this era won't require the time needed in the past. Limitations set by the lowered playing time standards of the past several seasons have taught acts to set themselves in a few weeks. In the past as much as a year on the small time was needed.

While the bookers vary slightly in the selection of the 15 remaining good standards that each mentions, most of them name the same acts, with the total acts selected not amounting to more than 20.

Offices Moving

Chicago, Sept. 4.

Joseph Berne, representing the real estate department of the RKO receivers, is here negotiating with the Metropolitan building in which is located the RKO Palace for space for the Western RKO office.

RKO office for 14 years has been in the State-Lake building. On account of the rent adjustment for the Palace theatre, the move was requested.

After Four Years at the RKO Coliseum

NOW in Our 67th CONSECUTIVE WEEK

AT THE

RKO ALBEE, Brooklyn

PHIL FABELLO

and His

Personality Music

More Than Just a Versatile Pit Orchestra

Also a Box-Office Builder-Upper

SINGER CO. REMODELING BRANDEIS FOR VODFILM

Omaha, Sept. 4.

Vaudeville was made a certainty with the leasing of the Brandeis theatre by a company headed by Mort Singer. Negotiations for a five year lease with a five year option on the property, owned by the Brandeis Investment Co., were completed Tuesday (29). Singer's associate in the deal is Morgan C. Ames, formerly RKO Orpheum divisional manager with headquarters in Omaha.

The Brandeis ranks as city's oldest downtown house. House has a short main floor, a balcony, and a gallery with a fair size stage, equipment is obsolescent and house is not wired. This necessitates extensive renovations. Ames announced work as planned would require about a month. This would make the house ready to open with vaude and pictures about Oct. 1. New lessees also say that some road shows may be brought in. Seating capacity is now 1,500, but this will be increased by intended changes.

Negotiations of Ralph Goldberg to secure the World theatre for presentation of vaudeville are still current. This is the original vaude possibility, before Singer and Ames stepped in.

See Price Battle Over Frisco Orpheum Scale

San Francisco, Sept. 4.

Although Mike Marco and William B. Wagnon hope to have their Orpheum open this Friday (6), initial picture isn't set yet, neither is the film product to follow. Original opening date was Sept. 2.

Theatre will have a Marco-staged presentation with Rube Wolf as m.c. Prices may be 25 and 40 cents, which might start an admission battle in the town which has held all combination picture-stage show prices up to 65 cents.

Wagnon hopped to Salt Lake City late last week to attend the Sept. 1 opening of the Orpheum there, which he and Marco also operate.

International Favorites

Always a standard European attraction

Played the Palladium theatre just a year ago on their fifth return to London.

Now scoring solidly at home

This week (Sept. 1)

Albee, Cincinnati

European and American Favorites

SAMMY LEWIS

and

PATTI MOORE

Direction

IRVING TISHMAN

JOE MORRIS, with DOROTHY RYAN

EXTEND THEIR GREETINGS TO MR. BLACK AND MR. PARNELL OF LONDON, ENGLAND, TELLING THEM ONCE AGAIN HOW MUCH THEY ENJOYED THEIR EIGHT WEEKS IN LONDON IN SEPTEMBER AND OCTOBER OF 1932

LONDON REPRESENTATIVES
FOSTER AGENCY
and
DICK HENRY

AMERICAN REPRESENTATIVES
CURTIS & ALLEN
and
LYONS & LYONS

RUBY NORTON

ANNOUNCING
A NEW ACT FOR
A NEW SEASON

Greetings to My Friends in
MELBOURNE
SYDNEY
BRISBANE
AUSTRALIA
ENGLAND
SCOTLAND
and the
UNITED STATES

Personal Direction
JACK CURTIS

WE

CAME Back to America
SAW Russia, Poland and Palestine
PLAYED

July 7—FOX, PHILADELPHIA
July 14—ARVERNE THEATRE, ARVERNE, L. I.
July 21—STEEL PIER, ATLANTIC CITY
July 28—METROPOLITAN, BOSTON

MOLLY PICON

ABE ELLSTEIN at the Piano

Direction
WILLIAM MORRIS

Press Representative
ICHAEL GOLDREYER

Marcus Loew BOOKING AGENCY

General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
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BOOKING MANAGER

Initial Eastern Appearance

THE THREE CACHALOTS

"Artistry in Acrobatics"
ORIGINAL ROXY, NEW YORK
THIS WEEK (SEPT. 1)

International Greetings

Owen McGivney

THE...
MAXELLOS

PABST BLUE RIBBON CASINO
WORLD'S FAIR, CHICAGO
Doubling Nightly at College Inn
Hotel Sherman, Chicago

Variety Bills

NEXT WEEK (Sept. 7)
THIS WEEK (Aug. 31)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (9)
3 White Flashes
Evans & Mayer
Nick Lucas
Shaw & Lee
Chaney & Fox
Academy
2d half (30-1)
Avalon Tr
Cliff Crane
Jack Arthur
3 Racketcheers
Snow & Hardy Bd
Nyas Berry
BROOKLYN
Albee (9)
Block & Sully
(Four to fill)
(2)
Ferry Corwey
Maldie & Ray
Rex Weber

CINCINNATI
Palace (9)
Case Bros & Marie
Frank Richardson
Angus & Searle
Al Trahan Co
Don Lee & 'T'
(2)
5 Elgins
Johnny Woods
D & E Barstow
Sid Marion
N D Glee Club
DETROIT
Downtown (9)
5 Elgins
Johnny Woods
Sophie Tucker
Joe Penner
Miles & Kover Co
(2)
Don Lee & 'T'
J & J McKenna

JACK POWELL
KAY, KATYA & KAY
This Week
Indiana Theatre
Indianapolis
BOTH PLACED
By LEDDY & SMITH

Mells, Kirk & M'
Horton Spurr
Prospect
1st half (2-5)
Demarest & Sibley
Any Family
Frank Richardson
Royce & Sherr B's
(One to fill)
2d half (6-8)
Larimer & Hudson
Lillian Astaire
Reilly Kids
Joe Besser
Great Huber
BOSTON
RKO (8)
Bill Robinson's Rev
(1)
Colby & M'ry Rev
Serge Flash
Morton Downey
Block & Sully
F & M Britton
CHICAGO
Palace (9)
Thrillers
Eleanor Powell
Bert Lahr Co
Eddie Garr
Noble Sissle Orch
(2)
Case Bros & Marie
Britt Wood
Sophie Tucker
Joe Penner Co
Miles & Kover Co

Bernice Claire
George Jessel
Kay Hamilton
Hempstead
1st half (9-12)
Reis & Dunn
(Three to fill)
2d half (2-5)
Van Cello & M'
Robin Sis
Vaughn DeLeath
Jackson & Gardner
Dara & Costa
KANSAS CY., MO.
Mainstreet (9)
Abe Lyman Bd
(2)
Gracella & Theodo'
2 Daveys
Street Singer
Wm Demarest
MINNEAPOLIS
Orpheum (2)
Bryant Rains & Y'
Lillian Miles
Pat Rooney & Jr
Dalton & Rose
TRENTON, N. J.
Capitol
1st half (9-12)
Kay Hamilton
(Others to fill)
2d half (6-8)
Virginia Lee Co
LePaul
Weist & Stanton
Chung Yee Wahs
(Two to fill)

Stanley (8)
Barry & Whitledge
Stadler & Rose
Pope & Louie
Walter Dare Wahl
(Four to fill)
Stanley (1)
Hal LeRoy
Barbara McDonald
Dorothy Dare
Sylvia Froos
Joe Griffen
Gomez & Winona
3 Ritz Bros

Raymond Baird
WASH'GTON, D. C.
Earle (8)
Six Lucky Boys
E Bergen Co
Colby & Mur'y Rev
Cliff Edwards
Gracie Barrie
(1)
Manning & Class
Lewis & Moore
Barney Grant Co
Songwriters on P'e
Gracie Barrie

PAUL (JONES) GERRITS
This Week (Sept. 1)
Original Roxy, New York
Boss—MARK LEDDY

Fanchon & Marco

NEW YORK CITY
Roxy (8)
Nick Kenny
Al Norman
Fred Morrit
Andrini Bros
Don Pierson
Kay Fayre
(Others to fill)
BROOKLYN
Fox (8)
Alex Gray
Zelda Santley
Geo Beatty
Parker & Sandino
Beilit & Lamb
BOSTON
Metropolitan (8)
Lillian Shado

Herb Williams
12 Aristocrats
Zanon & Kaz
HERSHEY, PA.
Hershey (11)
Stan Kavanagh
Geo Andre
John Fogarty
(Others to fill)
PHILADELPHIA
Fox (8)
Duncan Sis Show
ST. LOUIS, MO.
Fox (7)
Barn Show
(Others to fill)
WATERBURY, CT.
Palace (9)
Bobby Rollins
(Others to fill)

London

Week of Sept. 4

Palladium
G S Melvin
Max & Gang
Buster Shaver
Harold & Lola
B & E Newell
Seller & Wells
5 Canadians
Vic Oliver
BRIXTON
Astoria
Harry Roy Bd
FINSBURY PARK
Astoria
'The 50 Graces'
4 Hudson G'ls
Payne & Jilliard
Robt Algar
Empire
Jack Payne Orch
Tom Davies 3
Emney & North
Duncan Gray

Lewis & Lawn
Co as booked
HOLBORN
Empire
Clapham & Dwyer
3 Bredwins
Teddy Brown
Nina M McKinney
Lily Moore
Jimmy James
OLD KENT ROAD
Astoria
Berinoff & Charlot
Gertia Gitana
STREATHAM
Astoria
Paramount Pier'ts
Adona Wlan
Helen Binnie
Pat Rossborough
Ernest Butcher
Norman Long
Charles Hayes

Loew

NEW YORK CITY
Capitol (8)
C & J Preisser
Dave Apollon Co
Radio Aces
Girls
3 Step Sis
Danzi Goodal
Nora Williams
Boulevard (8)
Homer Romaine
Waller & Lee
C & C Revue
Tyler Mason
Alex Hyde Orch
Orpheum (8)
Boyd & Wallin
Arren & Broderick
Ward Wilson
Eton Boys
Bert Nagle Co
Paradise (8)
Van Cello & Mary

Melson & Irm'tte
Roye & Maye Rev
Jack Osterman
W & J Mandel
BALTIMORE
Century (8)
Alf Loyal's Dogs
Hackett & Carthay
Bert Walton
Cab Calloway Orch
BOSTON
Orpheum (8)
Mills Bros
Don Redman Orch
JERSEY CITY
Loew's (8)
P Sydel & Spotty
Zelaya
Ralph Olsen Co
Joe May & Dotty
Radio Haymakers
NEWARK
State (8)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Eric Titus, Paul Alverez

B Farrell & Dad
Phantom of Air
Herbert Fay Co
Ingenues
State (8)
Monroe & Grant
Sybilla Bowan
Clifford & Marion
Jack Pepper
Ann Pritchard Co
(One to fill)
BROOKLYN
Gates Ave. (8)
Paul Nolan Co
Feeley & M'vin Sis
Bill Aaronson
Radcliffe & Rogers
Stone & Vernon
Metropolitan (8)
DeLong Sis
Zingoni
C Fredericks & Co
Mills, Gold & Rayc
Barney Rapp Orch
Valencia (8)
Olympia's P' Win's

Downey & Lee Sis
Morgan & Stern
Art Frank Co
M Walker & Barry
Willing Rev
NEW ORLEANS
State (8)
B'o, Whiteside & A'
Bob Fisher
Floyd Christy
Leavitt & L'w'd Co
PROVIDENCE, R.I.
Loew's (8)
Serge Flash
Audrey Wyckoff
Demarest & Sibley
Milo
S'f Carrie & E' Rev
WASH'GTON, D. C.
Fox (8)
P Tisen Orch
Holland & June
Edwin Sedgeworth
Ray Huling Co
Ross & Edwards
Joe Laurie, Jr. Co

WARNER

ELIZABETH, N. J.
Ritz
1st half (8-11)
Hot Chocolates
2d half (12-14)
Immerman's Co
2d half (5-7)
Jack Usher Co
R Wieloeft Orch
PHILADELPHIA
Earle (8)
Lee Twins Rev

Slate Bros
Stewart Sis
(Four to fill)
(1)
Boyd & Wallin
Enzo Aita
Herman Hyde Co
Jeanette Hackett
Clyde Hager
Radio Haymakers
Chas Foy Co
Roses Midgets

Provincial

Week of Sept. 4

BOSCOMBE
Hippodrome
Mrs J Hylton Bd
Nosmo King
Vernon Watson
Hengler Bros
Jack Le Dair
Tiny Mite & W'f'rd
DUBLIN
Capitol
Geraldo Bd
EDINBURGH
Empire
Anna May Wong
B Wells & 4 Fays
A J Powers
Aga Young Troupe
Lu-Lu
Bower & Ruth'ford
Lily Morris
GLASGOW
Empire
Nervo & Knox
Naughton & Gold
Eddie Gray
Harvard, M'r & K'k
16 S'n Fisher Girls
Bulgar 4
Sven & Helga
3 Emeralds
Tubby Turner
Betty Eley
HULL
Palace
Alexander & Mose

Albert Whelan
Billy Bennett
D'Amselle & Boy
Olrac & Yeates Sis
2 Shamvas
'Charladies'
New Trix Sis
Karo & Partner
LIVERPOOL
Empire
Jack Hylton Bd
NEWCASTLE
Empire
Carlisle & Browne
Caryll & Mundy
Claude Lester
4 Foolics
4 Bennos
Georges Durante
Raymond Smith
Fanjacks
WOLVERH'PTON
Hippodrome
No 1 Crazy Show
D & J O'Gorman
Joe Young
Allen & Lavoie
Ernie Gerrard
Syd Railton
Toni Raglan
Michel & Arnova
Archie Gordon
Carson Sis
16 Crazy Gangst's

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVino
Coffee Cliffs
Art Kahn Orch
Lestra La Monte
Isabel Brown
Glen Island Casino
Glenn Gray Orch
Ha-Ha Club
Danny Healy

Jack White
Sheila Barrett
Jerry Belgan
Jerry Blanchard
Lillian Fitzgerald
Roth-Andrews Orch
Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
H'lyw'd R'staurant
Chancy & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Charles Davis Or
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Phil Harris Orch
Leah Ray
Hotel Roosevelt
Marjorie Moffett

Picture Theatres

NEW YORK CITY
Paramount (1)
Richy Craig Jr
June Knight
Roy Smeck
Paul Draper
Emery D'tsch
'One Sun Aftern'n
Roxy (1)
Singing Siberians
Bray & Coles
Catchalots
Karavieff
Paul Cherritz
Dave Schooler
'Her First Mate'
BALTIMORE
Hippodrome (1)
Buster Keaton
Dora Maugham
'Rafter Romance'
DETROIT
Fox (1)
Modley & Dupree

4 Blondes
Jones & Hull
Phylis Rae
Frankie Connors
S J Kaufman
'Pilgrimage'
Michigan (1)
McLallen & Sarah
Diamond Boys
Sid Gary
Bernice & Emily
Mangenes Tr
Merle Clark
'Beauty for Sale'
ST. LOUIS
Ambassador (1)
Milton Charleston
Ruth Petty
Johnny Perkins
4 Flushers
Ford Marshal & J
Master Eugene
'3 Cornered Moon'

Reggy Childs' Orc
Maison Royale
Walsh & Arnold
Antobal Orch
Marden's Riviera
Emil Coleman Orc
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc
Pierre Roof
Henry King Orch
Dario & Diana
Ros' Fenton Farms
Georges Metaxa
Johnson & Murphy
Duchin Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Clark & De Lys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina

St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meere & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Village Barn
Elsie Gilbert
Bill Aaronson
Hyers & Pritchard
Jack Needers
Ruth Delmar
Zeb Carter
V B Hillbillies
Roger Gersten Orc
Village Nut Club
Hughie Clark
Jack Frost
Blanche Lytell
Comedy 3
Maralyn Ballus
Elsie Gilbert
Anthony Trini Orc
Waldorf-Astoria
Xavier Cugat Orch
Margo

CHICAGO

Boulevard Room
(Hotel Stevens)
Irving Gagnon
Ruth Broughton
Chas Agnew Orch
Blackhawk
Wade Booth
Harriet Cruise
Deane Janis
Hal Kemp Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
Belle Baker
The DeMarco's
Henry Dunn
Martha Raye
Tom Gerum Orch
Jimmy Haderas
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club Lido
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Noone Orch
Club Leisure
Nyra Lou
Badali & Margo
Keith Beecher Or
Bill Chandler
Cookie Seidel
Club La Masque
Hewitt & May
Don Wise
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nancy Kelly
Nellie Nelson
June Hall
Julia Gerrity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Ens
Club Variety
Joan Macey
Dave Dunn
Club Shallmar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Paul Ash
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Colosimo's
Art Buckley
Countess Boriska
Latoa Barsony
Nicholas Tsoukalas
Bobby Danders
Lurlene Griffith
Tripoli Trio
Cole Sis
The Marionettes
Goo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch

Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Florence Barlow
Curry & Joy
June Carroll
3 Sun Dodgers
Lee Morse
Al Wilde
Joe Buckley Orch
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
Florence & Alvarez
Georgie Tapps
Helen Kane
Pauline Baleau
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
Billy Russell
Al Benson
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Minuet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Mir-a-Mar
(World's Fair)
Henrique & Adr'ne
Herb Wellington
Ricardo & Siskie
Art Schafer
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Bob Bernie
Paul Ash
5 Maxellos
Jackie Heller
Ruloff & Elton
Carter Fashion Sho
Palmer House
Velox & Yolonda

Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Joe Wallace
Julia Gerity
Sally Rand
Anita La Pierre
Frances White
Eddie Varzos
Jenkin Sis
Sid Lang Orch
Playground
Lolo Bartram
Mario James
Bernie Green
Al Trace Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper
Norman Gast
Jack Marshall
The Berlin
Waddy Wadsworth
Alexianne
V & F Vestoff
Jack Edwards
Vendas 6
Kolya & Bertet
The Dells
Doris Deane
Esther Pressman
Rex Griffith
Paul White
Chas Whittler
Ted Lewis Jr
Ted Lewis Orch
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch

Via Lago
Babe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler
100 Club
Muriel Love
Irene Duval
Floria Vestoff
Danny Alvin Orch
Billy Gray Rev
Bobby Cook
Doris Lenihan
Danny Alvin
225 Club
Sophie Tucker
G & C Herbert
Cecile Blair
Nina Laughlin
Pat Kennedy
Mackillop & Dupree
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch
Villa Venice
Faith Bacon
Moore & Revel
Mildred & Maurice
Wheeler Twins
Sig Givonia
Helen O'Shea
Mildred Fenton
Frank Quartell Or

Circuits' Failure to Restore Old Salaries May Start Drift Toward P.C. Dates for High Pay Holdouts

Failure of the major vaudeville circuits to restore the old salaries, as they pledged themselves to do when asking all vaudeville acts to take a 25% cut last March, is going to keep the salaries of moderate priced acts down for awhile. But it may be the long looked for opening wedge for a general drift toward percentage deals for the higher salaried turns.

The Loew circuit, whose opposition to percentage bookings has chiefly influenced the other chains to make sharing deals sparingly, is slipping. In booking circles it's felt that if Loew capitulates, the others won't hesitate to adopt the percentage system for all acts in the heavy money class.

The number of big salaried names in the variety theatres since the cut has been extremely slim. The names wouldn't take the cuts on straight

(Continued on page 83)

State-Lake Ups 5c

Chicago, Sept. 4.

State-Lake, vaudfilm spot, has boosted its tariff a nickel. Aaron Jones sent the price on the evening shows from 35c to 40c on attendance.

This still leaves a wide margin between the State-Lake and the two other stage show houses of the loop.

Wm. Morris Agency Goes To Bat on Non-Theatre Clause of NIRA Code

Hollywood, Sept. 4.

William Morris Agency, which years ago instituted the system of barnstorming personalities in auditoriums and halls throughout the country, has planted both feet into the fight against Article 51 of the vaude NRA code. This section would prohibit performances in places not regularly constituted as a theatre.

William Morris, Jr., flew to Chicago Friday (1), and from there went to Sioux City, Ia., to discuss the clause with Tom Mix, who is expected to assist in endeavoring to put this provision into the discard. From Iowa, Morris goes to Washington, where he will be met by the Morris Agency attorney, Jerome Wilzin, for a finish fight against clause 51.

Article 51, of the proposed vaude code, takes a direct slap at the Morris Agency, which has in the past barnstormed Annette Kellerman, Eva Tanguay, Harry Lauder, Tom Mix, Eddie Cantor and others in rented halls and auditoriums. Should the clause be adopted it would mean the end of the Morris system.

'PINK' TAB GETS INITIAL RKO NON-CANCEL ROUTE

RKO has issued a no-cancellation contract to Brown & Henderson's 'Strike Me Pink' tab, the first ever issued for vaude dates out of that office. Curtis & Allen made the deal for the producers. It calls for 10 RKO weeks, commencing Sept. 8 in Columbus, on a $6,500 guarantee plus percentage.

Contracts holds RKO to play the show as booked, with the 10 weeks running consecutively without layoffs. Producers insisted on the clause on the grounds the show is too expensive to carry when idle.

Principals include Armida, James Barton and Leota Lane, with a line of 32. There are 54 people in the troupe, all told.

Following the RKO time, Charlie Freeman picks up the show for five weeks in the southern Hoblitzell-O'Donnell-Richards houses, following which Loew and Paramount hold options for 10 weeks between them, also through C&A.

Lincoln to Have Vaud After Lapse of Years

Lincoln, Sept. 4.

Under indie circuit management for the first time in years, the Orpheum is coming back to vaude, first to set such policy for the coming season.

It's been about eight years since vaude was in here.

Ottawa Stage Shows

Ottawa, Sept. 4.

Official announcement has been made by Manager T. R. Tubman that 'stage shows' will return to the Capitol, largest theatre of the Canadian capital, starting in September.

Par Likes Showing of Vaude

Combo Bills in Buffalo and New Haven Surprise H. O. with Their Draw

Following strong local reception to vaudeville in both Buffalo and New Haven, Paramount may install a combination policy in numerous other spots.

Within Par it is considered vaude could be used to advantage in Detroit, Minneapolis, in one of the many houses it controls in Chicago, in other parts of New England and possibly in the south, with Atlanta, Birmingham, Knoxville and Nashville among southern keys mentioned.

Playing opposition to the deluxe stage show policy at Shea's Buffalo, a vaude bill went into the Great Lakes, Buffalo, a couple of weeks ago and surprised everyone. A similar policy installed a few weeks ago at the Par, New Haven, is pulling strong there.

William Morris office is booking both spots.

Singer's Dubuque Set

Dubuque, Ia., Sept. 4.

Mort Singer is planning to reopen his newly acquired Spensley-RKO, with N. Rosenthal to manage, going from Avon, local independent.

Present plans include straight pics four days with vaud running three, and probable 20 road shows for fall and winter season, depend-

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NRA MEMBER U.S. WE DO OUR PART

15 YEARS AGO

(From VARIETY and 'Clipper')

After a mess of denials, contradictions, arguments and viewing with alarm the huge sum involved, First National got Mary Pickford's sig to a contract for eight pics. Were to cost around $200,000 each.

The Hattons had done 'The Walk Offs' for a Chicago premiere. Took some sort of a record with no fewer than 12 love scenes.

Louise Groody became an almost overnight star in 'Fiddlers Three' playing opposite Hal Skelly.

Henry Miller teasing 'em. Would not announce Ruth Chatterton's new vehicle. Just said she would open.

Picture producers were writing trade papers asking them to ignore items from players' personal reps. Annoyed at premature publication of plans from this source.

Louis B. Mayer was taken into First National with approval of Gordon theatres, which held the New England franchise. They wanted Anita Stewart, whom he managed.

Undercurrent fight in First Nat. Western men had 60% of the exchange stock and easterners wanted control. Had offered $150,000 and been refused.

Fed men nosing around agents' offices in the Putman building where the Paramount theatre now stands. Some of them were really cloaks for bookmakers.

Pat Rooney and Marion Bent went back to a two act when managers refused to pay $1,250 for their sketch.

50 YEARS AGO

(From 'Clipper')

Minnie Maddern Fiske switched from 'Foggs Ferry' to 'Juanita,' a step up from the rough soubret parts she had been doing.

Charles Bortell, a cop in Saratoga, quit the force to go with the Hi Henry minstrels. He went on as interlocutor in a pinch and did so well he got the job.

Sells Bros. announced an enlarged circus for the coming season. Added they had not had a losing season in the 12 years they had been on the road.

Bull man on the Barnum show was squeezed against a wagon by Queen, one of the elephants. He died a few hours later in a Cincinnati hospital.

St. Louis fair took a half column ad. Big space for those days. Premium list ran to $60,000. Also plenty.

Pat Harris, who had opened a dime museum in Pittsburgh with Ed. Kohl, who later dropped out, had made so much money he was opening one in Cincinnati.

'Excelsior' a French spectacle, brought over by the Kiralfys, was such a success at Niblo's Garden that the speculators upped their ticket prices 100% and got it. Latter was unusual then.

Henry E. Abbey was readying for the season in the new Met. Op. house, but he clung to the management of the Grand Opera house. He knew there was money there. Played dramatic attractions.

Inside Stuff—Pictures

Various industries which have drawn up their own codes and already had them ratified by the President and General Johnson do not seem to be burdened with the intra-trade complications, harrassments and counter-irritants which rule the film business. Seemingly the other industries are able to reach an accord, sans internal squabbles, or if such exist, they have kept it off the record.

The film code is replete with every ill and woe and complaint which has faced the distribution-production vs. exhibition fields ever since the infant industry outgrew its diapers. Anybody applying himself to the two different codes submitted by the Kent and the O'Reilly groups can assimilate about all there is to know on the negative aspects of the relations between both factions.

The radio broadcasters' code, as elsewhere reported in this issue, seems to be an instance of at least one branch of the show business simply getting its tale told and then, if having any intra-industry squabbles, keeping them within their field—and not on the record. Through the National Association of Broadcasters, the code as proposed—although not, as yet, ratified—is free of any of the technical intra-trade woes which have been aired by the film people.

Akin to the pic code, the music publishers on the other hand are tipping off plenty in their code. One of them was rejected. The Music Publishers' Protective Ass'n has formulated a revised proposed code of trade practice. It embodies all the principles already set up in their own trade association articles but, as is felt by the film men, it becomes more official when the Government steps in. It's one thing to breach a trade association practice; another to know that the Government's delegates will be after you if it's not enforced.

Manner in which expected labor trouble was averted at the splash Grauman Chinese opening of 'Dinner at Eight', is one of the most interesting insides from the coast. With inside of the house being manned by IATSE men and IBEW members slated to handle the sun arcs on the outside, report was that on the night of the opening the IA men would walk. The walkout, it was stated, was to include the musicians, projectionists and stagehands.

Two days before the opening IBEW officials threatened the musicians that if they pulled a demonstration they (IBEW) would have ready a non-union combination. Carpenter union had a reserve crew of stagehands ready to take the spots of the probable walking stagers and IBEW supplied a reserve crew of projectionists.

Then to make doubly sure of no trouble the job of searchlighting, generally handled by the studio whose picture is previewed, was let to Otto Olesen, independent electrical merchant, who in assemblying a crew for the outside jobs hired men who held cards in both IBEW and IATSE. On the night of the opening an IATSE inspector asked every man outside for his card and was shown satisfactory credentials from IA, and in turn were able to show the IBEW inspectors a card of that union.

Dailies in New York Sunday (3) carried cable stories from Berlin to the effect that German film folk, stars or otherwise, working abroad, have been officially warned to return or lose their citizenship. Warning was printed couple days ago in the 'Film Kurier', official Nazi film trade paper and mouthpiece for the Nazi government to the film industry in Germany.

VARIETY printed the same story first early in August. In the 'Film Kurier' of Aug. 19, VARIETY is given a terrific panning for printing the story, supposedly untrue.

Now, two weeks later, it is printed in the same German paper, as an official notice.

Threatened acute shortage of prints as a result of the recent soundmen's and laboratory workers' strike on the coast, has been averted, with film deliveries being turned out in sufficient quantities to take care of all current demands. Only distributing organization handicapped through lack of prints was Metro, which for a time was faced with some difficulty in supplying its accounts. This situation, however, has been cleared up, and practically normal conditions now prevail.

Coast distributing agencies have anywheres from three to seven features currently available for the first runs, and plenty of prints of past releases are on hand to take care of the subsequent runs.

Indications now are that the claim of the 12 New York, Chicago, Philadelphia and Los Angeles banks against Par for over $13,000,000 on the March, 1932, hocking transaction, will be filed with Par and lay in status quo until the question of preferred credit is settled by the court.

Though the Paramount trustees filed their suit early last summer against the 12 banks for a surrender of preference, it appears the suit will not be heard until later in the fall. Paramount itself has stalled on an answer required from Film Productions Corp. and the distributing production departments. It isn't expected to be in until later this month, if then.

President Roosevelt is not only the most photographed Chief Executive, and one whose poses already are breaking all White House records, but he is himself the most enthusiastic picture fan.

In four months Roosevelt has appeared in the newsreels more than Hoover totaled after his first two years in office.

As an exhibitor, the President is showing such pictures as 'Power and Glory', and 'Cavalcade' on one night bookings. He has them exclusively in his zone—Hyde Park. The only policy that regular exhibs wouldn't like is that the President has no box office. Admissions are Annie Oakleys, limited to his family and friends.

Reopening of the deluxe Fox in San Diego, Cal., by Fox West Coast, after house virtually had been dumped back to the landlord several months ago, is in the nature of an experiment, and in the hope of shutting out competition at the now dark Orpheum.

Agreement under which circuit has resumed operation is for a short period lease, with merchants having brought pressure because of a heavy drop in biz since the Fox folded.

Aside from lending their moral support, merchants shied on taking any display space to greet the relighting.

Los Angeles dailies are continuing their battle for exclusive stories on impending divorces and other lawsuits in the film colony. 'Examiner' (Hearst) got together with the attorneys for Corliss Palmer and broke the filing of her divorce action against Eugene V. Brewster in the morning editions the day the case was filed.

'Herald', afternoon Hearst paper, went a step farther and announced the $250,000 breach of promise suit against Alan Dinehart by Betty Kaege, show girl, a day before it happened.

Sir Benjamin Fuller, in New York on a business survey for his Fuller's Theatres, Australia, states that where formerly a front-of-the-house display of a British film meant a 25% discount in box office patronage, now the same announcement insures a 25% above-normal public reaction in the British possessions.

The improved quality of English pictures plus the natural appeal of the British speech to British subjects is giving Elstree film productions a better market in the possessions than ever before.

Metro is insistent it be given credit for the stars or lessers that studio loans to other producers.

As a result, United Artists has been notified it will have to use the line 'by courtesy of Metro-Goldwyn-Mayer' behind the names of Jimmie Durante in 'The Palooka' and Wallace Beery and Jackie Cooper in 'The Bowery'.

Both are forthcoming UA releases with actors in question on loan from MG. So far UA has not been crediting Metro in any way.

Three weeks ago Deputy Administrator Rosenblatt told picture business he had received innumerable complaints from exhibitors against unfair trade practices. Some understood he said 22,000, others 2,200.

Whatever it was then doesn't make much difference. It's more likely 30,000 now, and, in addition to that, Rosenblatt is now listening to some of the stories face to face.

Mostly the complaints referred to the Hays office.

RKO theatre department, paradoxically, under the NRA schedule, works an hour longer than heretofore. It figures 40 hours now as against 39 hours before.

At Warner Bros., the time maximum of 39 hours is very strictly adhered to. Overtime isn't paid for extra, but instead the employees who work late some nights find themselves in position to leave Thursday afternoon and not return until Monday.

One of the busiest of the producers of the smut 16mm films complains that masculine self-consciousness holds down his product. He can get, he claims, almost any woman to pose for one or more films, but half the time is unable to secure a leading man.

They don't mind the pictures but they feel they're making fools of themselves and some of them quit even after they have promised to pose.

One of the current fan magazines in its review of Paramount's 'Three Cornered Moon' carries a cast of players, only two of which played in the picture. Evidence that the review was written even before the picture was filmed is seen in a line in the review which states, 'Jack Oakie steals the show.' Oakie wasn't in the picture, having been withdrawn from the suggested cast two weeks before production started.

'Pink Chemise,' recent Paramount buy of a 'Liberty' magazine story, will carry the title of 'Come on Marines.' Studio has tried for five years to get a story out under this handle and on various occasions has set starting dates for such a picture only to have the plans abandoned. At least a dozen stories have been written at various times by Par scribblers for a yarn to fit the title.

George W. Trendle, who has a deal to take over operation of Par's Detroit houses, is not lining up a staff on any promises until he has obtained approval from courts of his partnership. All parties mentioned for Trendle's probable return to active theatre operation are guesses so far. Trendle has made no official announcement other than that which covers his deal, recently aproved by trustees of Par.

After Par made the short, 'Madhouse Movies,' last week at the Rialto, New York, the company didn't care for the idea and put the one-reeler on the shelf. Arthur Mayer, operating the Rialto, happened to see it and had to fight for the privilege of showing it. Turned into about the best laugh short house has shown and getting comment all around. Now Par is going to make a series along the same line.

On the Culbertson bridge short series being made by Radio, it was found necessary to have special playing cards printed to pick up the difference in the coloring of the red diamonds and hearts from the black clubs and spades.

Since red photographs black, it was necessary to get a color on the red cards that would photograph lighter than ordinary red does.

As a result of the narrative style in Fox's 'Power and Glory', screen writers are trying to develop new forms of story-telling for pictures. All are trying for anything that's different, some telling their stories backwards or starting from the middle and then working both ways. Any trick formula that's new is likely to interest the producers.

'Moulin Rouge', starting this week at Twentieth Century, will be a remake of an early First National picture, 'Her Sister From Paris', which starred Constance Talmadge. It was produced in 1925.

Story is much changed, although based on the Talmadge picture. Constance Bennett stars in the present film.

Consistent use of Hitler propaganda scenes in Fox Movietone Newsreel is beginning to revive the previously scouted report of a deal between one of the American reels and the Hitler crowd for propagandizing Hitlerism.

Fox Movietone, some time ago, officially denied such a deal.

For his four-day job as fight referee in 'Broadway Racket' (Prizefighter and the Lady') which is little more than a bit, Jack Dempsey will receive $15,000.

Inside Stuff-Vaude

It was the uncertainty of a sufficient supply of film product, more than anything else, that seems to have kept the Palace, Broadway, as a vaude house. Although the RKO people were favoring vaude, the three changes weekly film policy which Syd Cohen, new operator for the spot, was thinking about, looked to be the future policy.

Palace presently on its film supply plays day and date with the rest of the RKO circuit, and after the Radio City Music Hall. Product available includes certain Fox pictures, regular Radio program and Columbia. Figured not enough on that thrice weekly change thing and Par product was looked for, through the split which RKO has with Loew's in New York and Par pictures, after the Broadway and Brooklyn Paramount showings in New York.

With the Palace aimed to have shoved in on that three changes weekly policy, the Par films could only become available after Loew's New York, a daily changer which has the Par franchise after the split choice by RKO and Loew's.

This would have thrown the Palace offside, as at the Palace, the same Par films spotted one day at Loew's New York on the next block, would then have followed into the Palace for a two-day showing or more, according to the way the days were split. Loew's, of course, protecting its own New York, wouldn't let the Palace have an edge.

Extra shows for the vaude houses in Chicago have brought the pro rata system into being to take care of the additional salary for performers do more than the number of performances contracted for.

Regular contracts with performers now call for six shows daily at the B. & K. Chicago. Where the acts are called upon to do seven on weekends they are being paid for the extra shows on a pro rata basis.

RKO Palace, now doing five shows daily, has not yet indicated what step it is going to take in this matter of extra performances.

Fire which recently destroyed Rose's Midgets' 'bus in Bennington, Vt., cost Ike Rose about $25,000. The car and its contents were insured, but the company failed three weeks before the fire. Troupe lost all its properties and the midgets' personal belongings all went up in smoke. The bus, owned by Rose, was destroyed.

In addition to actual loss by fire, delay cost the act five weeks' bookings.

7 Grand Opera Pops Set Already; 3 of Them in Times Square Area

No less than seven popular priced grand opera troupes are mentioned for early in the new season, two and possibly three being slated for the Times Square zone. First to get going will be the outfit at the Hippodrome where the pop opera policy clicked last spring, spreading to other points. Most of the ventures were successful, while few of the outdoor operatic presentations kept out of the red.

Next operatic presentation along the Hipp lines will be staged in the Mecca Auditorium, dated to open Sept. 14 and billed to continue through the following week. Top price will be $1.65. Mecca opera will be the Fides, an Italian outfit, with Cesaro Sodero of the Metropolitan directing and conducting. There is a possibility of grand opera at Madison Square Garden, dependent on the reception of the concerts to be held there late this week. Also reported pointing to pop opera are the Academy of Music, two theatres in the Bronx and one in Jamaica.

Hipp will open Thursday (7) with a top of $1.10, as against the former top of 99 cents. Management stated it had refused to make any deals with ticket brokers.

It was reported there were orders for 28,000 tickets in advance but subscribers had been notified that all sales would be made directly through the boxoffice. Explanation was that the Hipp was not certain it could operate at the $1.10 scale because of expenses attendant to the importing of a number of Italian and German singers.

Top price may be lifted to $1.65. Hipp is starting with a 14-week schedule.

McGuire to Do Sketch For the New 'Follies'

Hollywood, Sept. 4.

William Anthony McGuire will write a sketch for the revived 'Ziegfeld Follies,' which Lee Shubert will produce.

McGuire is currently scripting 'The Great Ziegfeld' for Universal.

'Double Door' Under Way

H. C. Potter and George Haight start casting immediately on their first production venture for the season,' 'Double Door', by Elizabeth McFadden

Piece will be staged by Potter, who has staged a number of plays on Broadway and has operated the Hampton Players, summer stock at Southampton, for the past seven years. Haight is co-author of 'Goodbye, Again.'

'Wilderness' Break-In Pittsburgh Sept. 25

Pittsburgh, Sept. 4.

Legit season getting away to a late start this year, with Nixon staying dark until Sept. 25. Opening show will be Eugene ONeill's 'Ah Wilderness,' which tries out here for a week before moving on to New York. It's to be the first production here in the American Theater Society series.

Nixon, with legit field all to itself last year, will run without competition again. This is the latest legit inaugural in years.

GALLO'S LOW-SCALE OPERA FOR CHICAGO

Chicago, Sept. 4.

Town gets its first season of opera since the closing of the Chicago Civic, when the San Carlo Opera troupe arives at the Audlorium for a run on Sept. 18. Opening with 'Carmen.'

Fortune Gallo has taken the click of low-scale opera for granted and will operate here at a $1.10 top and running as low as two-bits for the cheapest seats.

Inside Stuff—Legit

A rift among Denver's social registrites is the aftermath of this season's dramatic activity in Central City's opera house, where 'The Merry Widow' was revived. Result is that Delos Chappell and his wife, professionally known as Edna James, are on the outside looking in on a project they originated. Both are wealthy and are of Denver's social elite, dividing their time between there and New York.

The couple backed the revival of 'Camille' at the ghost city last summer, the University of Denver being in, because owning the theatre property. Chappell engaged Robert Edmond Jones to supply the settings and costumes. Denver socialites went for the project and bought chairs at $100 each.

The Chappells returned from Europe this spring and learned that some of their Denver associates had banded together and engaged Jones for five years, not only to supervise production but to direct the shows. That took Chappell out of the picture, managerially. During a rehearsal of 'Widow' it is said that Chappell was requested to leave the theatre. He then found out that he had been dropped from the committee, although Miss James had a small part in the revival. Jones is best known on Broadway as a scenic specialist, any directional activity being mostly concerned with the former Provincetown Playhouse group in Greenwich Village.

Chappell expended about $7,500 on 'Camille'. The revival made money at Central City and he was reimbursed. He brought the production to Broadway intact with Lillian Gish last season, that venture going into the red, show being taken off after a few weeks.

Indications are that the authors section of the legit code rather puts it over on the managers. In return for the concession giving the managers a share in the picture rights for shows which run less than three weeks, the authors are to receive not less than $500 advance, that money not to apply against the regular royalties unless the show runs more than three weeks. Recognized authors are known to receive more than the newly established minimum advance, but that does not apply to newcomers. The rule will probably cut down the number of shoestringers, which was supposed to be its real object.

However, it may jam up producers in regard to foreign rights. Minimum Basic Agreement stipulates that the author shall receive not less than the first advance ($500) for the foreign rights. Managers declare that it is impossible to receive that much from some Continental countries. Producer has 60 days after the premiere of a play to take up the foreign rights option.

Heretofore there has been a way to solve the matter. Actual first advance was limited to $50, the author getting an additional $400 or $500 within a day or so of the initial payment.

The authors first advance rule in the code is not iron clad any more than other clauses because the NRA provides for code changes by agreement in the committee where the government assents. If the rules do not work out satisfactorily, the managers and authors could agree on an amendment.

Ralph Cloninger, former Salt Lake stock producer, who has been in Southern California for the last six months preparing to produce a 130 people Mormon spectacle, 'Corianthon', is being credited in coast circles with being legit's greatest distance stayer. Since March 20, last, Cloninger has deferred launching his production, although since early June the spectacle has been fully rehearsed.

Back of the early production delays was the matter of sufficient finances to insure a three-week sojourn at the Mason Opera House in L. A., despite the fact that thousands of admission tickets had been sold by members of the Mormon church for the venture. Agreement with the church was that none of the money collected from the sale of tickets would be turned over to Cloninger until the spectacle was produced, so that at no time could the producer figure on this b. o.

Failing to raise the cash to cover advance rental for the theatre and for salaries and incidentals before b. o. receipts were available, Cloninger has been postponing his opening from day to day and week to week, with no thought of folding, and confident that his production start is just around the corner.

Dave Chasen, Joe Cook's side-kick, has asked for a pulmoter to be kept back stage at the Winter Garden during the run of 'Hold Your Horses' as the result of a first night incident when the show opened in Boston last week. One of the Cook gadgets has Chasen strapped in a chair, suspended over a tank of water by ropes.

Two other stooges let go the ropes to scramble for loose change, Chasen going into the tank. The ropes were fouled and when he was finally yanked up, Chasen was nearly drowned.

'Horses' is due in next week. Reported several cast changes are contemplated.

With the film version of 'One Sunday Afternoon' current at the Broadway Paramount while the original stage version is still at the 48th St., the latter is going in for larger display space to match the picture house ads. The legit figures that the film will be no b. o. deterrent and may stimulate interest in the dramatic version. The early filmization by Par of the play came about through an unexpected prolongation of the legit's Broadway popularity after a slow start, and despite the banking holidays. Thereafter it built into one of the few shows to survive the summer.

Ed Hurley Suing Hipp Opera; Seeks Quarter Of $12,000 Net Profit

Ed Hurley, press agent, has filed suit against the C. & C. Corporation, operating the Chicago Grand Opera at the Hippodrome, New York, asking for one-fourth of the profits earned during the operas 11-week season.

Hurley estimates the profits during that period at about $12,000 and claims an oral contract which would have given him one-fourth, as an equal partner of William C. Carroll, Cecil Mayberry and Alfredo Salmaggi, who are all sued individually as partners of the concern.

Hurley claims that he was hired to be press agent for a vaudeville act consisting of ex-Opera singers at the Hippodrome when it was playing vaude and pictures. From that he got the idea of installing popular priced opera at the theatre which, he says, was about to give up, having flopped with vaude.

He says he approached Carroll and Mayberry, contacted Salmaggi and got the three together for the first time. Deal was made, opera installed and Hurley says he was named general press representative with an equal hunk of the proceeds. But, he says, he was never paid one cent, except for some petty cash which he drew in advance on several occasions.

Godfrey Jaffe is attorney for Hurley.

Trenton Legit Shows' Last-Minute Collapse

Trenton, Sept. 4.

With the Palace all set to relight on Labor Day after being closed two years, with 'Goodbye Again' and with a flock of last season's New York successes scheduled to follow, the whole idea collapsed at the last minute for lack of funds to carry on.

Newspapers carried advertising on the legit attractions for several days, placards were displayed in all store windows that had enough room left alongside the NRA emblems and Trenton was all set for the bow of legit here. The project had even reached the rehearsal stage, money invested in house staff, renovations to theatre, etc. And then the whole thing went up.

The State, also closed two years, is scheduled to open next Monday, with legit.

Plays on Broadway

THE BLUE WIDOW

Comedy in three acts presented at the Morosco Aug. 30 by a subsidiary of the Select Theatres Corporation (new Shubert company; actual proprietorship not procured, written by Marianne Brown Waters; Queenie Smith starred; staged by Harold Winston.

Cynthia Talbot.....Helen Flint
Doris Darrow.....Roberta Beatty
Ellen.....Clare Stratton
Betsy Martin.....Eleanor King
Nicky Martin.....Harold Conklin
Jay Berton.....Don Beddoe
Bently Keith.....Sam Wren
Tony Talbot.....Albert Van Dekker
Willie Hendricks.....Queenie Smith
Horace Jones.....Ralph Locke

This is the fifth show presented on Broadway in the pre-Labor day period. Two dropped out promptly, but none is worth while, including the most recent entry, 'The Blue Widow,' once called 'Poor Little Thing,' billed as a comedy.

'Widow' is a one-setter, one reason for its existence, but the Shuberts guessed wrong if they thought it had a chance. Gabby, repetitious and virtually laughless, it offers nothing new in story or situation.

But the play does give quite a plug for Bermuda and its flora. Willie Hendricks (a girl) stayed there a year with a playwright whom she was supposed to be wedded. She is subsequently the guest of Cynthia Tablot at Darien, Conn., latter having fallen for Willie's phoney grief over the late lamented author.

Willie goes to work on the male population of the Talbot menage and there is plenty of material because of Cynthia's penchant for having a succession of week-enders. Being a wispy girl, the boys fall for her stories of her passion for flowers, especially those of Bermuda. Seems she was detected plucking blooms in somebody else's garden down there and it always belongs to a different famous author, according to whom she tells the story.

The heroine flits blithely from one sap to another, but after copping the rich old admirer of a visiting actress, Willie makes the mistake of going for Cynthia's husband Tony. Latter is in the mood, feeling that his mate has given him too little attention. It happens that the wife is a writer, too, author of successful novels. So Willie nearly breaks up the Talbot home. But when she discovers that Tony isn't so well off at the moment she switches back to the A. K. with coin and gray locks.

'Widow' gives Queenie Smith, formerly of musical comedy, a straight part and the play, such as it is, is all hers. Miss Smith seemed to act the curious Willie as intended by Marianne Brown Waters, a newcomer. Interpolated are two songs—'Couldn't You Fall for Me,' by Max Rich and Jack Alexander, and 'You're Everywhere,' by Manning Sherwin and Stanley Adams. Neither is much, but well handled by Miss Smith.

Some of the supporting players are capable, but in toto the acting seemed faulty, which probably isn't chargeable to the actors. Just another early casualty. *Ibee.*

COME EASY

Comedy in three acts by Felicia Metcalfe presented at the Belasco theatre, N. Y., Aug. 29. Staged by Milton Roberts; sets by Phillip Gelb.

Mrs. Ward.....Helen Lowell
Sammy Ward.....David Morris
Mr. Daye.....George Henry Trader
Pamela Ward.....Claire Carleton
Tobie Drake.....Bruce Evans
Marcia Ward.....Nancy Sheridan
Count Riccardo Di Lucca...Edw. Raquello
Miss Victoria Ward.....Alice Fischer
Rita Davis.....Jean Clive
Clyde Massey.....Guy Standing, Jr.

Pretty weak play, with not much about it of substance. It has a fairly funny basic idea and with some work might make a talker. So it'll probably hang around Broadway long enough to earn picture rights. That is about the best that can be expected.

Elizabeth Miele, the producer, is a hard tryer. She's made several attempts and has a half dozen more plays up her sleeve. Some day she may hit. But not this time.

'Come Easy' is one of those family portraits that so many producers have been trying since 'Another Language' clicked. It's about the unstable Ward family. Mother Ward is tired, lets the rest of the flock do as they please, doesn't get mixed up in anything much. Family's on the rocks because too much gambling, but no one seems to care. Marcia, one of the daughters, shows up with an Italian count. Other relatives decide he's a fake, try to break the thing up, almost prove that he's not only a fake but a forger. But it straightens out, he's actually the goods, and true love wins out, at the same time reuniting the family and replenishing the family pocketbook.

Pretty flimsy, not funny enough, and not too well drawn, as is. Helen Lowell as Mrs. Ward gives her usual good performance, and David Morris is colorful as the youngest Ward boy. Morris seems badly in need of direction, but given that, ought to be a bet for pictures. He has the makings of b.o. appeal. Edward Raquello plays the Italian duke with an Hungarian accent, but otherwise is acceptable enough. Nancy Sheridan is satisfactory as the girl, and Claire Carleton pleasing as the sister. Direction throughout is weak.

As seems to be the habit this season, it's a one-set affair, with no names and practically no production layout, so that it can hang on fairly easily to little money. But more than that little seems unlikely. *Kauf.*

PLAYS ABROAD

Is Life Worth Living?

London, Aug. 26.

Comedy in three acts by Lennox Robinson, presented by Sydney W. Carroll at the Ambassadors theatre, Aug. 22.

Lizzie Twohig.....Christine Hayden
Helena.....Joyce Chancellor
Christine Lambert.....Meriel Moore
Eddie Twohig.....Joseph Linnane
Mr. John Twohig.....Harry Hutchinson
Hector de la Mare.....Paul Farrell
Constance Constantia.....Esme Biddle
Mrs. Annie Twohig.....Ann Clery
Peter Hurley..... A. O'Rourke
Michael.....Rex Mackey
John Hegarty.....Fred Johnston
William Slattery.....Richard Turner
Tom Mooney.....Arthur Chisholme

Another Irish farce from the author of 'The Whiteheaded Boy' and a dozen or more plays, all originally produced at the Abbey theatre, Dublin. Looks like a splendid idea not fully developed.

Legit repertory troupe comes to a small village in Ireland and, after a week or so of Ibsen, Tchekov and Strindberg the town is off its nut. The butcher, after seeing a performance of Strindberg's 'The Father,' hurls a hatchet at friend wife; several natives attempt suicide, and even the local Congressman votes against his own party after witnessing 'The Enemy of the People.' Everything becomes normal once more, when the repertory troupe is cancelled and a circus replaces.

Generally well played, with one or two splendid performances.

The organization, as is, might be worth taking to New York for a chance. Irish plays seldom remain long in London. They must be exceptional to click. *Jolo*

THE ACE

London, Aug. 28.

War drama in three acts, from the German of Herman Rosemann by Miles Malleson. Presented by Stanley Scott at the Lyric theatre, Aug. 24. Play produced by Miles Malleson.

Soldat Bolle.....Ernest Jay
Feldwebel Schultz.....Dennis Wyndham
Soldat Muller.....Robert Speaight
Rittmeister Kurt von Hagen.....Raymond Massey
Captain Ridley, R.F.C...Franklyn Bellamy
Lieutenant Hensch.....Griffith Jones
Lieutenant Roeder.....W. Cronin Wilson
Aimee.....Ketty Gallian
Fahnrich Schmidtchen.....Eric Berry
Lieutenant Baron von Durine.....Bruno Barnabe
Unter-Offizer Keller.....Wilfrid Lawson
Lemmle.....Esme Percy

This is a German attempt to do a 'Journey's End' from the Teutonic standpoint, with the principals air fighters, instead of trench soldiers.

The piece was done in Vienna with Conrad Veidt in the title role, but was banned in Berlin out of deference to the memory of Richthofen, the native ace pilot. Raymond Massey has the part here. His work is excellent, albeit the role grows a bit monotonous. Once he shows his complex—the haunting dread that he will funk the meeting with his English ace opponent, every repetition becomes more and more tiresome. It is a psychological study, revealed early in the first act.

There are a number of excellent character studies by a fine cast.

It remains to be seen whether lightning will live up to its reputation of never striking twice in the same spot. *Jolo.*

Pitt, Alvin Headed for Vaudfilm, Report

Pittsburgh, Sept. 4.

Conflicting reports circulating about future of Pitt and Alvin theatres, both legit sites here for years. It's known that Pitt will open in a few weeks under management of George Shaffer, West Virginia theatre operator, but what the policy will be is a secret. Shaffer originally announce he would play stock, but now it's rumored he's buying pictures and will make a stab at vaudfilm. Pitt since dropping legit several years ago has housed repertory companies chiefly.

Understood Alvin, which has been closed more than a year, may be turned over to the Harris Amusement Co., with Johnny Harris taking active hand in management. Nothing definite yet on this but when and if, vaudfilm will likely be the attraction.

THE ROAD COMES TO CHI

Break for Producers as Banks Ease Up on Foreclosed Theatre Deals

How many theatres on Broadway are owned by the banks and insurance companies, only the banks know. It is fairly well established that the banks are not meticulous with their theatres as they first were, so smart showmen shopping for houses should get a break, because all the banks are interested in at this time is a return on the first mortgage. On form, therefore, it looks like a good year for producers.

The banks took possession of theatres through foreclosure of the first mortgages. After getting the houses they discovered, however, that instead of an asset they had a problem. Then the banks listened to reason and in the past six months have engaged showmen to handle the theatres, figuring that was the way to snare worthwhile attractions, if and when obtainable.

The banks now have taken a new tack. It is a procedure known as 'mortgagee in possession.' They have stopped actually foreclosing on theatres. Instead they are stepping in to handle the cash, but leaving the owner-manager in charge. If and when enough money is obtained to pay the interest and taxes, mortgagee steps out and the owner again assumes control.

Vanderbilt Case

Case in point is the Vanderbilt theatre and there are others in process of a similar arrangement. The Drydock Savings Bank is the owner of the mortgage. Same institution now has the National, having placed it in the hands of Alfred E. Aarons and Harry Somers. Latter pair are reported having been offered two other houses on which the same bank has the first mortgage. Drydock is spending not less than $50,000 redecorating the National. Prudence Bonds had the house, but let it go though it still has the Broadway to worry about.

Recently the Mutual Insurance Company took over the Casino (formerly Carroll) in a mortgage foreclosure proceeding. It similarly gained possession of the Mansfield. Recently a Mutual executive said that the company may shortly have five Broadway theatres on its hands. That quintet will probably include the Gaiety and the Fulton, Mutual having a first mortgage of $2,300,000 on the combined site. Properties are owned by the Cleveland corporation, as Erlanger subsidiary. Late A. L. Erlanger refused an offer of $7,000,000 for the two houses and office building (Gaiety) about four years ago.

Finance Improvements

Although the banks have as yet refused to back productions, several have spent freely in fixing up theatres. In addition to the National, the Hudson was given a fresh interior last season at the expense of the Emigrant Industrial Savings Bank, about $35,000 being expended. Same bank took over the Avon last week, however, under a 'mortagee in possession' arrangement.

The Bowery Savings Bank has taken over the New Yorker theatre and plans for remodeling entailed an estimated expenditure of $75,000. Idea is to model it along the lines of the Folies Bergere, Paris, with a revue along continental lines or vaudeville to be the house's policy.

Among the hit of bank owned houses are the Manhattan, in possession of the Manufacturers Trust; the Biltmore, owned by the Continental Trust, and the three houses turned back by the Shuberts last season — Majestic, Royale and Masque, belng operated by a receiver. The Times Square and Apollo are said to have been under downtown control since last season.

'Sellout' Share Goes To the Relief Fund

The Stage Relief Fund will receive a percentage of the gross of 'The Sellout,' comedy which opens at the Cort, N. Y., Wednesday (6). A new independent group known as Theatre Craftsmen is said to be sponsored by Ashley Miller of the Fund's main office, the show's press agent being Mollie Steinberg, also a Relief worker. 'Sellout' is to operate on a co-operative basis, which permits the Fund's sharing arrangement.

The Fund's commissary was replenished by a truck load of supplies last week, foodstuffs still are available back stage at the Royale theatre.

The weekly financial statement:

Previous contrib.....	$65,280
Sally Washington.....	20
Other contribs.....	10
Total	$65,310
Disbursements	64,078
Balance	$1,231

1st Operation of Legit Code in N.Y.C.

Costing 'Sunday Afternoon' $260 More Wkly. by Meeting Minimum Salaries

First legit show to react under the NRA code and raise salaries up to the code minimum is 'One Sunday Afternoon,' current at the 48th Street, New York. Its salary list was tilted $260, affecting 17 players, appearing in bits or as extras.

Friday (1) when the code became effective the bit players were advised of the boost, despite the management first contended the NRA stipulates that contracts in existence prior to the adoption of the code should not be disturbed. Equity queried Washington on that point, the answer being that the question should be put up to the National Association of the Legitimate Theatre, which holds its first committee session Wednesday (6).

Under the code, where a show is charging $3 top, the actors shall receive not less than $40 weekly, unless having less than two years' experience, the minimum for such players being $25. Most of the bit players in 'Sunday Afternoon' were getting $22.50 and will now receive $40. Others with less experience were paid $17.50 and are now getting $25. Extras at $10 are raised to $15. There are 28 people in the show.

Screen and Stage

Show management strengthened its argument that the code actually does not require the wage minimum in its instance, but pointing to the current exhibition of the picture version of 'One Sunday Afternoon' at the Paramount. Code stipulates picture versions shall not be shown during the life of the stage play. Making and booking of the picture antedates the code. Stage play will continue with the expectation of lasting well into the fall.

Question of whether the code minimum will be made retroactive will receive attention at tomorrow's NALT committee session. There are a number of players in 'Hold Your Horses' contracted for salaries under the minimums. Show opened in Boston last week and is due at the Winter Garden next week.

Other attractions which placed players under contract prior to the date the code became effective will be called upon to abide by the decision of the committee, if any contracts call for less than the minimums.

LEGIT HAS LOST A GENERATION

Lobbies of Loop Theatres Are Studies in How Strange Legit Is to Fairly Prosperous and Literate Tourists From Middle West and South—Many Youngsters Probably Have Never Seen Stage Show Before

ARGUE PRICE

Chicago, Sept. 4.

Attitude of the World's Fair tourists toward legitimate theatres and attractions is eye-opening. While there is no way to take a census it seems a reasonable assumption that millions of young people from the middle west and south who are visiting the exposition and, on the side, the loop, have actually never attended a legit show.

It's an education to watch them in the lobbies. They come in at odd hours of the morning or afternoon and want to buy tickets and walk right in. Performances at stated times and on a reserved seat basis is baffling to them. Wide-difference in price between gallery, balcony, and orchestra tickets also puzzles them. In fact the ignorance of the commonplace displayed by well-dressed out-of-towners is amazing.

Demand for cheap seats exceeds the supply tenfold, but the expensive ducats are hard to sell at the window. Obviously the prospective customers are thinking in terms of the 15 cents admission to the Idle Hour cinema back in Slippery Clay, Alabama.

Photographs of the actors displayed on frames in the lobbies possess a weird fascination for the hicks. Lobbies themselves and the impersonal rather haughty austerity of the legit welcome give small towners a chill. Groups stall for 15 and 20 minutes waiting for one of their members to get bold enough to approach the poker-faced dealer in high-priced pasteboard who peers out at them from behind the grille. This is not to imply that the tourists meekly accept whatever the box office guy offers. But they argue primarily about price, not location.

Social Implications

Observers here believe that the loop is getting, thanks to the expo, a vivid cross-section of the generation that has been reared since the road expired and since legit ceased to touch the rank and file. Plainly going to a spoken drama is in the nature of an adventure to lots of these otherwise reasonably literate visitors. That the whole transaction of dealing with a legitimate box office causes them so much confusion, embarrassment and strain is superficially amusing. Underneath that fact lies some pointers for the legit and in support of the theory previously heard that the film theatres by making it so easy to do business with them have made a stuffed shirt out of the legit.

An effort to engage a couple of southerners in conversation brought out the interesting fact that one of them hadn't seen a legit show since a doughboy revue came through right after the war. Other didn't remember the last time.

Richards' First Pix

Hollywood, Sept. 4.

Addison Richards, member of the Pasadena Community Players and associate director of the little theatre group, has a six months deal with Paramount.

Never in pictures before.

Legit Code Committee to Grapple Promptly with 3 Chief Problems, Ticket Control, Labor, Rehearsals

Famine in Ingenues

In 1929 one of the best known legit casting agents had 110 ingenues on his books. Just 98 have disappeared, either marrying or quitting the stage, a few going to Hollywood.

During the depression hardly any talent has been developed, especially for the musical comedy stage.

SHUBERT PROBE AND NEW STOCK

The Shuberts are estimated having formed no less than 32 separate companies since they bought for $400,000 the assets and theatres of the defunct $21,000,000 Shubert Theatre Corporation at the public auction which terminated 15 months of receivership. They then formed the Select Theatre Corporation.

Shares in Select are the 'gift stock' which Lee Shubert offered to the old Shubert Co. bondholders and general creditors early in the summer when in a public statement he called attention to the fact that although the end of the receivership in liquidation wiped out all claims against the old corporation, he wished to declare the creditors in on the new company. It is indicated that Select is the holding company for the 32 subsidiary corporations.

Identity of the latter is not disclosed, but it is understood various properties are separately incorporated. There is also the Select Operating company, which is the new booking arm. In addition are the various productions which have reached the boards or are in process of making.

Shubert offered to turn over 100,000 shares of common no par Select stock to the bondholders, creditors and stockholders. That is half of the issue outside of $400,000 of preferred stock held by the Shuberts. The financial columns stated that 75% of the bondholders and creditors had exchanged their certificates and claims for the gift stock.

Half a Loaf or None

When the proffer of the gift stock was made the independent bondholders committee agreed to advise its clients to accept, on the grounds that the stock was better than nothing, there being no money remaining in the original company. It was thought that the indie or other bondholders by accepting the stock would surrender any right to start suit, on grounds alleged to exist by the indie committee when it sought to have the Shuberts investigated from the inception of the corporation.

Attorneys for the indie people say that is not correct. They concede that the chance for such action or actions is lessened by the exchange of bonds for the new stock, but the right to sue remains with the bondholders.

At one of the hearings before Judge Francis Caffey during the receivership, the indie committee asked the court to authorize the expenditure of $10,000 for the purposes of the investigation. Instead the court appointed special counsel to hear arguments on the application for a probe. The result came to naught.

The gift stock proposition was to exchange each $1,000 bond for 10 shares of Select common; one share of stock for each $105 of indebtedness on allowed claims and one share of Select common for each 10 shares of the old stock. The offer was good until Aug. 1 but is said to have been extended.

First session of the emergency committee of the National Association of the Legitimate Theatre, as formulated under the legit NRA code, will be held Wednesday (6) at the Theatre League rooms. The committee was incomplete up to Monday, three members to be appointed by the government to represent the public being the principal absentees. Deputy Sol A. Rosenblatt, however, stated that the committee as it stands could proceed with full authority.

Three controversial matters will be the initial problems for consideration—labor conditions (stagehands), limitation of ticket premiums and hours of rehearsal. Back stage union contracts expired Saturday, shows to continue under the same regulations until a new agreement is arrived at.

Indications are that the labor situation will not be settled by the committee and will probably be the first of the legit questions to be put up to Washington for answer. The managers have drawn up a set of new working conditions which, while not aimed at lowering wage scales, point to smaller back stage crews.

Managers' Aims

For one-set shows they want the privilege of using but three men—heads of departments (carpenter, electrician and props). Managers also want the right to say how many deckhands shall be used to operate larger shows rather than the union and they also seek a rule whereby a back stage worker is not limited to one specific activity. Strict rules which prohibit deckhands in one department from touching anything in another, has long irked the managers. The union has made no reply and it may be a League matter before it reaches the NALT committee. In any event the union is expected to contest every point, and, as the union representatives on the committee will vote against the concessions, failure to arrive at a unanimous decision will force the question before Gen. Hugh Johnson, the NRA Administrator, failing setttlement by Deputy Rosenblatt.

During the code hearings Equity made a strong bid to have limitation of the hours of rehearsal included, but agreed to forego the question provided it be among the first matters considered by the committee.

Action on Ticket Control

Ticket control will be tackled at once, also, and two representatives of the agencies will be admitted to such sessions as pertain to fixing a maximum premium brokers may ask over the box office price. Code states that two persons representing the National Ticket Distributors are eligible to attend the sessions. But there is no such organization. Possible that the NALT committee may force the agencies to organize. That is regarded as the only way the brokers would stick together, they being as remiss in that respect as were the managers.

Whether the press agents, company managers, treasurers, ushers and other front of the house employees (designated as the minority or unorganized group) will name a committeeman before the first session is not certain. About 600 persons of the group met in the New Amsterdam theatre Thursday (31), but failed to name a representative. It was decided that each individual group appoint delegates, the latter to name the committeeman.

The NALT emergency committee as constituted at present: William A. Brady, Lee Shubert and Brock Pemberton for the managers; William Elliott, stagehands; (IATSE), Joseph N. Weber, musicians; Frank Gillmore, Equity; Dorothy Bryant, Chorus Equity; George S. Kaufman, authors; Fred Marshall, scenic men.

Costumers Draw Code

Producers Who Rent Their Own Costumes Called Unfair Competition

Aug. 31, the Theatrical Costumers' Assn. drew up a code for submission to the NRA.

Code is to cover all who make or rent costumes, whether for stage or cabaret or amateur use, but does not include producers who prepare their own costumes and subsequently rent these in competition with members of the association. It is the latter the code seeks to eliminate as unfair competition.

Essential points include promise not to employ workers under 16. Minimum wage is to be 35c per hour and maximum employment of 40 hours per week, but averaged over a six-month period, to allow for rush seasons. All receiving in excess of $35 weekly and clerical and labor forces not included. A maximum of eight hours per week overtime is set. This overtime to be paid at an increase of one-third of the regular pay.

Prices

Proposed minimum rental prices are: Picture-house presentations, $12.50 per costume; picture productions, $5 for stock costumes and $20 where made to order; professional drama, $5 per costume; professional musical productions, $5 per stock costume, and $12.50 if made to order; revivals of stock musicals, $3 per costume; amateur shows, $3 for not more than two performances; nite clubs, $3 the first week and $1.50 for each additional week; pageants, $2.50 each or $2 if 200 or more are rented; wigs, 75c, regarded as an extra charge.

Other clauses provide against enticement of employees, substitution of goods, misbranding, espionage, piracy of designs, imitation of competitors' marks, defamation.

Usual national control committee is provided for, and empowered to make assessments.

Provision is made for readjustment of contracts made before and based upon prices obtaining prior to the passage of the NRA bill, such readjustments to be made by arbitration.

BID FOR TILLY LOSCH

Shuberts, through Curtis & Allen, are after Tilly Losch for the 'Follies' revival.

Trans-Atlantic negotiations are on with the dancer, who is in London.

Coast Legit Agents Set Plan for Code Hearing

Los Angeles, Sept. 4.

Agents (legit offshoot of TPROA) have called a meeting for noon Tuesday (5) at the Mason Opera House, for the purpose of taking action towards signing a petition that would insure proper representation for managers, agents, treasurers and advertising agents at the legitimate theatre code hearings in Washington, Sept. 10.

Plan is to designate Theodore Mitchell of New York as representative of the coast organization, with full power to act for it at the Washington confab.

'Music' Takes to Road; Only Tune Holdover

'Music in the Air,' one of the two Broadway legits—and only musical—to survive the '32-'33 season, closes at the 44th street, New York, Saturday (9) to go on the road. It opens Monday (11) in Boston.

Musical will have completed its 42d week. It survived several changes of cast, one moving and a months' layoff last spring. Donald Brian replaces Tullo Carminati on the road.

A. C. Blumenthal, the show's producer, expects to keep it out for 35 weeks.

Paramount, New Haven

(Continued from page 35)

stick to straight vaude or to try to break into the presentation field. It has several standard acts, a line of girls, an m.c., calls itself 'Musical Cocktails'—and there you are. But with all its wanderings, it's not a bad evening's recreation. Runs 63 minutes, even after slicing several of the turns.

For an opening, Pete Randall is on in one before a colorful traveler of a Jap bridge. Randall gags briefly and then, as m.c. of the outfit, introduces Wayburn's 12 Rhythm Dancers, who go into a tap routine in two. It's a neat bit, with the girls working well together. As line goes off, an unannounced team, who turn out to be Chas. and Helen Stone, rush on for more tap stuff. Dressed in light blue suits and silver shoes, duo make a snappy appearance, and their turn is an oke warmer upper that gets to the audience in short order. Chopping of practically all acts to stay within time limit leaves this team with a single number, but they put that one across okay.

Spotting of next turn could be improved by holding it till later. It's another tap specialty and, despite its quality, it loses some of its sparkle doming as it does on top of two previous tap routines. It's Blanche Lewis, who works to a 'Poet and Peasant' arrangement. Dance has been done here before, but this is probably the best of the several turns that have offered this same specialty. A big hand that started before the finale, grew into a bigger one as dance closed, almost drowning out band.

Back to one for Randall, who offered 'Gigolo' with variations. Girls follow in a ballet in a hanging garden scene, with Helen Olsen stepping out of the line for a toe specialty. A graceful line, showing the Wayburn imprint of talent. George Herman follows girls in same set, doing a contortion specialty in a skeleton getup. Herman's trick of sliding a couple of chairs apart with his feet until he's doing a split, supported in air only by his arches, is a knockout and had the house throwing away its mittens.

Bill goes back to vaude again at this point, with Arthur Rowland and the Hollywood Doubles. Impersonations include Dietrich (Jean Forbes), Mary Brian (Helen Schine), Cagney (Martin LaTosa), Buster Keaton (Joe Path), Durante (Monroe Lockwood) and Garbo (Betty Dedrick). Once upon a time there was an impersonator of Garbo who didn't say, 'Aye tank Aye go home now'—but nobody has ever seen her. With the exception of Keaton and Garbo, characters left plenty to the imagination. Act closes with 'Cagney' doing a rope-skipping dance on a flight of steps.

Cole and Whitmore follow in 'one.' Cole has discarded the rum-blossom that was part of his makeup, but he still clings to the Chaplin film-directing routine. Randall introduces next number—a 'Little Red Schoolhouse' song — which Lillian O'Dell sings, with a dance chorus by the line. Despite song and its title, set shows some sunflowers popping over a backyard fence under a hangout of washing. About as appropriate as a Little Lord Fauntleroy suit for Jolson. Even at that, the set can't kill this number, which shows the girls in a complicated workout with hoops and a clever finale with a bit of flash to it.

Topping off the vaude section are Clifton and Brent, the dizzy duo who shifted Kipling's 'Boots' to their own 'Shoes, shoes, shoes.' Brent comes on in stocking feet.

Finale has Wayburn girls on, in gold pants and black vests, for some pyramid stuff.

News, comedy, 'Notorious But Nice' on screen, and Henry Busse overture completed bill. Busse, formerly musical director here for four years, got an ovation on his return for this week. *Bone.*

4th SEASON OPENING AT LYRIC THEATRE, RICHMOND, VA., MON., OCT. 2

NOTICE: Carrying a company of 106 persons, 3 agents in advance, and the original Broadway production, utilizing four baggage cars, "The Green Pastures" is by far the biggest attraction ever to play Southern territory. For dates and terms in the South, Middle West and Far West, communicate with Charles G. Stewart, General Manager, Laurence Rivers, Inc., 19 W. 44th St., New York City, stating all details concerning size and equipment of stage, kind and volume of electrical current, and seating capacity.

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Plays Out of Town

HOLD YOUR HORSES

Boston, Sept. 2.

Shubert's present Joe Cook in his 'musical runaway' in two acts and 20 scenes. Book by Russel Crouse and Corey Ford; Charles Beahan collaborating in adaptation. Music and lyrics by Russell Bennett, Robert A. Simon, Owen Murphy. Book staged by R. H. Burnside. Produced under supervision of John Shubert. Ballets created and staged by Harriet Hoctor; additional dances by Charles Weldman

Broadway Joe.....Joe Cook
Caruso.....Dave Chasen
Charles Rector.....Walter Armin
Dolly Montague.....Frances Upton
Diamond Jim Brady.....Jack Howard
Anna Held.....Frances Forn
Della Fox.....Betty Degiln
Lillian Russell.....Kathleen Karr
Gwen Fordyce.....Inez Courtney
Kid Hogan.....Tom Patricola
John L. Sullivan.....Edwin Guhl
Alan Donovan.....Stanley Smith
Spike Ahearn.....W. B. Brady
Dan Guinees.....Jack Morrissey
Big Bill Haenckle.....C. E. Smith
Nervy Nat.....Jimmy Fox
Holdup Man.....R. J. Mulligan
Dummy.....
Doorman at Rectors.....Olaf Olsen
Marjory Ellis.....Oga Munson
Magnolia.....Jack Durleigh
Ernest Recco

Show, first caught at its premiere performance at the Shubert night of Aug. 30, proved a panic for Joe Cook's clowning, but overloaded; caught again tonight (Saturday), it evidenced great progress in whipping it into shape for Broadway. Much pruning had been done, weak spots strengthened, and it was nearer time limits than on its opening night, when it ran from 8:22 until midnight.

It's a riotous Cook vehicle, with the ace comic much to the fore, and presenting more gadgets, possibly, than there are in Rube Goldberg's brain. All these, together with Joe's nonsensical story-telling and his dancing, were more than sufficient for one show. Yet, in addition, the musical extravaganza was packed with song and dance, choruses, ensembles, ballet, and a story whose political satire is slightly reminiscent of 'Of Thee I Sing.' It was a case of overstuffing the turkey; they were mostly excellent fixin's, but tending to bust the bird.

Plot weaving the scenes has Joe as the horses friend and the subways foe. He comes in with a handsom cab, and the show, which has been rather slow up to this point, gets under way with a spurt of interest. In rather too serious vein previous scenes have given the idea of rival pols battling for the boodle, going in for subway graft, and about to pull a phoney mayoral campaign. That rings in Joe as the sure to lose candidate of one side. But he surprises by winning.

Settings and costumes are of New York of three decades or more ago. In some cases old haunts are given colorful reproduction, as Coney Island and Nigger Mike's; some sets are rousingly fine. Celebs of those days are shown, and in most cases but poorly represented. Most of the characters do not suggest John L., Lillian Russell, Diamond Jim Brady, etc. This is one of the two major frailties of the show; and further attention is needed.

Other striking weakness is the story which takes itself entirely too seriously.

As it stands tonight, looks as if the fixers were attending to all the lesser needs; and in another week, production should be in readiness for Manhattan seeing.

Of personalities other than star, some do finely, notably Tom Patricola, close runner up for the honors. Dave Chasen is seen plenty, and for first time breaks his silence by speaking a line. The audience likes him.

Of music, there are several good songs; but none of the new ones surpass the old numbers, and the Florodora Sextette is great. Among the new ones likely to register are 'Hold Your Horses', 'Meet My Mother', 'High Shoes', and 'Swapping Sweet Nothings With You'.

Production is lavish and expert.

The Honorable Johnsons

Newark, Sept. 4.

Comedy in three acts and four scenes by Lester Cole; presented by Elizabeth Micic at the Lyric, Summit, N. J., Staged by David Leonard. Settings by Walter Roach. Cast includes Bert Wilcox, Katherine Locke, David Appelbe, Dan. C. Michaels, John Connery, Richard Ewell, Patricia Barclay, Alice John, Percy Moore, Roberta Gleckler.

Not much chance for this. It isn't funny enough to travel as a farce and taken seriously fails to impress. It wavers, too, between flashes of modernity and old formulas so that the result is not happy.

The astute daughter of a shiftless artist has secretly married the son of a wealthy business man while her pleasant but unindustrious brother is also secretly engaged to the plutocrat's daughter. A party brings them all to his home where his son, coached by his wife, nicks his father for plenty with the story of a chorus girl entanglement. Through a ludicrous incident the other couple do not fare so well until the young man, seeing how well his brother-in-law does, trumps up the story he has compromised the daughter and offers to buy his way out. The father, giving no credence to his daughter's denials, follows the young rascal home where the daughter finds the only way out is to assume the guilt.

One way out for the play would be to make it all modern and farcical.

Percy Moore's work as the father was sterling, while Katherine Locke made much of her opportunities. Patricia Barclay gave the performance looks and charm. Richard Ewell ranged the whole gamut from bad to very good. Most interesting was Dan C. Michaels as a colored man.

MURDER AT VANITIES

Philadelphia, Sept. 4.

Despite one of the most frightful opening nights that Philly has ever seen, Earl Carroll's production impresses as having enough of a good idea and even enough material to be worth saving.

That it will be ready for Broadway, however, after a week and a half's stay here is hard to figure and yet that seems to be the present plan. First decision was to close here (where show hasn't a ghost of a chance because of adverse word-of-mouth) after Tuesday and open at the New Amsterdam Friday, but this plan was changed over the week-end, keeping 'Murder at the Vanities' here all week. A fresh start in some other city, after a closing of several weeks for rewriting and alterations, would be the most obvious solution.

As it is now, the show has much too much murder and not enough 'Vanities.' To make it worse, what there is of the latter is not good enough. Uninspired tunes, a scarcity of dancing and clumsy and unneffective scenic numbers now feature the 'Vanities' part of the evening and they do not dovetail with the murder mystery.

Most of the musical numbers are tedious affairs lacking both lilt and life. Eight names are credited with supplying them, but there isn't a potential song hit in the lot. Only solo dance specialty comes too late in the number called 'The Quick Change Girls' which girls disrobing plenty behind a gauze curtain, has possibilities but was mangled the first night. The touted 'Virgins Wrapped in Cellophane' was way below expectations.

The girls, by the way, are entirely up to specifications. In fact, it's the best looking chorus Carroll has ever brought here with the possible exception of 'Fioretta.'

Mystery show part, written by Mr. Carroll and Rufus King, has its moments, but there's much too much of it. Show opens, after a very brief stage-door shot, with the presentation of a supposed finale number of a 'Vanities.' During it, a girl screams and it is discovered that murder has been committed.

The detective insists upon the show being given that night. Subsequent action is on stage, in the chorus' quick-change room (another chance for lingerie display), wardrobe room and musicians' room.

Cast isn't notable, but adequate in most cases. James Rennie is as satisfactory as Inspector Ellery as the plot permits. Pauline Moore is a really sweet and appealing ingenue who has to face sudden death many times. Bela Lugosi seemed to be the audience's idea of the correct menace. Billy House handles the comedy lead and he is plenty rough. Olga Baclanova struggles heroically with the role of a temperamental prima donna and does rather well.

Waters.

TWO CAN'T BE HAPPY

Providence, Aug. 29.

Comedy in three acts and five scenes by John Golden and Charlotte Armstrong Lewi; staged by John Golden and Alexander Dean, and presented by Raymond Moore at the Cape Playhouse, Dennis, Aug. 28.

The oft-expressed wish of young people, much in love, of finding a desert island for two is the theme around which John Golden and Charlotte Armstrong Lewi have built 'Two Can't Be Happy'.

The idea is promising, but it has not been fully developed here. Of the three acts, the second alone, with its amusingly contrasted scenes, its suggestion of a parody on 'The Admirable Crichton,' and its mingling of sentiment and comedy, seems ready for professional use.

The other two acts are rambling, inconclusive, and burdened with an excess of unimportant characters. The play as it stands calls for extensive rewriting, pruning and redistribution of emphasis.

Marnie Peebles and John Spratt, Jr., meet aboard a liner on a six weeks' cruise. They fall in love at first sight, and all they ask is privacy, the one thing denied them by curious passengers and ubiquitous ship's officers. A convenient tropical storm detaches from the ship a lifeboat in which they are spooning and sets them ashore on a desert island. They marry themselves with what they can recall of the wedding ceremony, but the next scene, a year and a half later, presents a dismal spectacle. Tired of each other, deprived of all save the most rudiments of life, Marnie and John are living apart, meeting only to bicker and abuse each other. Even their baby is a source of friction, and John proves a most inefficient Robinson Crusoe. Rescued at last, they come to the conclusion that marriage can be a success only if provided with distractions, amusements, and the company of their fellows.

Into this fairly simple framework the playwrights have crowded John Spratt's father, his sister, his playwright brother-in-law, a gushing widow, an elderly gentleman out for a fling despite his officious daughter, a middle-aged lady eloping with a voluble Spaniard, various stewardes, a distracted captain, and others.

The cast included Elizabeth Love, Ross Alexander, Porter Hall, Dorothy Vernon, John Doyle, Dortha Duckworth, John Daly Murphy, Barna Ostertag, Roman Bohnen and Fritz Hyde.

YELLOW FREIGHT

Providence, Aug. 31.

Melodrama by Clyde North and Robert Keith. Staged for the first time on any stage by Leo Peters and Leslie J. Spiller at the Theatre-by-the-Sea, Matunuck, Monday, Aug. 28.

'Yellow Freight,' the third new play to be presented at the Theatre-by-the-Sea, served as the last production for Rhode Island's first rustic summer playhouse, which ended a four-week season Saturday (2).

The production is an out-and-out melodrama in which the authors have resorted to all the familiar mystery artifices. Plot is structurally weak, but various characters are such an odd assortment that theatregoers may find the play interesting. As to its possibilities for the metropolitan stage, they are as vague as some of the situations in a jumbled story.

The characters include a snooping nondescript gentleman who invades a supposedly haunted chapel on a deserted ranch in southern California in an effort to solve the long-standing mystery concerning the place; the Chinese caretaker who is using the chapel as a hideout for Chinese immigrants smuggled across the Mexican border; an apparently crazed white woman who has spent five years living among Chinamen in the Orient and who returns to her native country to seek revenge, the motive of which is rather obscure; the owner of the chapel and his lovely fiancee; a mysterious corpse that comes to life, and a wise-cracking married couple who are spending the night

(Continued on page 86)

Labor Day '33 Just Another Monday, B'way Awaits a Hit to Open Season

L. A. SOLO FADING

Best 'Two Cities' Could Do Was $2,000 for Even Break

Los Angeles, Sept. 4.

Being the only legit attraction in town meant little to the co-operative 'Tale of Two Cities' at the Hollywood Playhouse. Piece got $2,000, which just about balances the budget.

Dickens' play folds Saturday after six weeks, with nothing set to follow.

'MURDER' GIVES PHILLY POOR START

Philadelphia, Sept. 4.

Philly's new legit season was almost set to come to a sudden stop tomorrow (Tuesday) night when Earl Carroll's 'Murder at the Vanities,' which received a panning at its opening last Wednesday, was announced as stopping after a week's stay. Last minute decision to continue it through week as first intended, was made Saturday night.

With the help of a big opening night's gross, first five performances grossed nearly $9,500, but every performance saw a falling off. Garrick has no other booking announced because of uncertainty as to managerial plans, and almost certainly won't get another show until end of month.

Forrest opens Saturday night with the Sam Harris-Irving Berlin 'As Thousands Cheer,' which will have two full weeks.

The Walnut bows in Monday (18), with Tallulah Bankhead in 'Jezebel' and follows a week later with 'The Pursuit of Happiness,' Laurence Rivers production. House is independently booked.

Chestnut, which may have a film first, reported as getting first show Oct. 2—'Only With You,' with Roland Young. That will be American Theatre Society subscription.

Broadway's legit season has started, according to the calendar, but, although Labor Day technically sounds the starting gun, the season will not have begun until the first hit scores. It would be a good average if a sock arrives by the middle of September. Last year there was no dramatic success until October, one fairly heavy musical grosser starting ahead of that, however.

To date no standout comedy or drama is in sight but there are several anticipated musical clicks on the way in. 'Hold Your Horses' drew some acclaim in Boston last week and is coming right in, slated for the Winter Garden next Tuesday (12). 'As Thousands Cheer' will bow into Philadelphia Saturday (9) and is not due on Broadway until late this month. Both are to charge $4.40 top, the scale causing some comment because last season not one musical was able to hold to that price. Another musical, 'Murder at the Vanities,' a combination of revue and murder mystery slated for the New Amsterdam next Tuesday also.

Start of last season there were fewer attractions on Broadway than beginning the season of 1931-'32 and this '33-'34 starting period is running behind last season. In the like week of '32 there were 11 attractions on the list. Counting three entries this week, there are eight shows current. Another distinct difference is that whereas last September saw four or five shows holding over into the new season, only one holdover will be left after this week ('One Sunday Afternoon,' a moderate grosser but profitable). Broadway will have to move from dead center, whereas in all other seasons within memory there were always several hit musicals running well beyond the summer period.

After a run of 10 months 'Music in the Air' closes Saturday at the 44th Street and goes to road. One of two of the recent comedy weaklings may also take the air. Next week only other new show announced is 'Heat Lightning' at the Booth, but added starters are likely.

There are 10 shows in rehearsal as against 15 in preparation the same week last year, but that is not a true measure of comparison, because this season most of the straight shows are being tried out in the rural show shops, such showings virtually being rehearsals.

Estimates for Last Week

'A Party,' Playhouse (2d week) (C-893-$3.30). If it had got a break by reviewers would have had better chance; disappointing first week; estimated around $4,000.

'Blue Widow,' Morosco (2d week) (C-893-$2.75). Opened middle of last week, drawing unfavorable notices; one-set show with little chance except cut rates.

'Come Easy,' Belasco (2d week) (C-1,000-$2.75). Reviewers didn't like this one either; small money first seven performances; about $2,500, but attendance claimed to be climbing.

'Crucible,' Forrest (1st week) (D-1,015-$3.30). Presented independently (D. H. Connelly); authored by same; billed as having cast of 50 people; opened Monday.

'Murder at the Vanities,' New Amstermdam. Announced for Friday, but postponed until next Tuesday.

'Music in the Air,' 44th St. (42d week) (M-1,323-$3.30). Final week; long-run operetta begins tour in Boston Monday; Donald Brian now in the cast; held its summer pace last week at $12,000.

'One Sunday Afternoon,' 48th St. (30th week) (C-969-$3.30). Although picture version now released, show aims to hold over; around $6,000 last week; profitable.

'The Sellout,' Cort (1st week) (C-1,043-$3.30). Presented independently (Theatre Craftsmen); written by Albert G. Miller; radio satire opens Wednesday (6).

Revival

'Dangerous Corner,' Waldorf; revival.

What There Is of Chi's Legit Biz Is OK, but Not Good Enuf

Chicago, Sept. 4.

With the cheapest admish ever set here for legit shows, and with the town packing daily with over 300,000 visitors, local attractions are still going along below capacity. This is in comparison with the picture houses, which are playing to six and seven capacity shows daily, and turning away overflow crowds.

Answer seems to be that the out-of-town visiting firemen haven't got it or not accustomed to paying two or two and a half bucks for a seat in a theatre.

Illustration: 'Take a Chance' and 'Dinner at Eight,' two of the biggest clicks of the current season, which tossed off high marks at top prices in New York, are running at under capacity here, despite the lowered tariff. Huge signs in front of the theatre proclaim the low admish, but reaction is negative.

Practically 75% of the town's legit houses are shuttered, while not one picture house is dark. Theatres such as the Apollo, Selwyn, Harris, ace spots all of them, are without attractions, in spite of the mobs in town for the Fair and all amusement-hungry.

One new show breaks into town, a colored outfit, labeled 'Ethiopia,' which rides into the Garrick tonight (4).

Estimates for Last Week

'Dinner at Eight,' Grand (D-1,207; $2.20) (12th week). At the scale about the best trade in the loop. At $16,000 there's profit, but there's no overflow demand for seats, that should be expected in the jammed condition of this city.

'Her Majesty, the Widow,' Cort (C-1,276; $2.20) (10th week). Pauline Frederick name is meaning things to the out-of-towners who remember the flicker lady. Much trade in the nature of a personal appearance for Miss Frederick. Holding to approximate $4,500 pace.

'Skidding,' Studebaker (C-1,250; $2.20) (7th week). Doing fine week-end trade, which is keeping the pace going. Sticking to $4,000 average, which is profit at the low overhead.

'Take a Chance,' Erlanger (M-1,318; $2.75) (9th week). Olsen and Johnson vaude fans are helping here. High tariff is hurting the orchestra biz, but they're crowded into the higher reaches of the house. Just about topping $17,000, nicely in the black.

ENGAGEMENTS

Edward Colebrook in 'Racket's End.'

Herbert Rawlinson, Ara Gerald, 'Racket's End.'

Jane Seymour, Frank Dae, Chas. Harrison, Ruth Thomas, Charles M. Seay, Herbert Dobbins, John Rigo, Harry Belaver, Jack Grattan, Warren Parker, 'Merry Go Round' (complete cast).

Alex. Kirkland, Margaret Barker, J. W. Bromberg, Luther Adler, Morris Carnovsky, Phoebe Brand, 'Man in White' (formerly 'Crisis').

Hortense Alden, 'Thunder on the Left'.

Percy Waram, 'Trip to Pressburg'.

Fay Templeton, 'Gowns by Roberta'.

Roland Young, Laura Hope Crews, Frances Fuller, Elizabeth Patterson, Frederick Perry, Francis Pierlot, Josephine Williams, 'Only With You' (complete cast).

Francesca Bruning, Arthur Aylesworth, Thos. V. Morrison, Charles Coleman, Byron McGrath, Edwin Brandon, Fredk. Kaufman, Fredk. Sumner, Jas. P. Houston, Mildred Natwick, Frances Halliday, Clara Mahr, 'Amourete' (complete cast).

Donald Brian, 'Music in the Air.'

Edward Leiter, Leo Kennedy, W. W. Shuttleworth, Donald Campbell, 'Undesirable Lady.'

'Piccoli,' 'Counsellor' Tie In Frisco with $5,000

San Francisco, Sept. 4.

S. Hurok's 'Piccoli' marionettes at the Columbia going over well, and due to stay a third week with probably a fourth.

Only other show in town is 'Counsellor-at-Law,' Henry Duffy production at the Alcazar, which is in second week and may hang on for another.

Both hitting around the $5,000 mark.

London Show World

(Continued from page 12)

more months. 'The Distaff Sign,' by John Van Druten,' starring Sybil Thorndyke at the Apollo, should do well for quite a while, due to the popularity of the author and return of Thorndyke.

Miller is also getting ready two new productions on a very elaborate scale. One, dealing with the Shakespearean period, will have a cast of more than 50 and will star Leslie Howard; while the other will have a cast of more than 30. Shows will be cast as soon as Miller has finished producing Columbia's first picture over here.

Coddling the Boys

The furnishing of refreshment at trade and press shows reached a point where one morning this week cocktails and snacks were served before the showing, even to the extent of having waiters pass down the aisle with trays. At the conclusion, those who wished to, repaired to a room where champagne was served.

The only press showings that can be relied upon to start on time, and without any preliminary alfalfa, are those at the Tivoli in the mornings, handled by Palmer Newbould.

'Bean' Buy Ends

A library buy of $70,000 for 'The Late Christopher Bean' at St. James' has expired, the ticket agencies are now out.

They were asked to duplicate their original deal, but declined to go that deep again, figuring that, with the impending crop of openings, the complete consistent sellout might not continue.

Stanley Scott will present Werner Krauss in the Hauptmann play, 'Before Sunset,' at the Shaftesbury latter part of September.

Doug Goes English

Douglas Fairbanks is going native. According to the 'Daily Express,' he has decided to apply for naturalization here and settle in this country with his son.

In conjunction with Alexander Korda of London Film Productions, he proposes to make a series of pictures here. Conflicting reports as to what stars will also be utilized include the names of Charles Laughton, Ronald Colman, Clive Brook, Leslie Howard and Doug, Jr.

It seems to be definitely decided that the first production will be a feature founded on the life of Catherine the Great with Elizabeth Bergner in the title role and Junior as her Tsar. The second will be 'Exit Don Juan' with Senior starred, directed by Korda. This in October.

United Artists is heavily interested and will handle distribution.

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With MADY CHRISTIAN, MINOR WATSON, WALTER ABEL

'OCTAGON'

By BELA ZSALT

With SAM JAFFE

'2 CAN'T BE HAPPY'

By JOHN GOLDEN and CHARLOTTE ARMSTRONG LEWI

'TALENT'

By RACHEL CROTHERS

(In Association with RAYMOND MOORE)

'TOURISTS ACCOMMODATED'

By CHARLES DEVINE

'Thousands' Date, Place Sept. 26 and Music Box

Production of 'As Thousands Cheer,' the new Sam H. Harris-Irving Berlin revue, was sent to Phila. Monday. The company continues rehearsals here until Wednesday. There will be dress rehearsals at the Forrest, Phila., Thursday and Friday, the show opening Saturday night.

'Cheer' will remain there for two weeks and one night, opening on Broadway at the Music Box Sept. 26.

ELITCH'S FIRST PROFIT IN 6 YEARS

Denver, Sept. 4.

Elitch theatre, with summer stock the past ten weeks, broke records this year. The theatre was out of the red for the first time in six years, and the crowds are the biggest in 10 years.

The slash in prices was the factor that started the crowds, but the popularity of the cast and the plays kept them coming. Top was cut from $1.25 to 75 cents. Low was 25 cents.

The year started with a sellout, the first packed opening house for nine years. In the ten weeks there have been close to 20 sellouts.

'Counsellor at Law,' next to the last week, had the big gross of the season, with 'Candle Light,' the closing play, running within a few dollars of it. 'Forsaking All Others,' the opener, copped third place.

Last year the park and theatre spent over $6,000 on billboards, but with a loss on the books for the fifth consecutive year, decided to pass them up, concentrate their advertising in the dailies and pass the saving to the patrons.

The cast was of the building type. The company, headed by Margalo Gilmore and Donald Woods, included Averill Harris, Helen Brooks, J. Arthur Young, Dorothy Blackburn, Joseph Holicky, James Todd and Sarah Edwards. Addison Pitt directed, assisted by Joseph Holicky, while G. Bradford Ashworth was back again painting and designing the scenery.

Publicity has been under the direction of Marshall G. Robertson, who has turned out an unusually large amount, and of a class that produced results. This is his second year with the park.

Gen. Mgr. Arnold Gurtler indicated he would continue the popular prices next year.

O'Shea Alumnae Leads Join in Cast of 'Jury'

Milwaukee, Sept. 4.

Local stock production had three leading women in the cast.

Frances Jean Robertson, regular lead of the O'Shea Players at the Davidson, had as aids in 'Ladies of the Jury' Lillian Dushell and Beatrice Leiblee, both formerly leadwomen for O'Shea.

Miss Dushell, who has just closed in 'Peggy, Behave,' at the Blackstone, Chicago, and Miss Leiblee, recently in 'Hired Husbands,' at the Cort, Chicago, were visiting Milwaukee and remained for the show.

Another addition to the cast was Ruth Peterson, sister of Mrs. Mark Ostrer, wife of the English picture magnate. Like her sister, Ruth Peterson made her debut in Milwaukee stock with a company that had in its cast James Gleason, Robert Armstrong, Lucille Webster and Elisabeth Risdon.

'Curtain' Due Oct. 2

'The Curtain Rises' is regarded as the best of the try-outs in the series staged at Jackson Heights by Morris Green and Frank McCoy. Jean Arthur, Kenneth Harlan and Donald Foster have been re-engaged for the Broadway presentation, four additional parts being cast.

'Curtain' is due to debut about Oct. 2, house not yet selected.

Shows in Rehearsal

'As Thousands Cheer' (Sam H. Harris), Forrest, Phila.

'Jezebel' (Guthrie McClintic), Beck.

'Kultur' (J. J. Vincent), Mansfield.

'Undesirable Lady' (Leon Gordon), National.

'Inspector' (Sigourney Thayer), Masque.

'Fit as a Fiddle' (Courtney Burr), Harris.

'Amourette' (Peters & Spiller), 48th Street.

'Ah, Wilderness' (Theatre Guild), Guild.

'Gaily I Sing' (Wiman & Weatherly), Westport, Conn.

'Man in White' ('Crisis') (Harmon & Ullman), Plymouth.

FIGURE PULITZER PLAY TOO WEAK FOR TOURING

'Both Your Houses,' Pulitzer prize winner for 1932-33 season, will not be sent to the road. Although it played but two out-of-town stands the Theatre Guild decided that because it was an ordinary grosser, its chances on tour were slim despite the prize rating.

Prize award came three days before the show closed a nine-week date at the Royale, N. Y. 'Houses' went to Phila. for one week and came back for a repeat which gave it 16 weeks in all on Broadway. It had one try-out week in Pittsburgh.

Most notable instance of a flop getting the Pulitzer laurel was 'Alison's House.' It was presented as one of the Civic Repertory bills. On the strength of the prize the Shuberts brought it from 14th Street to the Bijou and thence to the road last season. After a few weeks in the red 'Alison's' was shelved.

The cast was guaranteed six weeks on the road and salary claims were filed with Equity. Case led to the scrapping of the basic minimum agreement. The M.P.A. was ordered to make payment but defaulted, Equity thereupon declaring the agreement voided, such privilege being provided for in the award.

'FIDDLE' LEADS OPERAS IN ST. LOUIS '33 LIST

St. Louis, Sept. 4.

A new attendance record was established by the fifteenth season of St. Louis Municipal Opera. The 22 performances given in an open air theatre in Forest Park were witnessed by 713,307 persons, 43,128 more than the number that saw the same number of performances last year and 26,121 more than in 1931, the previous best year.

No announcement of receipts and expenditures will be made until the books of the Municipal Theater Association have been checked by certified public accountants, but it has been determined that the season has resulted in a small profit.

Reserved seats were occupied by 574,407 at this years performances. Another 139,400, or 1,700 a night, saw the presentations from the free seats in the rear of the auditorium, which seats nearly 10,000. No estimate is made of those who occupied standing room on many nights.

The most popular attraction was 'The Cat and the Fiddle, with an attendance of 67,768. The revival of 'The Student Prince was second with 67,637. 'The Desert Song, witnessed by 66,728, was third. Attendance for other weeks was as follows: 'Rip Van Winkle,' 66,941; 'Naughty Marietta,' 63,224; 'Bitter Sweet,' 62,365; 'Florodora,' 61,582; 'White Lilacs,' 57,385; 'Beau Brummel,' 53,675; 'My Maryland,' 53,011; 'Nina Rosa,' 51,038 (six performances); and 'The Nightingale,' 43,453 (six performances).

MGM STUDIOS
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JUST CLOSED FIFTEEN SUCCESSFUL WEEKS AT BEN MARDEN'S RIVIERA.

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AND

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One-Paper Town Fight

A dramatic battle is being waged in St. Paul. It's 'the boys' vs. the publishers—and anyone's guess is good as to how it'll come out.

Crisis .materialized when the 'Daily News' employes heard rumors of a proposed merger of their sheet with the 'Pioneer Press-Dispatch.' Move would make St. Paul, with 348,000 population, a one-newspaper town, in the same boat with Jersey City, the only city at present over 300,000 pop with but one daily.

Boys queried the bosses, who denied the rumors. Boys then substantiated the rumors and the bosses admitted the facts. Employees then pooled what little resources they had and got out 100,000 circulars daily for three successive days, the third one the size of the daily sheet. Radio station KSTP donated time for 'the employees' own story,' warning against a newspaper monopoly and urging the citizenry to do everything to prevent one.

In the third circular, the boys called attention to five pay slashes they've taken during the past three years and declared that now when the paper is not in financial straits the owners (most of whom live in Texas and Chicago) are going to turn them out.

One thousand employees will be thrown out of work if the merger takes place; a $30,000 monthly payroll will go out of circulation. The workers, contending that the spirit of the NRA code is being grossly violated, chipped in to defray the expenses of sending their city ed, Fred Strong, to Washington to see General Hugh Johnson.

Both papers, putting out feelers toward the public's reaction, admitted 'merger negotiations' were in progress, in editorials on Thursday (31).

Next day St. Paulites swamped the 'Pioneer Press-Dispatch' switchboard with protests.

Business houses are unanimously against the merger, fearing advertising rates will be kited if the monopoly comes into being.

'News' accountants cite figures to show that the month of August just ended—normally a slow month for advertising—has been better than any month for the paper in the past two years and that the owners have excellent prospects for a money-making up-trend.

This week's developments should tell the story.

More Often and Less

'Story' is going monthly, starting with the next issue instead of bi-monthly as at present. Mag will reduce its price from 50 cents to a quarter at the same time.

Whit Burnett and Martha Foley, editing 'Story,' says they're going to continue same policy of printing nothing but short stories, and picking those of literary merit. Publication will continue out of the Random House office with no changes except that George Cronyn has been added as business manager. He was formerly with 'Atlantic Monthly.'

Here's a Chance

That 'Atlantic Monthly'—Little, Brown prize novel contest again. A breath-taker for the struggling fictioneer, with $10,000 to be awarded for the best novel submitted before next March 1. Of this sum, $5,000 will be an outright award and the other $5,000 a royalty advance. To make it sweeter, stage and picture rights remain the author's in full. Manuscripts should be between 50,000 and 200,000 words, and must be typewritten. Any type of tale goes.

Prints His Own

That newly-organized White Fawn Press, which will issue a number of books of poetry and philosophical subjects, is really a one-man affair, to get the work of its sponsor in print. The White Fawn Press mentor is James E. Tobin, regularly a university prof. His first book under the White Fawn Press imprint will be a collection of his own poems, to be called 'Arden Marigolds.' The second will contain some of his philosophical pieces.

Red Hot

West Coast is shortly to give out one of the hottest books in years, a piece called 'Sexology for Moderns.' Book, the title of which is self-explanatory, is being published by the author, J. J. Otey. Book is said to have been turned down by the publishers to whom it was submitted on the ground that it was a little too daring. Otey will ask $2.50 per copy—and will probably have no difficulty getting it.

Best Sellers

est Sellers for the week ending Sept. 2, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) .....By Hervey Allen
'The Farm' ($2.50) .....By Louis Bromfield
'Presenting Lily Mars' ($2.50) .....By Booth Tarkington
'Fault of the Angels' ($2.50) .....By Paul Horgan
'Enchanted Ground, The' ($2.00) .....By Temple Bailey
'Miss Bishop' ($2.00) .....By Bess Streeter Aldrich

Non-Fiction

'Arches of the Years' ($2.75) .....By Halliday Sutherland
'Marie Antoinette' ($3.50) .....By Stefan Zweig
'Crime of Cuba' ($3.00) .....By Carleton Beals
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Twenty Years A Growing' ($2.50) .....By Maurice O'Sullivan
'Life Begins at Forty'' ($1.50) .....By Walter B. Pitkin

It's An Idea

Harrison Smith and Robert Haas have issued the American edition of 'The Gold Falcon, or the Haggard of Love,' which has aroused much speculation in England as to the identity of the anonymous author. Almost every prominent writer has been indicated, but no one seems to have thought that possibly it might be a gentle satire on English literary styles by some such writer as P. G. Wodehouse, with the title a hint that serious-minded authors are being given the bird; the British equivalent of the Bronx cheer, only more so.

Read without awe, the book seems to be a rambling tale of a British author of best sellers who comes to New York because his wife does not understand him and who sticks around like a visiting fireman. He takes an apartment in Greenwich Village and amuses himself by tossing tomatoes and other things on the policeman on the beat.

When not engaged in such innocent pastimes, he wins the love of the fiancee of his publisher's son, but he doesn't seem to do much about it. In a retrospective narrative there is also a tale of another girl, Marlene, who tells him to let conscience be his guide, so nothing happens there. Then his wife is reputed to be seriously ill at home. A war ace, he borrows an airplane and attempts the Transatlantic hop. He crashes in the ocean and the fadeout has his wife, not so sick, watching a mystic golden falcon. It's moving in spots, but the hero gets to be something of a nuisance before Ol' Debbil Sea claims him.

But it probably will have a large sale, as large sales go these days.

Responsibility

Whether or not the ban will be lifted on James Joyce's 'Ulysses' for its publication and sale in this country will be decided by a single person, Judge John M. Woolsey, of the Federal Court. Attorneys for Random House, which is seeking to have the ban lifted, have made a pact with Government officials by which they will forego a decision by jury and leave the book's fate to Judge Woolsey personally.

Decision won't be made known for another month at least, as Judge Woolsey, who is now reading the book, is on his vacation and won't return to the bench until Oct. 2.

Confidently expected that Judge Woolsey will clear the book. The jurist has sat in on many such trials, in all of which he has shown a liberal attitude.

Only $60 Per

Something new in high-priced biogs is that which the Swedish Count Folke Bernadotte will bring out over here, in Swedish, of King Gustaf V, of Sweden. Running to some 400 pages, the book will sell for $60 per, with a special edition at $125 a copy.

Countess Bernadotte is an American, of the wealthy Manville family, and understood that Manville money is behind the publication of the book. It's a Manville gesture to their son-in-law's sovereign. At the price, and in view of the foreign language, the book will be hardly more than a collector's item.

Telling It All

Mrs. Nevajo Truman Dennison, wife of Tom Dennison, Omaha political boss, is writing a book she'll call 'My Selfish Sacrifice' about her marriage at 17 to the 71-year-old politician. Her suit for divorce gaining paper space in conjunction with the reams of copy used on Dennison recently in a liquor controversy in the courts will help sell.

Book is scheduled to contain 40,000 words covering the three-year wifehood. Ready for the publishers by December.

First Scalp

There has been little 'gunning' by Washington correspondents for the head of any important official in the Roosevelt administration, observers say—thanks to the policies laid down by the President, and followed by him as well as his co-workers, in dealing with the press—but there are many who believe that the 'shooting' by Capital City scriveners at Raymond Moley was a factor in the Columbia University professor's resignation as Assistant Secretary of State to accept the post as editor of the tabloid weekly Vincent Astor will sponsor 'Today.'

Described in hundreds of stories as the chief of Mr. Roosevelt's 'brain trust,' Professor Moley hit it off well with the correspondents traveling on the campaign train, but made a less favorable impression upon some of the important Washington by-liners when he first came under their scrutiny during the pre-inaugural period.

Hitting at Nazis

Literary exiles, cast out by the Hitler government, will slap back at their tormentors via a new mag to begin publication next month. Title of the publication will be the 'Neue Deutsche Blaetter,' with headquarters in Prague, Czechoslovakia, where many of the exiles are now sheltered.

Policy of the mag will be definitely anti-Nazi. Such German scribbling names as Ernst Toller, Jacob Wasserman, Egon Irwin Kisch and others—all non persona grata in their homeland—will see to that.

More Loneliness

Richard Meeker is the latest to seek to produce a 'Well of Loneliness' for the other sex. His 'Better Angel' is a careful and not unsuccessful endeavor to depict the mental phases of the invert, told without a visible effort to be sensational. Not the lurid word painting, but a delicate and sometimes moving depiction of the class. Due for some attention, because well done. Greenberg sponsors.

Pollocks' Book

Channing Pollock's 'Star Magic' has been put between covers by Farrar & Rinehart following serialization. Still a brisk story of stage life with the two-thirds given the married couple who split over a triviality.

Pollock knits his suspense well and gives a nice lowdown on the methods by which press agents build their clients to stardom.

Drama Vet Retires

Walter J. Flanigan, for 32 years dramatic editor and musical critic of the Newark (N. J.) News, has resigned upon orders from the doctor. Flanigan was a critic of the old school and his criticisms were commonly essays couched in impeccable style.

Ready to encourage deserving attempts he was also fearless and did not take orders—even from the Shuberts. Recognized as knowing his stuff, he won universal respect.

Who Gets the Kitty?

For gag purposes Mark Hellinger has installed one of those nickel slot machines in his room at the French hospital. Mark's there with an open knee and will have to stay some weeks longer, so he had one of the machines moved in. Constant stream of Broadwayites visiting him and most of them take a couple of spins.

Thinking About It

New publishing organization headed by Fred J. Boehm is plotting a group of mags which it will call Twentieth Century Publications. Boys are sitting up nights to get them all set, but nothing definite as yet. Headquarters are in mid-town.

Books Now a Mag

Sidney M. Biddell, who failed to make a go of it with his Mystery League books, which used a newsstand and cigar store outlet at 50 cents a copy, has revived the idea in the form of a mag. The mag called 'Mystery League,' but containing in each issue three or four times the wordage of each of the former Mystery League books.

Editor of the 'Mystery League Magazine' is Ellery Queen, among the best-selling of the mystery story scribblers, and this is his first editorial job. Queen, built up by his publisher as a mystery figure by the means of a mask over his face at his every appearance in public, is really Manfred Lee. In addition to editing Queen will also contribute to the mag, together with a number of other name mystery story fictioneers.

In with Biddell on the business end of the new 'Mystery League Magazine' is Karl J. Weimer.

Redating Drama

The anthology, 'Representative American Dramas; National and Local,' first published about eight years ago, is being brought up to date by it compiler, Montrose J. Moses, for a new edition. Moses also doing a new preface for the volume, which Little, Brown will publish.

Moses adding four plays to the 15 contained in the original edition. The four new ones are Sidney Howard's 'Lucky Sam McCarver,' S. N. Behrman's 'The Second Man,' Philip Barry's 'Holiday,' and, of course, Marc Connolly's 'The Green Pastures.' Significant that Moses has not included any of the O'Neill plays.

Just an Experiment

Cassell, the British publishing house, which, like its contemporaries, usually disposes of its books to American publishers for republication over here, is experimenting with the American market on its own. Cassell has sent over the biog of Anna Pavlova, the dancer, written by her husband, Victor Dandre, and has appointed Nathan G. Goldberger as its American agent.

Bar to the export of books is the high duty, hence the price of the Pavlova blog over here will be fixed at $5. But if American book buyers in quantity pay it, other Cassell books will undoubtedly follow.

Gets Its Own

Miami Beach will have its own daily to be known as the 'Miami Beach Tribune,' first edition being due Dec. 1. Permanent population of the resort is 25,000, but minus a newspaper heretofore, the Miami papers covering the beach.

O. S. Parmer and Laurence Schwab will be the publishers. Latter is the legit producer whose most recent attraction 'Take A Chance' was presented in association with Buddy De Sylva. Show is being filmed at Astoria by Schwab and Rowland & Brice. Schwab has been a frequent visitor to Florida. Parmer has been interested in the publication of magazines there. He is in New York recruiting a staff.

May Jump Yet

Report persists that although James Collins is in the reorganized Liveright concern as general sales manager, he is nevertheless contemplating book publishing on his own. Was known with some certainty that Collins was considering the step prior to Liveright's new lease of life. Collins generally regarded as one of the leaders of his kind of work in the book biz.

Try No. 1863

Latest attempt to emulate the 'New Yorker' is a new monthly called 'Around the Town.' Not a throwaway, a dime being asked for it. Distinguishing characteristic of the new mag is its odd form. Otherwise, the usual features. George Freystadt is editing.

'Chief' Show Minded

'The Chief,' New York civil service employees' newspaper, is adding a theatre department. Will Gordon is the whole works.

'Sun' Celebrates

New York 'Sun' had its hundredth birthday party Saturday (2) with a special issue. Nicely gotten up and interesting from several standpoints, the paper carried as addenda a reprint of the first issue of the 'Sun.' Intended originally to have the paper exactly 100 pages big, but it appeared with 104 pages. Special anniversary section of 36 pages carried advertisements only from firms in business 100 years or more. Several banks, department stores and other concerns were represented, with the display surprisingly big. Not generally realized how many concerns there are in New York who've weathered a century.

One unfortunate error in the edition ran through several editions. It was one page of the theatrical page which was reprinted twice, on pages 26 and 27 of the regular news section. Plate had somehow gotten doubled.

The 100th anniversary of the New York 'Evening Sun' was celebrated on the NBC and CBS networks with suitable radio programs. On WABC of the Columbia chain, James E. Craig, 'Sun' editorial writer, did his stuff Saturday night (Sept. 2), the date of the 'Sun's' 100th anniversary issue.

On WJZ and an NBC network, an entire hour from 9-10 p.m. was devoted to the story of the 'Sun,' dramatizing news events, with John B. Kennedy, Frank Black's orchestra and Marlen E. Pew, editor of 'Editor and Publisher' participating.

Ray Long on Coast

Ray Long, who about a year ago gave up his newly formed publishing business in New York and went to Tahiti with the avowed intention to spend the remainder of his days there, is back on the coast.

Intends remaining out of the publishing business and changing to pictures. Regarded as probable that he will wind up with the Joseph Schenck enterprises in the scenario dept.

'Saratoga Pub Dies

John K. Walbridge, 62, publisher since 1900 of the 'Saratogan,' Saratoga Springs' only daily paper, and one of the political powers there, died last week (Aug. 30) of a stroke of apoplexy suffered while he was dictating a letter to a stenographer.

A member of one of the Spa's oldest families, he is survived by a widow, father, brother and sister.

Chatter

Maybe those things are no longer news, but R. H. Bruce Lockhart coming over to lecture.

Stephen Vincent Benet gets the Theodore Roosevelt Medal next month for a certain episode in his narrative poem, 'John Brown's Body.'

Albert Truman Boyd, whose short stories have made most of the important mags, has had his first novel accepted. Dodd, Meade has it.

Eric Hatch guested by the Authors' Club. Makes him an author beyond a doubt.

Paul de Kruif in town to do a collabing job.

Erskine Caldwell back in Maine. Hollywood couldn't hold him more than three months.

Marjorie Worthington has taken a shack in the south of France, where life is a whirl of literary parties.

Sylvia Thalberg, Irving Thalberg's sister, and who has done script work on the Coast, has written her first novel. Julian Messner, the new publisher, will issue it.

Something of a surprise at the Dial Press offices after the acceptance of 'Two Valleys,' author unseen, when the author, Howard Melvin Fast, walked in for his advance royalty. He's 18 and just out of high school.

The night club evidently a token of the pre-depression period. Stanley Walker will call his work of the boom times 'The Night Club Era.'

Forthcoming French-language weekly, originally announced as 'Franco-Amerique,' will be known simply as 'Amerique.' Publication begins Sept. 10.

Her youth flamed twice
THE FATE OF FAY DELROY
By JOHN WILSTACH, Author of UNDER COVER MAN
Glamorous Fay Delroy, mother and mistress, chorus girl and star—her daughter posed as her sister and secret understudy. Revelations of show business, boudoir politics and Broadway. Don't be late for the curtain.
$2 at All Bookstores
Macaulay, Publishers, New York

CHATTER

Broadway

Joe Shea's hay fever is back.

Ann Williams Morris back on Broadway.

Herman Fuchs is house manager at the Cort.

The Dan Healys on holiday trip to Bermuda.

Paris brought Nathaniel Shilkret back from Europe.

Phil Regan being tested by Metro. He's a singing juve.

Pola Negri is making a picture in France for Pathe-Natan.

Vic Guinness, Philly fight promoter, taking violin lessons.

Nat Evans, who operates Saratoga's swanky 'The Brook,' ill again.

Alex Gottlieb helping out Milt Feld in a publicity way on the side.

Les Reis (Reis and Dunn) went under the knife for sinus last week.

Harry Burns sliced himself into the Park Central Ass'n cup with an 80.

Lester Thompson, coming cross country by auto for the new legit season.

Ray Henderson in on the Bremen after o.o.'ing London for Katharine Cornell.

Eddie, Paul and Bill Vallee, Rudy's brother, collabing on a piece for a radio mag.

Peg Mahoney pinch-hitting for her boss, Jack McInerney, while he's vacationing.

Charles Harris, formerly at the Longacre, is general manager for Courtney Burr.

Robert Montgomery got an English fox hound, as gift, during his stay in New York.

NBC home office this week went on a 40-hour schedule of from 9-6 and Saturdays off.

Abbey Club, eclipsed several years, reopening as 'La Bastile,' a bit from old Paris.'

Bob Stevenson, Sr., treasurer of the Royale in the Polyclinic hospital. Leg operation.

Ben Seigwitz nearly washed up with 'Big Drive.' Looking for another indie unnatural.

Mike Wear, on the copy desk of the 'Public Ledger,' has moved his family to Quaker town.

George Mooser on Broadway preparatory to taking out a 'Dinner at Eight' roadshow for Metro.

Tavern of the O'Connors in Albany the finest upstate. Six different brews on draught.

Earl Benham getting out his 'Benham Broadcast' as a house organ bally for his tailoring biz.

Ted Lewis now owns a mansion in New Jersey. Real estate folks called it a mansion anyhow.

Tommy Labrum, in Bombay, India, expects to get back by Sept. 15.

Nancy Carroll will have two adjoining dressing rooms when 'Undesirable Lady' opens at the National.

Mervyn LeRoy in with Mike Levee from the coast and stopping with Al Jolson at the Sherry-Netherland.

Maynard and 'Sonny' Nicholas, youthful colored dancers at the Cotton Club, are Bill Robinson's proteges.

Herb Cruikshank got on the Volendam to say goodbye to a friend and forgot to get off, landing in Bermuda.

Nick Kenny contacted door of his car at Long Beach Sunday and received gash under right eye. Socking.

Don Skene, who's been press agenting the greyhound races on Long Island, is back to literary pursuits as a free lance.

Ruby Keeler flew back last Monday via United, switching at the last moment from TWA. That day a TWA plane crashed.

Harry Burns beat the pro at the Westchester Country club and copped the trophy in the last golf tourney there last week.

Against strong opposition Eddie Dowling's brother, William F. Goucher, was appointed U. S. Marshall for Rhode Island.

Marlene Dietrich has had her European vacation extended by Paramount, with permission to hang around Europe until October.

Film companies trying to land Damon Runyon since he sold 'Lady for a Day' to Col. He is interested only in writing from New York.

When secs were invited to the Terry Turner farewell party, which was to have been stag, Turner had to throw his prepared speech away.

Jan Claussing, Music Hall's ad artist, transferred from the theatre to the Lord & Thomas offices, from which he will handle the Hall exclusively.

Katherine Skidmore of Music Hall choral ensemble is posing for Pierre Nuittens, presidential-royalty painter, who was a judge in a recent beaut contest.

Alice Terry (Mrs. Rex Ingram) in on the conte di Savoia for her first U. S. visit in several years. Emile Gaureau and Nina Morgana on the same boat.

With the new season opening up, Joe Cooper arrived in New York Thursday (31) on one of his periodical visits to the Par h. o., there maintaining a desk.

Some say Mark Hellinger's stuff is better while he's laid up with that broken gam. Judging by his 'Mirror' column there are plenty of visitors bringing in gags and stories.

The upper triangle in Times Sq. is now the scene of NRA campaigning with band concerts and a magnavox system carrying the NRA spielers' blah-blah into the office windows in the midtown sector.

On top of the Park Central shindig to Terry Turner which resulted in a wrist-watch gift to the resigned RKO publicist, Turner hosted at Jack and Jill's Friday afternoon prior to his departure for Detroit.

Helen (Mrs. O. M.) Samuel couldn't take New York's shifting winds and went into a huddle with a nurse for a few days over a bad cold. Bob Collier, a transplanted Californian, likewise succumbed to New York's rains last week.

Bebe Daniels and Ben Lyon arrived in New York yesterday (Monday) after a couple months in England, where they both made pictures for B.I.P. Also on the boat were Max Steuer, Mrs. Adolph Zukor, Edna Ferber and Mrs. Mabel Connelly.

In drawing attention to 'Missing Persons Bureau,' coming into the Strand, New York, Thursday (7), even if they have to cough up the sugar, Warners, Sept. 6, will advertise in the dailies that they have a $10,000 check waiting if Judge Crater can be found.

Bill Tilden and Francis Hunter's combination tennis courts and outdoor beer garden next door to the Hotel St. Moritz encountering licensing difficulties with the garden ruled a nuisance because of the band music in a restricted residential section. Tennis courts now also being proceeded against for same reasons.

Vienna

By Erich Glass

Magda Schneider getting publicity via London.

Joseph Schmidt taking calls for his talker success.

Schnitzler's 'Liebelei' gets a new ending for its musical version.

Karlheinz Martin persuading Jannings to star as Othello or Lear.

Kal Burger, who got magazine prize for best play, is local Par man.

Fritz Kortner planning a tour of topical play called 'An Actor in Politics.'

New Richard Goetz play 'Emigrants' set for Stadt theatre in Graz.

Mrs. Grimball doing 'The House of Connelly' at Salzburg and gets away with it.

Franz Salmhofer wrote music to modern version of old Jesuit play 'Cenodoxus' for Burg.

Prof. Egon Wellesz invited to give three lectures in London on topic of 'The Opera Today.'

Hans Nuchtern at Salzburg to inspect microphone and acoustics before the broadcasting of 'Faust.'

Sil Vara's 'Woman of Forty' broadcast with Lili Marberg and the author's sister, Paula Silten, playing leads.

Max Pallenberg declines contract with Burg in order to be free to star Mephistopheles in Reinhardt's 'Faust' also in Vienna.

Fritzi Massary, Marlene Dietrich, Elisabeth Bergner and Emil Jannings present at dress rehearsal of Reinhardt's 'Faust' at Salzburg.

Alban Berg's 'Wozzeck' to be done for the first time in England by the British Broadcasting Co. March 14, 1934, with Adrian Boult conducting.

Bucharest

Victor Eftimiu busy writing new satirical drama with title, 'The Blue Window.'

National theatre, largely renovated, calling rehearsals for early September premiere.

Professor N. Jorga, ex-premier, getting his last piece, 'Domestic Peace,' across the footlights.

Tonearu Group presenting Feydeau's comedy, 'The Trousers of Moricel' at the Marconi summer theatre.

Mme. Bulandra wants to do 'Interference' at the Teatrul Regina Maria, but her partners interfering, she says.

'Denise Got Sex Appeal,' a parody on 'Mademoiselle Nitouche,' proved too vulgar even for hard boiled Roumanians, and flopped.

Twenty English Professors roaming around the country on folk studies. They're said to have left their wives in England.

Newly erected Arena doing well with 'I've Got an Idea,' by Max Derlly, adapted and directed by local actor, J. Jancovescu.

Ventura signed exiled German director, Victor Barnowsky, to produce two plays there in fall. One may be 'The Vinegar Tree.'

Alexander Mavrodi discovers that biz is looking up by producing native Roumanian plays rather than translations of foreign pieces.

Ion Marin Sadoveanu has set his heart on adapting Jerome K. Jerome's mystery play, 'The Soul of Nicholas Snyder,' for the National theatre.

Paris

By Beulah Livingstone

Ward Morehouse enjoying a brief vacation.

Mrs. Ernst Torrence homeward bound on the Berengaria.

Pasquale Amats giving French operatic production the once-over.

Louis Mouquin getting writer's cramp from signing wine contracts.

Robert Siodmak preparing an adaptation of Julien Green's 'Leviathan' for screen.

After 10 days in Paris, Ben Schulberg plans to drop in on the Paramount boys in London.

Theatre de Dix Heures reopening shortly with a new revue by Jean Rieux and Georges Merry.

Marlene Dietrich has again deserted Paris, this time for Salzburg, to attend the music festivals.

Werner Krauss and his wife, Maria Bard, spending a few days here before flying to London.

Doug Fairbanks and Doug, Jr., here for few days en route for a flying trip through Switzerland.

Annabella of screen renown is listening to a stage offer to appear in a new play by Marcel Achard.

Grace Tibbett showing the museums to young Lawrence and Richard before departing for the Riviera.

Jacques Natanson's new play, 'Ete' (Summer), coming to the French stage next winter with Guy Derlin.

Newest idea in French gramophone records is a series of Grand Guignol thrillers on ultra-macabre subjects.

L'Academie Francaise has awarded the annual Prix Tolrac of 4,000 frs. to Paul Geraldy for his play, 'Christine.'

Open air concerts in the Luxembourg Gardens by the French Musicians' Association are proving great summer attraction.

The satirical French play, 'Le Singe a la Mode,' by Frederic le Grand, will be played in Berlin at the Lessing theatre.

Marie Bell's dressing room at the Comedie-Francaise is fitted up as an exact reproduction of a cabin on a transatlantic liner.

Rumors persist that the Alhambra will pass to M. Marze, erstwhile director of Berlin's Scala theatre, for popular operettas.

Mr. and Mrs. Ben Lyons (Bebe Daniels) attended the private showing of Tade Styka's new portraits at his studio in the Ave Beaucourt.

Most picturesque visitor at the Montmartre nite boites this week is Si Mohammed, Sultan of Morocco, accompanied by his son, Prince El Hassan.

Jack Charles, who directs the stage presentations of the Paramount, is dickering for an option on the Olympic to run latter house as a music hall.

Jefferson Davis Cohn has sold his thoroughbreds to Leon Volterra and is abandoning racing for a year. He leaves shortly for Cuba on a tobacco plantation proposition.

Alfred Savoir is dickering with Lora Hays to appear in a new play to be produced following his 'La Donneouse.' Latter opens at the Ambassadeurs Sept. 28.

When a Hungarian operetta, 'Fleurs de Hawai,' by Paul Abraham, opens here this winter Clarel, who created the star role in Madrid, will again have the lead.

Yvette Guilbert is spending the summer at Hossegor, Landes, where she is working on songs and monologs for next season's recitals.

Contrary to previous announcements, 'Katinka' will not be revived this season at the Empire; instead, 'Pour deux sous de fleurs,' a new operetta opens there in October.

Clarence Derwent, who has been playing in 'The Late Christopher Bean' at the St. James, London, arrives next week to look over French manuscripts, hoping to find a play for B'way before sailing homeward on the Rotterdam, Sept. 2.

Maurice Maeterlinck has brought charges against Andre Gasiglia, former Mayor of Contes, which have resulted in the latter's arrest at Nice. The Belgian writer accuses Gasiglia of withholding more than a million frs. entrusted to him for the purchase of Maeterlinck's villa at Villefranche.

Prague

By Edward T. Heyn

Prague Chamber theatre shortly will present English comedy, 'Stooping to Love' by E. Enderline.

Leading European film company has engaged Carel Kozeluh Czechoslovakia's foremost tennis player, to appear with Susanne Lenglen in a tennis film.

Antonin Chrastil, a partner in the P. D. C. film distributing company, is dead. Chrasil was a legionnaire in the world war, serving in the British army.

'Amor an der Leine,' Ufa film prohibited in Teplitz-Schoenau, running in Rathaus bio. Barred because management had neglected to add subtitles in Czech.

Jaromila Novotna, the Czech opera singer, has received an offer, as the only non-French member of the Champs Elysees theatre, Paris, to appear in the operetta 'Die Fiedermaus.'

According to latest count, Czechoslovakia has 750 sound-film houses, 1,200 silent film play theatres, 200 traveling film shows, 1,000 film theatres connected with military establishments of the army.

Junghans, German regisseur at present visiting Czechoslovakia, has been advised from Germany that his new film, 'So Is Life,' to be shown in Berlin, must leave out music by Jacques Offenbach, French-Jewish composer.

Mexico City

D. L. Grahame

New express passenger planes travel from here to El Paso, Tex., in eight hours. Express train time is 32 hours, 1,291 miles.

Jesus Topete, Mexican actor who has played in several Hollywood produced Spanish talkers, is here to star in three features by native producers.

Mexican Automobile Assn. complains to federal government about gasoline price boost to 25 cents a gallon, contending that it harms tourist biz.

Siant on local cab musicians' pay given in suit a first fiddler has brought against a big local cab for three months' wages at the rate of $1.75 per night.

Film Exchange, S. A., local Mexican producer, has signed Fernando de Fuentes, former Par exec. here, to direct 'El Tigre de Yautepec' ('Yautepec Tiger'), bandit drama.

Among the 141 men and women crooks banished to Mexico's Pacific islands penal colony were Robert H. Alexander, Mexican of English parentage who did a female impersonation act over several U.S.A. vaude circuits, sentenced for 100 or so second story jobs.

Federal government urging employers to raise wages as means of increasing national consumption and purchasing power; public servants urging federal government to boost their pay in order to enable them to meet soaring living costs.

Male garb for females craze went flopp as soon as it started. Hoss laughs everywhere bruised exponents' Latin sensitiveness.

Budapest

By E. P. Jacobi

No American plays in sight for next season.

Ben Blumenthal looking after his theatre here.

Bruno Frank, emigrant dramatist from Hitlerdom, here.

Gipsy music in vogue again. Jazz on the downward slope.

Zoli, this city's pet midget clown, has been at his job for 25 years.

Legit performances not starting before second half of September.

Belvarosi theatre rehearsing 'Lysistrata.' Modernized version by Thomas Emoed.

Paul Lukas on the lookout for a small estate and cottage near Budapest, his home town.

Gitta Alpar and husband, Gustav Froehlich, leased furnished house, staying here until they start filming at Elstree.

'Waltzes and Love,' radio play based on Johann Strauss' music, by Kristof and Halasz, being turned into legit musical.

Nandor Ujhelyi, playwright and fattest of dramatists, died in London recently. His agents searching for heirs to his royalties.

Joe Pasternak says he has screen discovery in Marika Schaffer, 14-year-old with a voice. Mother is Erzsi Gervay, noted concert singer.

Erna Rubinstein, girl violinist who toured United States, to be featured in new picture, 'The Lost Wednesday.' She can sing and dance, too.

No actors who are not members of Hungarian equivalent for Equity may appear on any stage, competent government official declared. Managers don't like it.

Labriola, who started vaude at city's largest theatre a year ago, won't get lease again. City council doesn't know what to do with this big barn. Plans for turning it into skating rink or bathing pool meet with opposition.

Folklore is trumps. Two productions which are greatest summer hits are 'Rainbow,' sort of Hungarian folk revue a la 'Oiseau Bleu,' and 'Bouquet of Pearls,' real peasant company of 300 villagers who come to town and dance in original costumes.

London

Ben Moss here looking around.

Winifred Shotter tonsilitis victim.

Glenn Ellyn back from South America.

Leslie Sarony and Leslie Holmes, new vaudeville partnership.

Tilly Brisson framing new act for vaudeville minus brother Carl.

Mrs. John Southern completely recovered from serious illness.

Harry Foster figuring on going to New York first week in October.

Johnny Collins admitting plenty of trouble with Louis Armstrong.

Despite pressure, the English censor still vetoes 'The Last Mile.'

P. G. Wodehouse's Mayfair home robbed while family away on vacation.

Maurice Evans to play juvenile lead in 'Ball at the Savoy' at Drury Lane.

John Southern starting his new vaudeville policy at the Garrick Oct. 2.

Tilly Losch joins the cast of the Ballets Russes de Monte Carlo Sept. 15.

British Broadcasting running biggest international broadcast early in September.

Franz Steininger, conductor-composer, has changed his name to Franz Vienna.

Major Leadlay sending fleet of photographers to Plymouth to receive Natalie Hall.

De Wolfe, Metcalf and Forde engaged for Charles Cochran's Trocadero supper revue.

Bobby Howes' illness originally started through decayed tooth causing blood poison.

Billy and Elsa Newell negotiating to rent Henry Sherek's apartment, with agent holding out for 10%.

Stanley Scott has just signed Serge Abranovic, European tenor, for a new musical for the West End.

E. J. Tate, of the J. C. Williamson office, Australia, here bidding for the Australian rights of 'White Horse Inn'.

Williamson-Tate giving auditions at Daly's theatre for leads in 'Rose Marie,' which firm will do in Australia.

Erik Hakim and Nina Vanna honeymooning in Monte Carlo, following their London marriage Aug. 18.

Kate Curling, one of the Abbey Theatre players, to marry Joseph P. Wall, Philadelphia merchant, early October.

Rebuilding scheme for the London Pavilion a bust, with house to continue continuous vaudeville indefinitely.

Noel Coward's play for Yvonne Printemps, produced by Charles Cochran, will be called 'Conversation Piece'.

The new Shaw play, 'On the Rocks,' follows the revival of 'The Wandering Jew' at Princess, at popular prices.

Fred Fennell, Cedric Hardwicke's dresser, is acting in 'The Lady Is Waiting,' Columbia-British picture. Plays a burglar.

Leighton Brill sailing on the Washington, Sept. 14, to cast for Kern-Hammerstein show, due on Broadway in the fall.

'Ten Minute Alibi,' the season's smash at Haymarket theatre, was vainly hawked around here by Ben Weldon for nearly a year.

British Broadcasting seeking coloraturo soprano for its Viennese operas broadcast, and likely to get Gitta Alper or Lotte Schoen.

Marek Weber, Germany's most popular band leader, latest barred by the Nazis. Has taken refuge in London and lining up band for English broadcasts.

Harriett Bennett telling the British Broadcasting Company she is an American radio name, with BBC checking up her credentials with the London office of VARIETY.

Teddy Brown first American to take out a vaudeville unit for General Theatres, with management building the sets. Tour starts early January, and is on 50-50 basis.

A. C. Blumenthal has acquired American rights of Ivor Novello's 'Fresh Fields,' currently at the Criterion. Entire cast will sail for New York when it finishes West End run.

Australia

By Eric Gorrick

'Cavalcade' high everywhere.

Only one legit house open in Sydney.

'Kid from Spain' will now go through G.T.

Reported that Sir Harry Lauder will make another tour.

Carrolls got 'The Good Companions' by beating G.T. bid.

Ken Hall is directing 'The Silence of Dean Maitland' for Cinesound.

William Clark, g.m. of Par, married an Australian woman recently.

Stanley Crick of Fox allows his employees to smoke during working hours.

Dante, magician, will do a repeat Sydney season prior to touring New Zealand.

Some talk here of orchestras being reinstated into the nabe theatres for a try.

George Highland, former legit

(Continued on page 84)

Just a Pest—And How!

By O. M. Samuel

I'm just a pest.

I'm one of those guys who comes into VARIETY'S office on Saturday, Sunday or Monday with everybody working at top speed, and do I make myself at home? You're asking me! And I do!

I'm so glad to see myself and I naturally think everybody else is, too.

When one of the boys is taking a story on the wire and trying to catch all the facts, I'm sure to interrupt with, 'Do you think the Giants will win the pennant?' or 'What do you think of the NRA?'

You see, I have nothing to do, just loaf around from place to place, trying to kill time, or bother people. Nothing on my mind but the old Stetson.

And I move around from chair to chair, always scraping them on the floor so they'll know it's me.

I holler loudly in the office. It does not seem to disturb anyone, although nobody has suggested I go on radio.

I never rush away either. Don't want them to think I'm discourteous. I have plenty of time!

Some time the boys will fidget, grow nervously husky, try and let their minds wander back to their work, but I'm not going to walk out on them. They're o.k. with me.

I think the boys like my company. If they don't they would walk out on me.

I'm no pest and I'm popular.

Ask any of the VARIETY boys.

They love me!!

Nuts!

MARRIAGES

Chloe Douglas, actress, and Richard DeAngelis, actor, have filed intentions to wed in Los Angeles.

Rita Adelson and Louis F. Edelman, supervisor at Metro, have filed intention to wed in Los Angeles.

Buzz Barton, screen cowboy on tour with the World Brothers circus, announces his engagement to Elvia Bates, 18-year-old aerialist, from Kansas City, also with the show. Barton said they planned to wed at one of the Pennsylvania stands of the show next week.

Peggy Stafford, of society, will be married to Georges Metaxa, actor, at Greenwich, Conn., Wednesday (6).

Mary Duncan, film player, to Stephen Sanford, socialite sportsman, New York, Sept. 1.

William Rodney Feelyater and Mrs. Nellie G. Tisdale, Aug. 6, at Long Beach, Cal. Groom is veteran actor, having toured several seasons with Nat Goodwin and, more recently, with Otis Skinner. Bride is non-pro.

Eleanor Holm to Arthur Jarrett, in Los Angeles, Sept. 2. Bride, Olympic swim champ, is now in pictures, while the groom is a radio performer, and is also working in the films.

'SIX-MONTHS-OLD BEER' IN 10 DAYS PROMISED

Fairmont, W. Va., Sept. 4.

Fairmont may have the first brewery in West Virginia. No licenses have been issued by the state for breweries. All the beer being consumed in West Virginia comes from outside the state.

Now a company of Fairmonters is converting an old meat packing establishment, unused for 12 years, into a brewery.

Old refrigeration equipment of the slaughter house is being converted for use in the brewery. New brewing process said to produce beer equal to brew aged six months in but 10 days will be used. Investment of $20,000.

Draught beer now selling in Fairmont at 10 cents for 12-ounce glass and 10 cents per bottle for Pittsburgh and Cumberland brews. Other beers bring 15 cents per bottle. New brewery promises to produce beer that can be sold here at five cents for 12-ounce glass. Plant will not have bottling plant at start. Will concentrate on draught beer.

Saratoga Season Red Hotels Cut Rates; Games Unmolested

Saratoga, N. Y., Sept. 4.

The Spa's season of one month (August) proved an in and outer. The track is reported running in the red. Prices were downward in the hotels and whereas the rates were $20 and $25 per day in the top spots, rooms averaged $4 and $5. Similar lowering of rates applied to the lake resorts, particularly the small hotels where the uniform rule was a buck a day.

Night clubs had a fairly good season particularly the final two weeks when several spots strengthened their attractions. That accounted for week-end crowds including track devotees who quartered away from the Spa. No interference with the game rooms.

The Show Boat on Lake George which sailed nightly drew from as far as Albany. Boat is the old Horicon. Leo Reisman's orchestra was the attraction for dancing, with no floor show. Understood that the game room aboard was opened after the boat crossed the line into Essex County, which is far up the lake. The district attorney of Warren County ruled no dice and held out to the end.

SHOWMANLY BEER ADS FOR FEMME APPEAL

Some brewery ads and billboard copy are getting a film touch as the result of several picture publicists migrating into foam exploitation. Those beautiful women gulping down the various brews is credited to fil- showmanship in an effort to offset the femme sales' resistance that hops make for heft.

Among the picture boys doing this work, Jerry Rudolph, for decades a film publicist, is digging in even deeper. For his brewery out in Buffalo, Rudolph is writing what might be termed 100% picture copy. He's even addressing messages to Broadway columnists.

Holdouts P. C.?

(Continued from page 74)

salary basis, and the circuits, with few exceptions, declined to make deals. But the circuit bookers and theatres are said to have again become affected by the name yen, and unless they restore the figures which they recently called 'ruinous,' percentage is the only alternative.

Prefer Sharing

From the viewpoint of the average act in the $4,000 or $5,000 and up class, percentage is more desirable than a straight cut. Those $5,000 acts who feel they are worth $5,000, despite the circuit's contrary opinions, would rather gamble on a chance to draw the $5,000 than take the $1,250 or $1,500 cut, without an opportunity to get it back.

The charges of acts and agents that the theatres don't give the players any the best of it when arriving at percentage split figures, and also the theatres' aversion to the partnership arrangement that necessitates showing the books, are angles that must be straightened out on both sides. Charges of acts range from the jacking up of previous average weeks' grosses to short counts on the gross drawn during the week of the engagement.

Loew gave in to the percentage thing to the extent of playing Robert Montgomery at the Capitol three weeks ago on percentage, and now has Aimee Semple McPherson booked for Sept. 22 on the same basis. Latter will also play Washington and Baltimore for Loew on sharing terms.

Others Sharing

Warners and Paramount have been playing acts on percentage now and then right along, but RKO has been the most prolific in this respect. The units playing irregularly in the RKO mid-western (Orpheum) theatres lately have been on percentage mostly, while the Palace, Chicago, has also been going in for deals pretty consistently of late.

Percentage playing is regarded by a growing majority as the solution of the salary problem. The smaller salaried acts whose demands eliminate them from the percentage class, have no objections. Their salaries are now at rock bottom, and in many cases they hold the heavy salaries formerly paid to names responsible. In the $5,000 and $10,000 straight salary days for names, the bookers were obliged to toss all the money into one spot, and the little acts suffered. With the names on percentage, they figure, the names won't get more than they can draw, and the intermediate salaries will eventually grade upward proportionately.

The circuits give no reason for continuing the general cuts beyond the promised expiration date. It's estimated that through the slices the circuit that has benefited most, Loew's, has saved from $5,000 to $7,000 a week on cost of its stage shows all over.

Savings to the others were considerably less, since the Loew time is nearby New York. RKO's savings on salaries were largely nullified by the necessity of paying transportation to the cut acts on long jumps.

ALBANY STATE VAUDFILM

Albany, Sept. 4.

The State, closed several months, reopened Saturday with vaude and first run picture on split week.

Tops for five acts and feature, 30c nights and 25c for mat. Children are admitted for 10c at all times. Six men in the orchestra.

The house was leased by Louis Cappa, who also owns the Regent, a second run house in the downtown section, from Henry Cramrath.

Long Beach Can't Hush Trek

Quake Quivers Scare at Least 60,000 From Sunny Clime Town

Long Beach, Cal., Sept. 4.

Though Long Beach won't talk, it's conservatively estimated that 60,000 persons have left here since the earthquake last March. Population of the burg has dropped from 150,000 to around 90,000. A favorite summering spot for Iowa rurals, the past three months has seen a meager influx of tourists and vacationists.

Walkout of citizens who were shaken out of their faith in California is carried on in a hush hush manner. Evacuation, started after the first shock, lasted for two months with every succeeding shock sending more people to the railroad station and steamship piers. It is all very disheartening to the locals who have seen their town grow from a cowpath to a metropolitan city in 20 years.

Outdoor People

Long Beach residents are all outdoor people now. Theatres have been hard hit due to the inhabitants feeling safer when not under a roof. Result has been the increased popularity of the amusement pike. Most of the people are getting their relaxation knocking over wooden dolls, grabbing a look at the pit shows and patronizing other gimcracks peculiar to the outdoor field.

All games, rides and shows on the pike have dipped their prices to five cents. Long Beach was also hit in the pocketbook following the quake. Pike has been doing capacity business all summer, topping other outdoor spots and beaches in Southern Cal.

Town in the main has completely rebuilt the results of the quake; however, in the outlying section, there are a lot of scars on the city's face. Chances are the most of the tumbled down spots which have not been rebuilt will remain in their present condition until L. B. gets another real estate boom or the quake is forgotten. Owners of the still tumbled down property mostly have pulled up stakes and vanished from the town.

FRENCH WINE BALLYHOO IN ROCKEFELLER CENTRE

As part of nationalistic propaganda which, in America, associates good wines, cuisine and gay times with Paris, the French building in Rockefeller Centre when it opens will have nite life adjuncts for institutional good-will ballyhoo in favor of French tourism. Paul Whiteman's orchestra in an ultra restaurant environment is being considered as part of this venture.

A mammoth bar, perhaps the longest in New York, running the length of the basement restaurant underneath the French building, will be an architectural feature of the proposed restaurant.

L. A. Can Mop Up New Brand Daily; Cheating on Alky

Los Angeles, Sept. 4.

With over 100 different brands of beer already competing on the open market, and new labels being flaunted by the score, prospects are that this City of Angels will be flooded by at least 300 varieties of brew from many nations by Christmas, according to officials who are keeping tab.

Suds sippers will be able to order a different brand every day for the next nine months, if the present rate of new bottlings keeps up.

Over half the beer thus far tested by the county health board inspectors falls somewhat short of the required alcoholic volume content, 54% showing 3.5% by volume, or 2.72% by weight, while only 24% tops the 4% legal limit with 4.15% by volume or 3.28% by weight. Fourteen per cent is away below par with 2.5% by volume.

Fluctuations above and below standard are regarded by the authorities as indicating brewing inexperience rather than deliberate intent to evade requirements.

Nibble at Grocery Co.'s Choice Liquor Cache

Visioning repeal before Christmas, efforts are already being made to place orders with a grocery concern for some of the rum or wines which insiders have learned it has had in storage ever since the Big Mistake began.

Understanding is the company has $100,000 worth of ryes, wines, cordials, etc., under lock and key and will be ready to deliver the stuff the minute the gong sounds the death knell of prohibition.

This firm's stock is probably the largest kept intact through the years. Probable that prices will be high but potential buyers who have approached the company on the matter are not worrying about that, however.

One of the largest holds of pre-prohibition liquor was the Wendell cache. On administration of that estate recently its appraised value was placed at $10,000.

Good Ol' Calif. Climate Ruins Night Baseball

Los Angeles, Sept. 4.

Good ol' California climate sounded the death knell to night baseball at the Pacific Coast League park last week when fog came up and made it impossible for the players to see what was going on. League decided then that it had enough of trying to educate Angelenos in going to ball yards at night and will content itself to appease the ball fans' appetite with afternoon games for the rest of the season.

Coast has had night baseball for the past two years. In the smaller towns it has been successful, but L. A. has never gotten enthusiastic about candlelight ball. Expense of operating Wrigley Field at night far offset the chances the L. A. club had of making any money on the night games.

BIRTHS

Mr. and Mrs. Al Evans, in Boulevard hospital, New York, a daughter, Aug. 15. Father is pianist with Rudy Vallee's orchestra, on tour through Ohio.

Mr. and Mrs. James R. Ullman, son, New York, Aug. 29. Father is a playwright and producer, now associated with Sidney Harmon.

Mr. and Mrs. George Isaac, a daughter, in Chicago, Aug. 27. Father is commercial manager of WGN, Chicago.

Mr. and Mrs. Darryl Zanuck, daughter, Cedars of Lebanon hospital, Hollywood, Aug. 20. Father is vice-president of 20th Century Pictures.

Inside Stuff—Music

(Continued from page 66)

meant a nice dividend. Now since the Radio Music Corp. hookup, which proved a fiasco and Feist's had to buy back its business, paying off in stock, etc., there's been no divvy what with the music business being what it has been.

Victor Alberti, most prominent music publisher in Germany, now a refugee in Switzerland, has had his music dealer business taken over by Adalbert Schalin, as of Sept. 1, who has long been associated with Alberti. Schalin qualifies under the restrictions now obtaining in Germany.

Alberti's will continue its music publishing technically, but the real dealers' business has been changed into the firm name of Alberti Musik-sortiment G.m.b.H.

Warner Bros. still holds an option to buy the 799 7th avenue, N. Y. (Brunswick Bldg.) which it will most likely not exercise. When WB took over Brunswick along with other music publishing buys, the realty option was included.

George Hall, general musical director of the new Amalgamated Broadcasting System, denies any union trouble. He invited Canavan and Friedman of the Local 802 musicians' union to once-over the ABS set-up and convince themselves that the staff of 30 musicians are being payrolled at the union scale.

Canavan and Friedman stuck around all afternoon one day at the studio to pow-wow with Hall and the boys, and that's how, thinks Hall, they might have deduced there was a union jam through two union delegates being there for so long a time.

Of the 45 songs named in the three groups, comprising 15 best sellers each for the eastern, central and western divisions, on the Kresge chain list for the week ending Aug. 29, 23 of the tunes are accredited to four publishers. They are Robbins, Sam Fox, Southern Music Co. and Joe Morris. Each of these firms do their distributing through sources other than the Music Dealers' Service, Inc.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO

RKO 86th ST. at 3rd AVE.
Wed. to Fri., Sept. 6-8
"Tarzan the Fearless"
"King of Jazz"

RKO 81st ST. ON B'WAY
Wed. to Fri., Sept. 6-8
BUSTER CRABBE in
"Tarzan the Fearless"

An M-G-M Heart Drama with Music
"Broadway to Hollywood"
ALICE BRADY, MADGE EVANS
Frank Morgan, Jimmy Durante
On Stage—RAY BOLGER, EVERETT MARSHALL, SIBYL BOWMAN, CASS, MACK & OWEN
B'WAY 51st ST. CAPITOL

LOEW'S B'WAY at 45th ST. STATE 25¢ MON. to FRI. 10 A.M. to NOON
"GOLD DIGGERS OF 1933"—12 Stars, 200 Girls
Stage: Barney Rapp Orch. Oths.
Friday, "Tugboat Annie"

CHATTER

Australia

(Continued from page 82)

producer for W-T, has left for Europe after many years here.

Frank Harvey will return here to produce pictures for Efftee. Harvey will also appear in legit under F. W. Thring.

Music trade is slipping badly over here. Big sheet-selling store has been forced to reduce owing to falling off in sales.

Every local studio is in full swing with production set at a very high scale. Never before has there been so much picture work.

Prince Edward, Sydney, will now screen Fox and Warner Bros. pictures, including 'Working Man' and 'Adorable.' House formerly used Paramount ace attractions.

Charles B. Westmacott, g.m. of W-T, announced that his organization would continue to produce the latest available musicals and non-musicals in Sydney and Melbourne.

Charles Munro, g.m. of General Theatres, told VARIETY that with the bigger and better type of American pictures currently screening, business had increased. Munro added he believed the musical film would become popular. The big success of '42nd Street' would probably be the means of G.T. booking a repeat run of 'King of Jazz.'

Hollywood

Fox picked up options this week on Ralph Morgan and Victor Jory.

Frank Perrett sending press blurbs about Fox's 'Smoky' from Flagstaff, Ariz.

Mona Barrie, Australian actress, leaves New York Sept. 6 to go under contract at Fox.

Reeves Espy out of Cedars of Lebanon after an appendix removal.

Ford dealers of California trying to get heavy picture names for weekly 'Merrymakers' program over KHJ.

Fox will change title of 'Orient Express.' Afraid cash customers will expect a yarn about Chinese and Japanese.

Football heroes working in Warners' 'College Coach' won't wait for the director to call lunch. When they get hungry, they walk.

Film rowites having a hard time deciding which golf club to join now that Rancho, to which many belonged for years, has folded.

Douglas Dumbrille shot a three-point deer last week and Mae Clarke threw a venison dinner on the 'Finger Man' set at Warners.

Pals of Herb McIntyre tossed him a farewell feed at the Jonathan club on the eve of his departure to take up new job as Southern div. mgr. for Radio pix.

When yeggs kept Hal Baetz, mgr. of F-WC Wilshire, prisoner all night after forcing him to open the house safe for them, a femme moll was detailed to keep him company.

Thirty-six hour week for union crafts recognized by the producers and the accompanying 12½% boost means four hours less work a week and about $1.25 added to the weekly pay check.

Pittsburgh

Morty Henderson and WB, for whom he managed the Etna theatre, have parted company.

Prince Fisher Parry, 'Press' critic and columnist, on job again after a trip to the Big Town.

Ruthie Miller Wilbert, new dance producer at the Ambassador, St. Louis, once a chorus girl here.

Jimmy Starr's weekly page of 'Starr Dust' from the coast dropped by Paul Block's 'Post-Gazette'.

Harry Goldstein and Frank Damis off to New York to work on a Par-WB picture deal for the new season.

One of the new ushers hired at the Fulton under the NRA is Robert Meighan, nephew of Thomas Meighan.

Ruth Robin, former Pittsburgh girl and sister to Leo Robin, the songwriter, warbling with Houston Ray's band at the Urban room.

Fred Kury, 'Press' financial editor, goes to Washington as that sheet's Capital corespondent, succeeding Leo Sack, named ambassador to Costa Rica.

What Pittsburghers are doing in Hollywood by a recent visitor there: Red Hershon is learning the film business from the ground up as a cutter at Universal... Irene Lee has left the Sol Wurtzel unit and is now in the WB story department .. Oscar Levant, songwriter, has turned author. He's working on the script of 'Orient Express' at Fox. Regis Toomey has just gone under the wing of Ralph Farnum... Sara Reed Hamilton and Gladys McCracken are both on the staff of a coast fan mag... Sally Starr, pounds lighter, has just finished a role in 'Sweetheart of Sigma Chi'... Chick Cowpland, formerly with George Olsen's band, a free-lance studio musician and doing all right... Teddy Joyce in tenth week as m.c. at WB's Hollywood, and Ed Lowry in fifth week at Loew's State... Dick Powell footballing with Lyle Talbot and Pat O'Brien in 'College Coach'.

Loop

Bill Demarest around.

Lou Lipstone battling pneumonia.

Cress Smith back from Australia.

Thomas Meighan on Randolph street.

Jane Taylor, now a blonde, visiting Chicago.

Richard Gale Brophy managing 100-piece Marimba band.

Al Weston and Buzz Eagle establishing a vaude agency office.

Gail Bandell hid out in Michigan for worn out nerves. Now back.

John Joseph when dressed in summer pajamas scares his family.

Eddie Grossman has enough meal tickets to control the Film building eatery.

Eddie Levin's West Indies trip off when the boat company cancelled sailings.

Bee Angell up from St. Louis and the latest addition to the indie radio p.a. ranks.

John Monti, former Chicago Civic opera singer, now in hotel biz at Park Dearborn.

Roland Douglas has been hired by Olsen and Johnson for special exploitation work.

Albert Lasker of Lord & Thomas keeping regular office hours every day for the first time in years.

Roy Rogers, last week at the State-Lake, headed for California, where he will become Lou Greenspan's brother-in-law.

Morgan Ames has quit Iowa and will operate his theatres there by air mail, telegraph, and phone. Family moved back to Chicago.

Toronto

Plantation reopening.

The warbling Enid Lee to the Savarin.

Show biz better this summer than last.

N. L. Nathanson to Carlsbad for the baths.

It's a 7-pound lass at the Doug McQuarries.

Receiver slapped on the Carls-Rite, show-folk hotel.

RKO closes offices here with Joe Franklin, mgr., to Montreal.

Forbes Randolph putting a revolving stage into the Empire.

Amos 'n' Andy appearance here netted $1,254 for local charities.

Frank Chamberlain's 'Are You Listening?' column to be revived.

Embassy reopening with Ferde Mowry's band and Frank McCormick as m.c.

Haskell Masters, U.A.'s g.m. for Canada, up and around after infected knee trouble.

The elderly Gordon McPherson recalling that the Expo owes him $650 for his troupe of trained horses appearance in 1882.

Shea's 'Hipp' reopens on 34th birthday with RKO vaude, Walter Graydon to take over and Abe Wilkes on advertising.

Norman Reilly Raine, ex-newshound here, wrote the 'Tugboat Annie' tale from which the Dressler-Beery flicker was adapted.

'Daily Star' refuses Marlene Dietrich statue ads for 'Song of Songs.'

The 14th edition of 'Dumbells' Revue' at Royal Alexandra will open local legit season.

Minneapolis

By Les Rees

Local real estate tax delinquencies mount to 18%.

Excelsior Amusement Park had a three-cent day.

State Fair bringing many transients this week.

City has become 'hot spot' for sidewalk pitchmen.

School teachers here have to take 30% cut the coming year.

Minneapolis baseball club, in second place, drawing big crowds.

Marian Nixon once was a package girl in a Minneapolis department store.

Nokomis theatre, indie neighborhood, boasts that it has a 'guest manager,' Bud Wiggins.

Jack Conway, now an ace M-G-M director, labored on his father's Minnesota farm before his theatrical days.

Cedric Adams and D. A. Williams, two leading local columnists, framing an act for presentation at the Uptown.

Minneapolis Symphony orchestra must raise $50,000 more in two weeks to make up $120,000 guarantee fund.

Orpheum has city's first vaudeville bill in weeks as State Fair week show, Pat Rooneys and Lillian Miles headliners.

Ordinance introduced in city council prohibits music in beer establishments and drinking of the 3.2 beverage in automobiles.

Michael Smith won the national sauerkraut eating championship at Henderson, near here, by consuming eight and three-eighths pounds in eight minutes.

Mort Singer, new Orpheum theatre operator, delaying his local visit.

Newspapers here tumbling all over selves to give front page publicity to Aimee Semple McPherson and her current revival meetings are inflicting injury on box offices.

Show business expected to be helped by additional $23,000,000 allotment for Mississippi river nine-foot channel construction, boosting employment.

'Bunchie' Stevens, manager Alco theatre, Bemidji, Minn., Northwest film golf champion, defeating Herb Anderson, independent exhibitor, in play-off at Detroit Lakes, Minn., annual tournament for industry.

W. A. Steffes of Northwest Allied States and Theodore L. Hays of Publix named head of theatre division of NRA program with rank of lieutenant-colonel.

Montreal

Ned Jacobs talking De Kuyper.

George Wright blushing at fan mail.

Tom Cleary back from the honeymoon.

Larry Stephens again at His Majesty's.

Dorothy Knapp (and no one here knew her) on local air for 20 weeks and kept incog to finish.

Canadian Broadcasting Co. dickering with CRBC for two reviews a week for 26 weeks. Bill Howard writing reviews.

Fourteen Canadian-made sound clips produced and distributed across Canada by local screen news firm this year to date.

Montreal Theatre league, Bob Samson handling, announces 40-week repertory season with guest artists at His Majesty's beginning October. Top at $1.10 or subscription rates of $7.20 for eight plays with series of extra events, films, symposiums, beauty, dress and decoration lectures thrown in.

New Haven

Harold M. Bone

Whatever became of Mac McKerness?

How about a card from Eddie Weaver?

'Journal-Courier' breaks out with a film crick.

John Grinold blew his outboard motorboat apart.

Shubert may reopen late this month—not yet def.

Fire Inspector Terry Reynolds is an old-time minstrel man.

Jitney Players have been scarce around here this summer.

N. Y.-Guilford Players have folded at Chapel Playhouse.

Charlotte McQuiggan goes in as sec. to A. J. Vanni, Lou Sagal's asst.

Victor Valenti and John Stevenson have opened a booking agency here.

Horace Vernon Reaver never forgave the folks for that trick monicker.

J. Edward Rogers folds his summer troupe at Stony Creek this week.

Allan Wallace, Yale drama school, gets Waterbury Little theatre appointment.

Word comes that Abe Pardoll and Betty Mathews have clanged the wedding bells.

Charlie Kullman drew interview and news photo prior to departure for Berlin opera season.

Stroudsburg

By John J. Bartholomew

Don Bestor and band one-nighting at Fernbrook.

Buck Hill Tennis Club presents 'The Highlanders' dance band.

Renee Nishan and Grant and Crater added to the Casino floor show.

The Asbury Captivators played for the Wolf Hollow Comedy Club August dance.

Coral Colleano, Hughie and Dannie O'Donnell added to Columbia Hotel floor show.

Harrison and Mardi with Carl Jacoby's band appearing in the Marine ballroom.

Phila. Nats. (Phillies) and the Stroudsburg Poconos the biggest show of the baseball season.

Bresge's hotel has Ralph Dunne and Helen Doyle with the Duncan Flapperettes and the Miamians orchestra.

Earle R. Lewis presented Rose Bampton, Mario Chamlee, Rita De Leporte, Alfredo Gandolfi, Wilfred Pelletier and Queena Mario, all of the Met. Opera Co.; Raymond Knight and Mary McCoy, NBC; Robert Armbruster and the Travelers Quartet, CBS; the Chalifs, Gene and Kathleen Lockhart, and the Highlanders in the fifth annual Buck Hill 'Follies.'

Milwaukee

By Frank Miller

Laura Case Sherry back from her summer in France.

John and Tom Saxe, who already have nine theatres, are to add 10 more. Saxes are going it alone.

H. Edward Lurie, for many years in charge of local picture houses, has taken over the Savoy, nabe.

Stanley Morner signed for 18 weeks with Richard Cole's orchestra at the Hotel Palmer, Chicago. Formerly with WTMJ.

Frankie Brisko, auto racer, may lose the sight of his right eye because a pebble smashed his goggles and drove pieces of glass into his eyeball.

Milwaukee ball club has cut its general admission to 40 cents for the balance of the season. And business has picked up. Team's in seventh place.

Garden reopened Sept. 1 as the New Garden with 'The Masquerader.' House, operated by the New Garden Theatre Co. still has L. K. Brin in charge.

Peggy Patton's fan mail doubled since her week at the Palace. In addition to writing picture news for the 'News,' Peggy (Gladys Becker) is heard over WISN in celebrity interviews and gossip.

Hartford

By M. H. Hammer

Beer trade just so-so.

Stock planned for New Britain.

Warners' may play vaudeville at the now closed State.

The boys give a grand party for John DeBone, soon to become a benedict.

Mrs. Calvin Coolidge guest of ex-Gov. Trumbull's family at their shore home.

Brass Rail under new management and Lou Holtman is master of ceremonies.

It is believed the NRA is costing local theatres around $600 a week above the previous nut.

Louis Schaefer and Ned Wayburn's Cocktail Hour gang for an evening at the Bond hotel.

Word reaches here that Harvey Cocks is now with the Katz organization located in Akron, Ohio.

Lou Edwards prefers his advertising job with Poole stores in Massachusetts and New York to a theatre managership.

With the exception of one manager in one of the 28 theatres not another has been in one place for more than eighteen months.

Adelmo Vanni, who, with Lou Sagal now operates the Fox New England theatres, makes a one-day trip inspecting all theatres in seven New England towns for a total run of 500 miles.

Youngstown

Talk that Princess will open.

Joe Ziegler resigns as steward of TNT.

Last minute public opinion barred 3.2 from Canfield fair.

Town going strong for dine and dance entertainment, half a dozen places featuring acts.

Jit Moran, owner of rejuvenated Embassy club, arrested on charge of bribing Akron copper.

Chub Sullivan, after 50 years in the outdoor show game, saw something new at Idora park.

May Dowdell sporting new coupe.

Police department scandal is killing sale of pasteboards for police benefit.

Trumbull-Mahoning Sportsmen's meet drew 10,000 to North Lima. Same day Samuel Untermyer at Idora park.

Westport

By Humphrey Doulens

All Broadway was out over the holiday week-end.

Dwight Wiman opened 'Gally I Sin' at the Country Playhouse.

Richard Maney at the Leo Marshes.

Helen Lowell commuting for 'Come Easy.'

Ruth Hammond returned from Cape Cod.

Country Playhouse closes next week with elaborate revival of 'Die Fledermaus.'

Violet Heming has sold her farm at Stanford.

Rita Welman has a new red hat.

Mario Chamlee has picture offers.

Nazimova, Dorothy Hall, Helen Hayes, Donald MacDonald, Vivienne Osborne, Harry Archer at opening of Dunning and Abbott's 'Heat Lightning.'

Kathryn Ray is visiting the Arch Selwyns.

Erin O'Brien-Moore being feted.

Moffat Johnston remains on the Coast to make a film for United Artists after closing in 'Twentieth Century.'

Catalina

Cool weather last week-end saw the moorings empty.

Hap Miller is spending his between picture time at the Isthmus.

Frank Butler, bitten by the sailing bug, is looking over auxiliary sloops.

Sailor outfits of the picture yacht mob are taking on the mid-season seediness.

Bill McNutt missing last week, but Mrs. McNutt captained the family craft.

Harry Green was walking around the Island last week with a yachting cap, but it's still Harry Green.

The Mankiewicz scow was over again and managed to make port without the help of other yachters.

Charles Chaplin, Paulette Goddard and Grace Poggi were guests of Joseph M. Schenck aboard his 'Invader.'

Paramount's 'Captain Jericho' is on location about two miles off shore, giving Grover Jones a chance to make the island.

Preston Sturges is trying to collect a crew for his boat consisting of three bridge players and a combo cook and guitar player.

The Hague

By M. W. Etty-Leal

Circus Schumann moved to Brussels.

American Midget Revue at the Hague now.

Central theatre here reviving old Charlie Chaplin 'Carmen.'

Anton Verhagen, who belonged to the old romantic school, dead at 83.

Notwithstanding heat cinemas doing good business. Many holiday visitors in big cities.

Stage thrillers much in demand. Hofstadtoonel revived Ridley's 'Ghost Train' and bought rights for Holland of his new play, 'Recipe for Murder.'

Profilti is getting its new studio ready. Contractors have to get it finished by December. The studio in the Philips works at Eindhoven is in full swing.

The native film industry, still in its infancy, having growing-pains. Studio being built for newcomer. Filco Company, at Terheyde on west coast, having troubles.

Cincinnati

By Joe Kolling

Cy Stewart in Dayton area for Columbia.

Billy Shaw, leader of 10-piece band at Palace, played sax in Albee pit last season.

Justin Huber fined $1,000 by A. F. of M. local for working hotel job under scale; action against his musicians tabled.

Seven RKO poster artists back in consolidated shop.

Strand reopening slated for Sept. 23. Cliff Boyd mentioned as mgr.

Naylor Stone changed by Scripps-Howard from Cleveland 'Press' to Cincy 'Post' as sports ed; Tom Swope, who filled job long, made assistant.

Coney's season ended, Island Queen will operate here as floating dansant through Sept. and then make one-night stands down Ohio and Mississippi to Memphis, Tenn.

So many 3.2 spots using small orks that annual contest for amateur musicians couldn't be held.

Fred Beebe's 'world series' rodeo scheduled for Redland Field Sept. 30 to Oct. 8.

Manny Shure, Palace mgr., flashing new afternoon suit since adding vaude.

Star, grinding burleyvaude from 10:30 a. m. to midnight at 17c, displayed NRA emblems for several days.

St. Paul

By Walt Raschi

Mildred Harris Chaplin in town overnight when her car broke down en route to New Ulm.

Aimee and 'Iron Man' Hutton put on a big reconciliation scene, with Sister scheduled to appear at the Minnesota State Fair today (Tuesday).

The Cliff Rusts are shopping for baby things.

Elsie M. Shaw, for 35 years supervisor of music in local schools, resigns; Mathilda Heck replacing.

Christie back in town after two weeks in Wisconsin.

New mummy illusion has the nitelifers daffy at the Mystic Caverns.

Det McSherry entertaining Margaret ('Another Language') Hamilton with a nifty party.

Mrs. Homes W. Sweney, socialite prez of the Twin Cities Opera Co., sues for chorus singers.

George H. Bradley, former 'News' city ed and VARIETY mugg, now in show biz for a week as Tourist Director in charge of films at the State Fair.

After trimming Ben Pollack's ork in baseball 23 to 14, Jack Crawford's boys took a 16 to 10 shellacking, with Benny himself the big noise, lamming out a homer with the bags choked. Crooshal and deciding game Wednesday (6).

OBITUARY

FRED CLEVELAND

Fred Cleveland, 47, exhibitor, dropped dead of heart failure in his Circle theatre in Chicago on Aug. 27. Cleveland had closed the theatre for three weeks for remodeling and redecorating, to reopen on Sept. 1.

House will reopen with Barney Balaban of B.&K. supervising and lending a hand. Cleveland was a close friend of Balaban, having managed the Circle when it was B.&K. property. When B.&K. opened their Central Park theatre, they turned the Circle over to Cleveland and he had been operating it ever since.

Cleveland was a member of the board of directors of the Chicago Allied Exhibitors.

Widow survives. Burial in Chicago.

ANNAMAE POWERS

Annamae Powers died at the N.V.A. Lodge, Saranac Lake, N. Y., of an internal hemmorhage. She had been ailing (T.B.) for four years and was under the care of the N.V.A. She was a well-known dancer.

Before taken ill she played with 'Sally,' 'Greenwich Village Follies,' and 'Good Morning, Dearie' companies. In vaudeville she did a double act with her husband, Lou Powers.

Her husband, mother and son survive.

Interment Saranac Lake, N. Y.

MABEL WILSON

Mrs. Mabel James, 38, who as Mabel Wilson was pianist for the Los Angeles office of Waterson, Berlin & Snyder, some years ago, died at the Wilshire hospital, Los Angeles, Aug. 30.

She did not recover from a Caesarian operation, performed at the time of the birth of a boy, five days previously, despite a blood transfusion. She is survived by her husband, Detective Lieut. E. L. James of the Hollywood division, and her infant son.

EDWARD FALES COWARD

Edward Fales Coward, 71, for many years drama critic of the N. Y. 'Sun,' died in Tannersville, N. Y., Aug. 28. His health had been failing for some time. He was one of the founders of the Strollers, amateur dramatic society, and it was his boast that he had appeared in 224 parts in their productions. He also wrote many of their plays.

A son and daughter survive.

JOSEPH SLAYTOR

Joseph Slaytor, 77, died in Richmond memorial hospital, Staten Island, Aug. 30, from a complication of diseases. He had been for many years with the Al H. Woods productions and had played with Marjorie Rambeau.

Survived by his widow and a daughter.

HELEN DUNBAR

Helen Dunbar, 65, actress, died Aug. 28 in Los Angeles following a protracted illness. She was formerly with Weber and Fields and was associated with the Essanay Film Co., of Chicago. She also worked for Jesse Lasky, playing character roles.

A daughter and four sisters survive.

ANTHONY ABARO

Anthony Abaro, 64, member of the Metropolitan opera orchestra for 38 years, for the last 16 years its manager, died in New York Aug. 29 after a protracted illness.

He had been in ill health since the death of his wife three years ago and last year gave up the management of the orchestra.

LOUIS P. STONE

Louis P. Stone, 85, died at Freeport, L. I., Aug. 29. He was the father of Fred Stone and first manager of the comedian. He was a plainsman in his youth, a notable rifle shot and it was his boast that it was he who taught Annie Oakley to handle a gun.

Survived by his two sons, Fred and Paul.

IGANCIA ORTIZ

Igancia Ortiz, gymnast, was killed in a 35-foot fall from the trapeze, in Mexico City, Sept. 2.

The accident was very similar to that causing the death of Lillian Leitzel, and Miss Ortiz was doing the same routine of pullups.

WILLIAM C. ROLFES

William C. Rolfes, 55, former theatre owner who retired two years ago because of ill health, died in Los Angeles Aug. 31.

Rolfes came to the coast 30 years ago from Mankato, Minn. He is survived by a widow and a son.

CHARLOTTE RUESS

Charlotte Ruess died in a Brooklyn hospital, Aug. 30, following a major operation. She was secretary to Max Hart, the legit agent, for 10 years.

Mother of Frank Mandel, playwright and producer, died last week (29) at the family home in San Francisco. She was 73, and she and her husband recently celebrated their 55th wedding anniversary.

IN MEMORIAM

Marcus Loew

Passed September 5th, 1927

Ad Men

(Continued from page 1)

teach the Broadway show purveyor anything about advertising or ether merchandising. So instead the ad men are apparently trying to teach the show people show business.

This may coincide with why and how the ad men are in position of telling the talent how to do its stuff. It reached the point, for example, where one advertising agency man told a topnotch radio singer how a song should be sung. The ad man sheepishly explained that possibly this was theatrical heresy, but from his lay reaction—and with an ear solely to the general public's reactions—it was fitting that this request be made.

The stars recognize that they're selling their reputations of 20 and 30 years' standing for a pottage. If the radio people want to pay those fancy prices for but an hour's work, and show biz being what it is anyway, the theory is that it's very worth while. Not to mention the long accepted idea that the ether, like the screen, has done more in short order to establish a name and a reputation than many years of travail in the regular theatre channels.

The agency men know full well that they control the purse-strings. Doing so, they also have no illusions about anything coming over to their midtown east side offices from Broadway. They think that agents and actors are going to demand the limit, and if so, it is not inequitable for the agencies themselves to make demands on the talent, or, in other words, to tell the actors the new way the ad men have discovered they should sing or act.

Burlesque Placements

Milt Schuster (Chicago) has placed the following burlesque people: Kenny Brenna, Ann Lee, Morris Nelson, Tim O'Hara and Sylvia into the Garrick, St. Louis. Jerri McCawley into the Gayety, Washington.

Vera Thorne set to the Grand, Peoria; Al Pharr, Mel Melvin, Raymond King for the Empress, Cincinnati; Mildred Cozierre into the Empire, Toledo.

Reiners in Newark

Newark, Sept. 4.

Edward Sniderman, publicity at Proctor's, has been promoted to manage RKO Empire in the Bronx.

He has been succeeded by Harry Reiners.

Beer and Burlesque

Pittsburgh, Sept. 4.

'Beer and Burlesque' is George Jaffe's billing at the Variety, where burleycue got under way over the week-end and after a lay-off of four months. Fed up with trying to make the house pay with vaudfilm, Jaffe has gone back to his first love, two-a-day burlesque. He has assembled a stock company headed by Eddie (Nuts) Kaplin and Fred (Falls) Binder.

In addition, management has turned the lobby interior into a beer garden, where brew is served between the acts and during the show, too. A flock of usherettes serve as barmaids.

Prices down this year, with a four-bit top at matinees and 75c at night, with special rates for women in an effort to attract the femme trade.

Hirsch's Headache With Stage Hands Holding Up Stock in Minn.

Minneapolis, Sept. 4.

Last season the stage hands and musicians operated stock burlesque at the Gaiety on a cooperative basis. They averaged approximately $10 each for an entire season's work, or less than 50c. a week. The scenic artist took $35 for 14 weeks work. Compensation of the orchestra director, Fred Oldre, was $40 for 20 weeks.

Now the stage hands are demanding of Harry Hirsch, who planned to operate the house this season with stock burlesque, a minimum of $58 a week salary and a crew of seven men. As a result of these demands and the union's refusal to alter them, Hirsch has abandoned his intentions of opening the house Sept. 3, although he had his company engaged and rehearsals started.

Hirsch says he'll wire the theatre and install a straight film policy or films and musical tabs. He admits he's a good showman, but denies that he's so much better than the stage hands that he can earn $53 a week for them in place of the 50c. a week that they were able to earn for themselves.

Nickel's 2-a-Day

Baltimore, Sept. 4.

Hon. Nickels' Gayety, Baltimore's sole burley house, has discontinued it's summer grind policy and has opened the fall season with two-a-day.

Present plans call for a regular stock show, with a change of principals every two weeks. Production is in the hands of Gus Flaig, with Dorothy Bell assisting with the dance routines.

CAPITOL, FRISCO

San Francisco, Aug. 27.

Absence of burlesque for six weeks while the colored 'Change Your Luck' show held the boards evidently whetted the appetites of locals. In its second week of burley's return the intake is quite satisfying to all, especially to Johnnie Goldsmith, who has upped the quality of his show, and also the price.

Tariff is now 25c matinees, 40c at night, with the films second run, mostly indie stuff. Plenty of show, including an hour's stage session, the film 'Obey the Law' (Col), a Fox 'Magic Carpet' short, Universal news and a three-reeler 'Man Eater' off the indie market. House was packed.

Lot of speed and punch is given the show by a colored stage band, Wade Whaley's, that does several hot tunes, and is all right on the accompaniment, too. Combo is new, but who can tell when they go to town.

Goldsmith goes pretty heavy for the strip stuff as far as quantity is concerned, but it's quite mild for the most part. Has four strippers, Kitty Starr, Caroline Barrett, Onye Lcae and Tillie Wald.

Ray Reed and Al Ferris, the comics; Leon Devoe and Billy Riddle, straights, and Millie Pedro, blues. Miss Pedro is a perennial on the Coast, has been going for years, and can still put over a chant along with the best of 'em. Dan Agnilo handles straight hoofing assignments. A chorus of 18 not so much on the hoofing, but they're a big display of flesh. Lillian Hunt staged the whole shooting match, which changes Sundays, four shows daily. *Bock.*

Burlesque Still Impossible with Routine Comedians and Strippers, But Here's 1 Comic Who Stops Em

As long as the actors of burlesque are going about the business of writing themselves a code and devising a new uniform contract for protection against managerial evils, the comedians among those actors ought to do a little private protecting for themselves.

In writing their codes and contracts the burlesquers are concerned chiefly with working hours and payoffs when they work. Those Minsky I.O.U.'s of last season made the certification of payoffs quite important. Then there's the minimum salary and working hours problems. A minimum wage is wanted, along with maximum labor. Both important, too. The minimum wage desired probably would result in a raise of $10 or $20 for the worst sufferers under the prevailing burlesque salary level. The maximum hours provision would give the actors an hour or so more freedom daily. A very happy suggestion.

But the question is this, and it leads to the more important question whose answer may be the answer to the dilemma of burlesque: How will that minimum wage be assured if the business is no better, and if business is no better, what's to prevent the actors of burlesque from receiving more time off than they can afford?

Slightly improved conditions will be a help, but they cannot help the burlesque business to a great extent. The burlesque business is decayed to its very soul, and nothing they can write into a code will help till that soul is cured.

The soul of burlesque is comedy, always has been and always will be. A show that is not based on its comedy is not and cannot be a burlesque show. The show of today that calls itself burlesque—and that goes for them all—is no more than a stag performance at which, when permissible, the stuff that used to go on behind barred doors is delivered out in the open.

That stag show stuff was the managers' own idea. The Herks, the Minskys, the Weinstocks, the Raymonds and the others. When Izzy Herk says, 'We are trying to get away from stripping. We can't yank it out all of a sudden, but we're going to do it gradually'—that's the cue for more stripping and more strippers. Herk says the same thing 18 times during the season and 10 times over the summer. When Herk says, 'No more stripping,' two more strippers are added to the cast.

Most burlesque actors, like other actors, usually depend upon the managers to do their business thinking for them. But with the managers of burlesque having forgotten how to think and the actors of burlesque never having learned how, the only thinking in burlesque just now is that done by the customers, who usually think or read newspapers while the comedians are on and whose thoughts then are solely on the subject of when will the comedians get off and make way for the next stripper.

The comedians' own and personal use of the gray matter involves the memorizing of some 20 or 25 standard bits, and to remember to scram at any time whenever the customers decide they'd like to see more of a stripper who hasn't much to show after she strips, anyhow. And now that the girls are down to doing a 'September Morn' with one hand free, it's just that much tougher for the boys to get started when following.

To any impartial observer, and perhaps to the comedians themselves should one or more of them happen to think it over, there is a problem confronting the comedians that looms far and above a $10 raise or an hour less daily in the theatre as far as immediate importance goes. If the comedians could possibly better themselves and their standing in the shows, that would automatically bring increased wages and better backstage conditions.

Implying that the only way in which it can be done is by and through the comedians themselves, is to say that the managers have proved themselves incapable of doing it for them.

There is an indisputable axiom for show business and comedians, and it goes for the comedian of burlesque as well, and that is that no comedian is better than his material. When the world's most talented comic gives a bad performance, the reason usually can be traced to the material. And when a comedian is not so blessed with talent, the material is even more important.

The comedians of burlesque are content with doing the 20 or 25 'bits' in their repertoire, and the managers of burlesque are equally unconcerned about the results. The comedians of burlesque seem resigned to the fate that the business of filling up stage waits between strippers holds for them; and the only solution the managers' with their one-cylinder mind can think of is to add more strippers.

Burlesque has not only ceased to be a source of talent for other branches of show business; burlesque now and under the prevailing system kills much promising talent at the root and at the start that, if encouraged rather than murdered, might possibly bring back burlesque as a popular form of entertainment. Instead of attracting the mass, it attracts only the class (the epileptic class).

Future Ruined

Two seasons in burlesque are sufficient to ruin the most promising young comedian. They enter the business full of ambition and ideas and dreams and plans. In two years they are old men. That should not be.

They soon lose their ambitions and ideas and dreams when they look about them and find other comedians who once possessed the same spirit, but now are broken down echoes who can't get a laugh if a raw gag doesn't get it for them. They go the way of the other comedians because they are not prodded, encouraged, or even respected by the managers. Because the managers know nothing but stripping, and how far can the strippers go until the cops come in. And when the cops get virtuous and the strippers have to keep their clothes on, the comedians must continue with the same bits, since the managers did not think to advise them or request them to learn something new—and those shows without stripping are the world's worst.

There are many such young comedians in burlesque who seem older than they should and any one of them could tell the story in five minutes.

The comics, young or old, are not only smothered by burlesque so that they cannot advance in their own field, but they are so stunted by burlesque that their value to other branches of show business is impaired. They do the same 20 bits, so they all look alike.

The Real Comedian

The managers can remain stupid, yet the comedians need not follow. The comedian who holds himself above the pack, who resists the quicksand of burlesque despair, who goes out and gets himself, or writes himself or even borrows himself some material—that comedian will stand out without much effort. That comedian will look good if he's only half good, because in burlesque today he has no competition.

All the codes in the world won't help, because codes won't provide material. Nor will the $10 raises. Those $10 raises soon will be cuts without material. The managers don't care about material for the comedians. Those comedians who don't care about it, don't care about themselves. Should one comedian kick the burlesque jinx and help himself, others might follow.

They can't ask Gen. Johnson what to use in place of the love poppy bit.

At the Apollo

All of which is hardly a review of the opening show of the season at the Minsky-Weinstock Apollo theatre on 125th street. It's just one of those shows, with one exception. That exception clearly illustrates the comedy problem of burlesque. His name is George Broadhurst. He graduated from burlesque in the days when burlesque was the spawning grounds for the cream talent of the show business. Now he's back in burlesque.

Ever hear of a comedian stopping the show in a modern burlesque performance, so much so that a strip that's spotted to follow is delayed? It happened at the Apollo on 125th street, and Broadhurst was the show stopper. Any comedian in burlesque who has the time and who might care to learn something

(Continued on page 86).

RINGLING BROS.
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New York City

YELLOW FREIGHT

(Continued from page 79)

with the prospective bride and bridegroom.

In the main, 'Yellow Freight' has the ingredients of a successful mystery play. There are slinking shadows, hair-raising screams, squealing rats in the ceiling, a murder and even a legend concerning the old bell in the tower of the chapel, which rings out a warning of death.

The authors keep the suspense at a proper tempo, but the final curtain leaves many situations unexplained.

The first act gives promise of a neat melodrama in the making, but the succeeding two acts nullify everything that had been accomplished.

The story needs clarity and less repetition of certain fumbling passages.

William Lynn, in the role of Elmer Smith, timid individual, whose snooping about the chapel gets him into trouble, has the advantage over the others because of the comedy in his role.

The next best part was that of the Chinese caretaker, played by Richard Taber. The character gave Table plenty of opportunities, and he made the most of them.

Others in the cast include Paul Guilfoyle, Esther Solveig, Philip Foster, Elaine Melchoir, Richard Keene and Claire Nolte.

Chan is smuggling fellow countrymen into the States for a grand a head. On a particular night, when Chan is ready to deliver 20 Orientals to a syndicate, the owner of the chapel pops up with his fiancee and a married couple. Before their arrival, Chan has apparently broken the neck of an intruder. A mysterious woman enters on the scene and for some unexplained reason proceeds to lash the man who she thinks is dead. The man is revived later, only to be stabbed in the back by the same woman. Why, the audience never knows. The man is killed while he is struggling with the owner of the chapel, who keeps his silence, believing the murderess to be his prospective bride.

Play ends abruptly, leaving behind much unexplained.

North wrote 'Remote Control' and 'Yours Truly,' and unless he and his collaborator do plenty of revamping before they move the play on to Broadway, as they hope to do soon, there will be much labor lost.

Marcello.

MAN IN THE ZOO

Providence, Sept. 1.

Comedy-drama in four acts by Jerome Ross, dramatized from a novel by David Garnett; staged at the Newport (R. I.) Casino theatre, Aug. 29, by Melville Burke for the first time on any stage.

Featured by a remarkable turnout and reception, 'The Man in the Zoo' had its premiere at the Newport Casino last week, climaxing an eight-week season.

Not in years has the Casino undertaken such a complicated production. In four acts, 'Man in the Zoo' has three sets that entail considerable expenditure. It is doubtful that the production would have received an early tryout had it not been for the wealth behind the Newport Casino theatre.

Just now uncertainty clouds the future of the play. Garnett was hesitant in granting the Newport Casino theatre permission to stage the piece, and has made it plain that it is not to be staged elsewhere. When Garnett learns of the excellent reception by Newporters he may change his mind.

'The Man in the Zoo' is a fascinating stage novelty. It has defects that retard its speed and weaken its plausibility. But these flaws are minor.

The performance given the piece was brilliant. Burgess Meredith essayed the role of Roger Cromartie, a young Englishman, who, rejected in love, puts himself on exhibition in the zoo as a protest against the superiority of man over beast.

Harry Ellerbe was particularly good as Richard Tandy, Roger's friend. Valerie Cossart made her Phyllis, Roger's fiancee, attractive and agreeable. Ernest Cossart was refreshing as Collins, a guard at the zoo, and Edgar Kent won laurels with a small character bit.

When Roger's sweetheart, Phyllis, likens his emotions to those of a baboon, his resentment flares.

'Very well,' responds Roger. 'If I behave like a monkey I'll live with the monkeys. Accordingly, he sends a letter to the curator of the London zoo, offering to be exhibited in the cages of the apes as a specimen of 'homo sapiens' and, through a chain of humorous circumstances, his offer is accepted. Bedroom and bath are built on one of the cages and Roger finds himself installed there, his companions in the adjoining cages being a gorilla and a chimpanzee. Crowds flock to the zoo to see the curious exhibition and out of this comes a story that is rich in satire.

JACK FINE'S

MIDGET VILLAGE

STILL GETTING TOP MONEY
ON THE MIDWAY

1933 WORLD'S FAIR, CHICAGO 1933

Impossible Burlesque

(Continued from page 85)

should take a trip to 125th street and take a look at Broadhurst. He adds his own ideas to the 20 standard bits. The other comedians in the same company die with the standards. Broadhurst is the hit of the show.

Otherwise at the Appolo the Minskys are doing a Minsky, the only surprise of the opener being Broadhurst.

VARIETY's attitude toward burlesque is not relished by burlesque people. VARIETY's reviewers for several years have found that all burlesque shows look alike. The chances for comment are limited, and sitting through a burlesque show is a sentence, not an assignment. When the VARIETY reviewers tired of panning their recourse was kidding. Nothing commendable could be said about a burlesque show, and the burlesquers know it.

The only constructive thought about Minsky's Apollo show that can be offered is a suggestion that the Minskys scrap everything but Broadhurst and give them a bare stage between Broadhurst's numbers. Or have Izzy Herk tell the customers about how the managers are going to elliminate the stripping by degrees.

Bige.

LEW DUFOUR and JOE ROGERS

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States Earmark Coin For Voters Only—Acts Whistle for Salary

Chicago, Sept. 4.

Fairs around the country are doing very poorly and fair agents are already worrying about collecting their coin. So far the number of fairs not paying off has been heartbreaking and most of 'em have no way for the fair agencies to collect. Formerly, the fairs used the money from the State Aid to pay, but the states have become wise to that and have passed rules that the state aid must be used to pay off the premium winners first.

Agencies have learned that they can't go to court to force the states to turn over the aid money to them since the states are sovereign and cannot be sued. And the guys in charge of paying out the state aid insist that the money go into the pockets of the local citizens who are, after all, the voters therein. The performers of the fairs can go back to Chicago or New York.

It had been hoped that this year would see a reversal in the downward trend which has held in the fair field for the past two years. But the slide is still on, at least as far as the fairs already held this season are concerned. Now the hopes are that with the increase of employment now starting, the take on the remaining fairs will show improvement.

Buffalo Bill's People

Mary Foster Allen, niece of Buffalo Bill (Col. William F. Cody), now in charge of the Buffalo Bill Museum at Cody, Wyo., is anxious to hear from any of the personnel of Buffalo Bill's circus during Col. Cody's lifetime.

The late showman's niece has sentimental and other reasons for effecting contacts with her adventurer uncle's associates. Among other things Miss Allen hopes to accomplish is the addition of some more Codyiana to the B. B. Museum.

Promoter Gets Job

Altamont, N. Y., Sept. 4.

Ralph Hankinson, well known showman, has been appointed manager of the Albany-Schenectady county fair at Altamont. Bookings of his automobile racing and polo groups in past years led to the decision by local directors to place him in full charge of the 1933 expo. Ward D. Beam of Chicago will stage a 'Thrill Day' for the opener.

Carnivals

For current week—Week Sept. 4

Anderson-Srader: Clay Center.
Bar-Brown: Vancebura.
Barker, J. L.: Lebanon.
Beckman & Gerety: Keokuk.
Big State: Henderson.
Bloom Gold Medal: Fairmount.
Bockus, Curtis: Franklin.
Bright Light: Brookville.
Catlin & Wilson: Staunton, Va.
Clifford Att: Peru.
Conklin's All Can.: Kingston.
Crafts 20 Big:
Endy: Hatfield.
Gibson's Blue Ribbon: Crown Point.
Greater American: McMinnville.
Greenland Expo: Waynesboro.
Gruebery Famous: Syracuse.
Hansen, Al C.: Fulton.
Happyland: Traverse City.
Krause Greater: LaFlotte.
Lang's Dee: Jerseyville.
Metropolitan: Perry, Fla.
New Deal: Lebanon.
Page, J. J.: Hodgenville.
Sol's Liberty: Elkhorn.
Sunset Amuse: Augusta.
Towes United: Edgemont.
Wade, W. G.: Fort Huron.
Weer, J. C.: Indianapolis.
West, W. E.: Beloit.
Winter's Expo: Carnegie.
Zeigler, C. F.: Port Morgan.

Circuses

For current week—Week Sept. 4

Hagenbeck-Wallace

Aug. 4, Ft. Wayne; 5, Muncie; 6, Anderson; 7, Marion; 8, Chillicothe; 9, Portsmouth; 11, Huntington.

Ringling Bros.-B. & B.

Aug. 4, Omaha; 5, St. Joseph; 6, Kansas City; 7, Topeka; 8, Wichita; 9, Joplin.

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ANOTHER EXPO MYTH

Hicks Afraid Island Is Unsafe

Chicago, Sept. 4.

Latest myth to arise in connection with the World's Fair is that the island artificially created and connected with the mainland by causeways is not safe. People from small towns are actually warning each other to stay off the island as it may sink into the lake any minute.

A number of crazy stories on a par with this have gotten into circulation and, strangely enough, many people have believed them.

JOHN RINGLING CHECKS HIS SUIT FOR DIVORCE

John Ringling, who recently surprised his friends by entering suit in his winter home at Sarasota, Fla., for divorce from his second wife, has withdrawn his plea. He was supposed to be most happily married, and his announcement was not prefaced by any separation or appearance of a quarrel. Application was based on the grounds of cruelty.

Last Friday the suit was withdrawn and the Ringlings left Sarasota for a trip north. Adding somewhat to the mystery was the filing of a renewal of a bond executed about two weeks before his marriage to the then Mrs. Charles Buck. Bond admits a loan of $50,000 by her and names as pledge four paintings from the collection assembled by the circus magnate for the John and Mabel Ringling museum in Sarasota; a memorial to his first wife. There are two Rembrants, a Franz Hals and one by Moroni.

Suit for divorce was entered July 27. Renewal of the bond was filed Aug. 31 and the following day Ringling appeared in court to request the withdrawal of his divorce libel.

AUG. SPURT IN PARKS

Canton, O., Sept. 4.

Park season ending today (4) had slow first half, perked up after July 4 and August proved the best money getting month in more than two years.

Operators are so encouraged with receipts the last six weeks that they are taking improvements now for the first time since the depression.

DOWNIE SHOW SOUTH

Charlotte, N. C., Sept. 4.

Downie Brothers circus is playing several North Carolina cities. Jerome T. Harriman, general agent, has just contacted the points.

Charles Sparks, manning the circus, is organizing groups of 'Jack Hoxie Scouts of America' in every city where he is playing as a promotion scheme. Jack is the feature attraction.

DROPPER KILLED

Lincoln, Neb., Sept. 4.

Tragedy overtook the staging of the first annual air show and circus at Wahoo, a short distance from here, when Dan Atkinson, parachute jumper, pulled the rip cord to late from the altitude of 2,000 ft. and crashed through a tree to his death. Jim Googins, Omaha, was the pilot of the plane. Atkinson was to get $10 for the jump.

QUICK TOUR

Charlotte, N. C., Sept. 4.

Jethro Almond, of Albemarle, and Al F. Wheeler, formerly of Henderson, have organized the Wheeler-Almond circus and are booking a late summer and fall itinerary.

The circus is motorized with acts mostly ponies, goats, dogs, monkeys and a group of clowns.

News of the Dailies

(Continued from page 23)

according to an opinion drafted in the county counsel's office.

Although he had but five hours in Lon Angeles, the Rt. Hon. George William Forbes, premier of New Zealand, elected to pass the entire time in visiting studios.

Chester Arthur Irving must continue to pay $50 a month alimony to Ethel Madeline Irving, according to a ruling of Superior Court Judge Willis, L. A. She and her sister, Nora Bond, were formerly Deslys Sisters on the stage.

Dan J. Oswald, Bob Hamilton and Albert Boehlert, alleged trainers of greyhounds, have been arrested for alleged practices of using live rabbits as bait for the animals in training.

Donna Dameral, Marge of the Myrt and Marge radio team, suffered a broken arm when she fell into a fireplace in a mountain cabin at Idylwild, Calif.

John J. Wildberg, New York theatrical and copyright attorney, is in Hollywood seeking players for two proposed Broadway productions, 'Waltz in Fire' and 'I was Laughing.'

Thieves entered the apartment of Mercedes de Valesco, film actress, and stole a fur coat valued at $750. A pet Chihuahua of Lupe Valez, valued at $350, was stolen from the home of a Hollywood friend.

Spencer Tracy, screen actor, and his wife, the former Louise Treadwell of N. Y. stage, are planning a trial separation. She is going to Europe.

Frank James Cooper is no more—he is now only Gary Cooper, legally.

King Fisher, independent picture producer, got mad when held up by two men in his garage, whipped out his gun and fired into the air. Neighbors helped him hold the pair until police arrived.

Bryant Washburn, actor, and a friend, J. Demiteis of Pasadena, suffered bruises in what police termed a row between the two men, Mrs. Washburn and the mother of Mrs. Washburn.

Engagement of Genevieve Tobin, actress, and Felix Chappellet, L. A. merchant, confirmed. Wedding will be in the fall, reported.

On the petition of Prince Alexis Mdivani, Federal Judge William P. James appointed E. G. Starr receiver in equity for the Pacific Shore Oil Co., said to be owned by the Princes Alexis, Serge and David Mdivani.

Dorothy Manask, former stage dancer, charged with looting a Hollywood shop of clothing. Charles Benhett, estranged husband of Boots Mallory, actress, held in the same case, was to be released when no charges were preferred against him.

Saying everything in her wardrobe is American, Grace Moore, opera star, has arrived in Hollywood to fulfill engagements. Ruby Keeler has arrived from N. Y. to resume at Warners, and Adela Rogers St. John Hyland, writer, has returned from the east to work at Paramount.

Arliss Parrish, crippled eight-year-old patient in L. A. hospital, has been signed for a part in 'Beautiful,' Ann Harding pic. Has infantile paralysis.

Completion of first NRA film featurette has been announced by the Hays office in Hollywood.

Carey Wilson, scenarist, granted final divorce decree from Nancy Wilson, former N. Y. actress.

Alan Dinehart has been sued for $250,000 damages for alleged breach of promise in Los Angeles by Betty Kaege, show girl.

Mary Lewis visiting Los Angeles.

Mayor Shaw has signed an ordinance prohibiting the operation of tango games in Los Angeles.

Los Angeles city council has approved a tax rate of $1.68 per $100 of assessed valuation, 15c higher than last year.

Howard Estabrok, writer, asserts literature will suffer if American scribblers are lured to the screen too much.

Ernest Torrence, Jr., actor son of the late player, has been divorced by Mrs. Lilliore Green Torrence in L. A.

Benita Hume, English actress, has cabled Hollywood friends she has postponed her proposed marriage to Jack Dunfee in London.

Patrons, including film personages, booed Hollywood police when they raided the Brass Rail, beer oasis, because the spot was reported to be selling the stuff without food. Manager and four employees arrested.

Paramount Properties, wholly-owned subsid of Paramount-Publix Corp., which controls Los Angeles downtown and studio property, is redeeming $150,000 first mortgage 6% serial gold bonds and is paying interest on the $3,050,000 now outstanding.

Charles Chaplin has demanded an accounting of the $12,000 allowed his former wife, Lita Grey Chaplin, each year for the support of their sons, Charles, Jr., and Sidney. Hearing in the Los Angeles Superior court Sept. 19.

Robert A. Dillon, picture director, has filed a voluntary bankruptcy petition in L. A. listing his debts at $9,106, and assets at $22.

Carole Lombard, picture actress, suffered a lacerated arm as a result of being attacked by a chimpanzee while working at Paramount.

Working in a barn loft at Long Beach, Calif., Alfredo Codona, aerial gymnast, is starting all over despite the assertions of doctors that the fractured shoulder he received in a fall at Philadelphia meant curtains for his exploits.

Preparing for his first picture flair, Primo Carnera, fight champ, arrived to go on the Metro lot opposite Max Baer.

Jack Mulhall has been fined for his participation in an alleged boudoir battle in the apartment of Morris Fine. Mulhall said he had been drinking.

Toronto Fair Attendance Tops 1932; Dominion Credits NRA Contagion

Toronto, Sept. 4.

Attendance at the 55th annual Canadian National Exhibition exceeds last year's figure; approximately 40,000 people jammed the grandstand and paddock to watch the pageant on opening night and established a record gross; and carnival business, despite lowered admission prices, shows not more than a $500 decrease over last year, Expo officials say.

The C.N.E. is a barometer of Canadian business and amusement conditions, and a general pickup is evident. Part of the credit goes to the NRA, observers declare. Although no codes are being asked for here, the increasing optimism in the United States is becoming contagious and knows no bounds.

Despite rain on the opening night of the pageant, gross was $18,500 for this show alone. Revenue pick-up for hotels, restaurants, railway and steamship lines are acknowledged.

12,000 Standees

Once again the chief money-maker is the pageant staged nightly before the grandstand. Seating capacity is 24,000, but scale has been lowered this year. Top is $1.50 for the four-hour show, with 14,000 seats at two-bits. Same tax is levied on standees. With approximately 12,000 of latter on opening night.

Theme of the pageant is the conquest by the Spaniards in the 16th century of Mexico, called the most pretentious spectacle in 30 years. Particularly effective is the use of colorful and moving masses on various levels and the avoidance of the hitherto stationary statuesque stances of supers.

There are 30 principals, a ballet of 46 girls and nearly 600 supers. The first two groups come from Ed Schooley's revue, worked in after the preliminary 17 acts of vaudeville. The Chicago singers and dancers are repeaters from last year. Exclusive of the Schooley contingent, the weekly nut is about $6,000. Production cost is placed at $125,000 for the two weeks.

The stage has a width of 1,000 feet and a depth of 200 feet. Changes of massive settings for the five-act spectacle are worked on tracks. Lighting totals 2,432,000 candlepower, there being 75 spots; 20 flood batteries, one holding 38 units; and the volcano finale in which the huge set of Montezuma's domain is apparently in flames.

Chicago Fan Dance

Chicago girls in the human sacrifice scene do an aboriginal Aztec number in feathered costumes and head-dresses with shield and drum routines. There's a bolero number, with the Earl Carroll 'Vanities' orchestration, sets and costumes, so billed. Chicago Expo influence has a fan number by Ruth Winn, climaxed by 16 of the girls doing a double-fan number with 12 at the rear for fan groupings.

Willard Kent and Drew McKenna did the script, former directing and latter staging. Scenic artist was Al Penson. Charlie Ross supervised.

Vaude acts, booked by Phil Wirth, include Flying Columbians, Acton Trio, Gordon's Boxing Kangaroos, Ann Schuler and George, The Great Cahill, Riding Costellos, Hustric Family, Lomas Troupe, Chung Ye Wah Troupe, Don Mickel, Three Maskers, Costello's Riding Academy, Three Willys and Ben Hamid's Arabs.

Carnival Renamed

Model Shows of America snaffle the Expo carnival plum for the seventh consecutive year. First five years it was called the Rubin & Cherry Shows, but public wanted a change so the new name was born. A good play goes to the darkest Africa native village; the Temple of India and the Hopi Indian encampment from Arizona. Freaks are out.

There are 17 sideshows and 16 rides, four of latter being baby attractions. New here is the merry-go-round with live ponies instead of the traditional wooden steeds. Kids are going for this strongest. Reuben Grueberg is on the grounds complete with stick and cigar. Frank Winchell is p.a. Claim is that the Darkest Africa troupe was picked up in Long Island, where they were used in the 'Emperor Jones' flicker. Six Hindus were borrowed from the Grueberg unit at the Chicago Fair and a cast of 20 built around. Hopi Indians number 15. On the opening night they did their rain dance with the rattlesnakes and it poured. The rain number is now out, the Expo officials taking no chances.

Trenton Fair Grounds Leased as Racetrack

Trenton, Sept. 4.

The executive committee of the Trenton Fair Assn. agreed to lease the fair grounds to private interests for horse racing. Former Governor E. C. Stokes, acting as intermediary, said that the interested persons are ready to enter into a lease and obtain an option for the purchase of the grounds.

The horse racing will not interfere with the dates set for the annual Trenton Fair, to be held late this month.

The men do not want their names disclosed, Mr. Stokes said.

Negroes Charge Denial Of Rights at Chi Expo

Chicago, Sept. 4.

Several complaints have reached the local courts that the World's Fair is discriminating against colored patronage. Constant vigilance of the society which guards the colored people's rights as citizens has put concessionaires in a delicate spot. Restaurants are faced with this problem especially.

Most recent allegations of discrimination centered around 'Old Mexico' cafe and the roller chair concession.

Exposition designated Saturday, Aug. 19, as 'National Negro Day' in compliment to the race, but Oscar DePriest, negro congressman from the south side, took an unsympathetic attitude toward this stunt.

BEER ANYHOW

Chatham, N. Y., Sept. 4.

Over the opposition of a half dozen licensed retail Chatham beer dealers, the State Alcoholic Beverage Control Commission granted a temporary permit to the Columbia County Fair Association to sell 3.2 during the annual exposition. Through counsel, the retailers argued that the license should not be issued because Edward Risedorph, wholesale beer distributor in this section, is a director of the fair.

Board ruled that temporary permit was issued to the fair association and not to an individual, that the law provided for such permits, and that no exception could be made.

MAKES RIDES AND STUNTS

Charlotte, N. C., Sept. 4.

H. M. Goodhue has organized the Master Production Company, Inc., among a group of Charlotte business men and has opened here a studio for the manufacture of numerous amusement devices. The corporation is capitalized at $250,000.

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LONDON "EXPRESS"
"Mr. Duke Ellington convulsed his first English audience at the Palladium last night....Mr. Ellington's jazz band, playing (for the most part) his own compositions, has an irresistible appeal....Scores of smartly dressed young English people had come to rave over them, and did. Many hundreds of people in the hinterland of the Palladium also raved and shouted and applauded."

"NEWS CHRONICLE"
"Duke Ellington and his gifted orchestra are not only producers of the most bizarre and the most emotional music, but they are also great showmen....Duke himself smiled his way to triumph....The rapturous welcome by last night's audience left the popularity of Duke Ellington beyond doubt."

LONDON "STANDARD"
"Duke Ellington is a great showman. He presents his band with all the glamour and effects nature and electricity can give....Yet stripped of all its ornamentation, his band has great technical skill and under his direction carries jazz to a high degree of syncopation and 'hot rhythm'."

"EMPIRE NEWS"
"With clear recollections of music-hall triumphs of the past, I still think it would be hard to match the frantic enthusiasm of the Palladium audience on the first night of Duke Ellington's London engagement. His band...marks a fresh revolution in popular music."

"SUNDAY REFEREE"
"Next to the King's broadcast that of Duke Ellington attracted widest public interest last week....That Duke Ellington's band is by far the best that has come to this country, few, I suppose, would deny."

"DAILY SKETCH"
"Most of all I enjoyed Duke Ellington with his band....His success here has been remarkable, and one enthusiast who nicknamed him 'The Mozart of Modern Music' has found the phrase has caught on among the fans."

LONDON "TELEGRAPH"
"The promise that Mr. Duke Ellington would play all his best compositions drew an audience of between 4,000 and 5,000 people to the Trocadero yesterday."

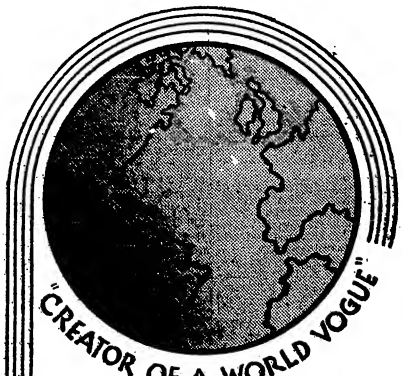
"DAILY HERALD" (Hannen Swaffer)
"The world of Jazz thronged the Trocaderp yesterday....Duke Ellington was the magnet....Hundreds had come from all parts of Britain and scores or so from foreign capitals, as far distant even as Stockholm....They sat enthralled for over two hours while Ellington and his band played Duke's own compositions."

"TATLER"
"Delegates (to the economic conference) brought up on the myth that we are an undemonstrative race should go to the Palladium and hear the cheers that go up when Duke and his band are announced. Boxes have been as sparkling as at the opera, and sable and ermine have flooded the stalls just before his act. Duke has a quiet sunny charm, a good tailor, and a band that does really make one feel one is watching the birth of the blues."

LIVERPOOL "ECHO"
"Mr. Duke Ellington and his orchestra supply half of the variety bill at the Empire, and the half is immeasurably greater than the whole. His is a remarkable band, as remarkable as the music it plays and the frenzied enthusiasm it aroused in a theatre crowded to uttermost capacity."

GLASGOW "RECORD and MAIL"
"A packed first house crowd at the Empire last night heard the famous American leader and his boys for a solid hour.... and roared for more....The second house was crowded to capacity."

BIRMINGHAM "MAIL"
"Duke Ellington and his band have conquered Birmingham. The Hippodrome has done well to open its doors for a week to enable the city to hear this remarkable combination of performers in syncopated music."



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VARIETY

PRICE 15¢

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CHI GETS OFF THE NUT

Ice Cream Hot Stuff at Free Vaude Show in Hamlet—Ladies' Aid Cuts In

Lawton, Ind., Sept. 11.

A free vaudeville show every Tuesday night has been given in an open field adjacent to the general store here throughout the summer. Pearl Hickman, local impresario, promoted the stunt for the ice cream concession. On one recent Tuesday night there were 32 acts ranging from mere tots to decrepid old fiddlers, the home talent of all the surrounding counties.

Lawton is a mere watering trough consisting of church, school, store and blacksmith shop, with scattered homesteads, so by comparison Winamac with its free store show as reported in VARIETY is a congested metropolis. As in Winamac, Ind., the countryside is ga-ga over the vaudeville. Farmers around here are show-starved. They constitute probably the world's most enthusiastic audience when they foregather of a Tuesday. Several hundred drive in each week.

So much prosperity for the ice cream concession brought the Ladies' Aid Society of Lawton forward with their mitts out. Churchwomen put on so much pressure Hickman had to cut them in on the ice cream net.

Nice to Tourists

Not wanting to discourage people interested in attending the fair at Chicago, cops are unusually lenient with speeders or other traffic violators on the way to the windy town. Motorists report surprising courtesy and patience on the highway as well as in passing through towns.

Believed word has gone out not to ruin Chicago's golden egg.

JOLSON-KEELER ASKING $25,000 FOR B'WAY WK.

Al Jolson and Ruby Keeler as a stage combination want $25,000 guaranteed against a percentage of the gross for a week's engagement at the Capitol, New York. Negotiations with Loew's through Morrison & Winkler, are on at that figure for the week of Oct. 6.

Whether the Jolsons get it or not the asking price may set it a record. Last time Jolson played the Capitol as a single he got $20,000 guarantee. That was three years ago.

Unverified report is that Jolson, if getting the $25,000, contemplates turning the whole guarantee over to the fund for relief of the Jews in Germany.

MAE WEST'S SONGS HOT?

Par's Music Pub Lays Off Par's Film Score Music

Henry Spitzer, general manager of the Harms group of publishers, has turned back the songs of Mae West's forthcoming 'I'm No Angel' (Paramount) picture to Lou Diamond of the Par home office to do with as it will, so far as publication rights are concerned. Spitzer merely declined that the catalog of Famous Music Corp. was too full.

Songs are by Sam Coslow and Arthur Johnston. While pertinent to the tenor of the film, taken by themselves the lyrics are deemed a bit saucy for the home piano or radio.

Par is interested 50% in Famous Music but is privileged to place its pubs elsewhere.

PIGEON, MILLIONAIRE, IN RACKET-EXPOSES

H. H. Rogers, Jr., scion of the Standard Oil family, is said to have $1,000,000 in cash from the family, which whether the amount is more or less is being utilized by the youth for indie film production in New York. He has taken swank east side offices and will utilize one of the Long Island studios when and if.

Sole proviso by Rogers, Sr., behind the gift, is that each film be designed for uplift purposes, with a regenerative finale, which has prompted young Rogers to go in for a series of racket-expose features. The first will be the inside on the racketeering antecedents of oil, a curious sidelight in view of the family fortune being so closely linked with the Rockefellers.

A feature of Rogers, Jr.', offices is the desk, which was the original piece of furniture used by the founder of the family fortune, his father's father, who pioneered with John D. Rockefeller, Sr., in Standard Oil.

School Girls Go Home

Albee, Brooklyn, has to hire a dozen or so new chorus girls this week for its stage act. Thirteen gals in the line now currently in use were imported from Dayton and Columbus, and have to go back there pronto to go to high school.

Girls were brought in by Alexander Oumansky, the stager, after they won some amateur contests in the middle west.

One Blonde's Choice

Emily Darrell, platinum blonde usherette at the Palace, New York, is back usherretting for $16 a week, rather than strip in the floor show at the Paradise restaurant across the street for three times as much.

NTG saw Miss Darrell showing the customers to their seats at the Palace a couple of weeks ago and engaged her for his floor show. She quit and returned to the Palace when asked to peel for the nite clubbers.

FAIR LIFTS TOWN OUT OF THE RED

14,000,000 Visitors Put $140,000,000 in Circulation—Coin Cleans Up Receivers and Mortgages—Everybody a Winner

THEATRES' NEW DEAL

Chicago, Sept. 11.

Chicago is tearing up the mortgage to the old farm. And the World's Fair is the hero who arrived at the last minute with the needed cash to shoo the sheriff to the showers.

In three short months Chicago's 3,000,000 people have climbed out of the red and have kicked the wolf in the kisser. Show business particularly has helped itself to a share of the World's Fair money pie, with the cashiers once more learning what SRO means.

In 90 days the theatres have chased the receivers, cleaned up bankruptcies, and showmen who were out in the cold last year, are

(Continued on page 63)

AIR'S SAPOLIO INFLUENCE ON SONGS

Radio has not only exerted an extraordinary code of morals upon unpopular music, say the publishers, but the effect that this ether censorship has had on the music industry is sharply reflected in the latest screen musicals from Hollywood. Whatever may be the sexy tones and overtones of the film's story and dialog, the lyrics in the score are coming through impeccably proper.

The publishers whose knuckles have been rapped by the network censors in recent months are responsible for this quiet revolution in the confecting of moon and June rhymes at the studios. A series of tiffs with the web bluepencillers, and with the latter invariably standing pat, has convinced the music men that Hollywood would have to yield or else, meaning the loss of air plugs for the picture.

The publishers passed the message on to Hollywood and Hollywood took mindful note. Where producing firms have their own publishing subsidiaries or partnerships the scrutiny for the suggestive and possibly objectionable has been particularly keen with the heads of the latter houses right on the studio spot to scan and advise.

Field Estate's Faith in Showmen; Jones and Field Loop Reps for It

Chicago, Sept. 11.

Marshall Field Estate, which owns more Chicago property than any other outfit, is in show business. Field Estate is figured on its loop holdings at approximately one billion dollars, of which about $75,000,000 is taken up by amusement properties.

This huge sum in show business is divided up into such realty as the Chicago theatre property and Loop-End building, the Woods theatre building, the State-Lake theatre building and, parts, and the Roosevelt theatre block. Field estate had to take back most of these properties from the leaseholders. For the first six months it tried to run the theatres on a business angle, and made a mess of it. They found show business belongs in the hands of show people.

Estate has appointed Aaron J. Jones, as general supervisor and manager of its theatre holdings in the loop, and Norman Field to manage their theatre office buildings.

The Field Estate has endeavored to straighten out some film deals pending, using its prestige to break up jams, which were stalling the proper functioning of their theatres.

Looking Ahead

At those radio press luncheons more and more dramatic and film reviewers are showing up, just to get a load of what's what in this new show business.

'We'll all be working radio in another few years,' according to one critic, 'so it's not a bad idea to get in on it while it's still more or less new.'

BAD BOYS ON CRUISES BLACKLISTED BY LINES

Several vaudevillians have been reported blacklisted by the Cunard, White Star, and United States Lines. Reason is that their conduct aboard ship was not fancied, it is said.

According to the shipping interests, there is a right and wrong way to accept the hospitality of paying passengers. Some of the performers who were deadheaded in return for their appearances, it is claimed, in the night club aboard ship overstepped, in consequence, these performers are out for future cruises.

On the other hand, and giving a different picture of vaudevillians when mingling with the elite, many actors have made repeat trips and enjoy rating with the steamships. Social angle is more important than actual performing talent as a popular personality gets across in the night club regardless of ability. Only two or three performances are given during a two-week cruise, but the actors are on deck and in the salons with the first class passengers daily. That's where the reps are made.

Loop Goes Times Sq.; Gets First Yap Wagon

Chicago, Sept. 11.

Chicago now has the first rubberneck wagon in the history of the Loop.

Parked on the Loop's main corner, it is a copy of the New York type rubberneck bus, with femme shills all set and Doc. Jones spielers. Visitors are being invited to take a peek at the naughty nite clubs of Chinatown, the Mexican quarter, the Ghetto, Newspaper Row, and, finally, Bughouse Square.

Big play-up of the tour are the Newspaper Row and Bughouse Square items. First is due to the influence of the newspaper and gangster films, which portrayed the Chicago news hound as on the inside of the gang workings and the hero in the final reel. Also, of course, there was the association of the murder of Jake Lingle, the Chicago 'Tribune' reporter.

PADEREWSKI MAY GO RADIO, IN CELLOPHANE

Ignace Paderewski, who has previously spurned radio or put his price up in the rarefied heights, is seriously a radio possibility for the fall. At least possible to the extent that the pianist is about to be offered through a gorgeous brochure protected by cellophane and bound in leather. Understood price is now within the range of commercial consideration.

Paderewski notion is for a series of half-hour radio pickups over a national web. Radio programs would be the last half of full hour concerts given before audiences. Pianist insists on the audience and wants the first 30 minutes to get warmed up before turning on the kilocycles.

Song Plugger Is Judge In Westchester County

Johnny White, Feist's new professional mgr. and successor in that role to Rocco Vocco, started with the firm as a fellow behind the counter 19 years ago. With the incoming of radio he became manager of contracts for that medium.

When not plugging tunes White sits on the bench in Westchester County, N. Y., dishing out fines and sentences. He's a judge of General Sessions for that sector of the state.

Royal Chaplain Says Hollywood's Oke but Goes to Bed Too Early

Hollywood, Sept. 11.

Unusual for Hollywood visitors from Europe, the Rev. Baillie, Dean of Windsor, is spending a week in the picture capitol. Dean admits he likes the place, the people, pictures and actors. Unlike his compatriot, gloomy Dean Inge, of St. Paul's, the cleric thinks that everything is pretty much all right, not only here in Hollywood but throughout the world.

Forewarned that Hollywood was a pretty hot spot, he suffered a surprise when discovering that picture people generally are 'extraordinarily well behaved.'

10 O'clock Yawns

'I discovered that Hollywood is an early to bed town. Several picture people who are friends of mine start yawning at 10 in the evening. Most go to bed too early. In London, we get the impression that Hollywood is an extremely formal place. I have found it quite the opposite,' declared the Dean.

The Dean didn't mince words when asked if he was a picture fan. 'I prefer the theatre,' he said, 'because of its greater intimacy with the players.'

Most of his time here was spent at Fox, which has the largest English contingent of players.

California Test Case On Agency Retainers

Hollywood, Sept. 11.

Constitutianality of the California private employment agency law, which has been worrying agents on the Coast, will be attacked in an appeal to be filed in Superior Court on the decision of Municipal Judge Dockweiler granting State Labor Commissioner MacDonald judgment against Chas. M. Blanchard, agent, and the Royal Indemnity Company, a bonding firm.

Appeal will be based on the contention that the ruling that agent who accepts advance fees for publicity or other services has taken [illegible] ployment for an actor, is unconstitutional. Suit brought by the Labor Commissioner claimed that four actors had advanced Blanchard $100 each when signing artists' contracts with him, and that he failed to provide employment.

PICHEL SNORTS AT 'ESCAPE'

Hollywood, Sept. 11.

With Irving Pichel not liking 'Escape to Paradise,' his two-picture deal with Radio is temporarily off.

Now being tested for heavy in Metro's 'Viva Villa.'

LEROY'S LEGIT YEN

Mervyn LeRoy, Warner director, in the east on a vacation, leaves in 10 days to return to Coast.

Wants to take a fling at a Broadway show at some later time, when possible.

INDEX

Bills	51
Burlesque	63
Chatter	59-62
Editorial	52
Exploitation	19
Film Reviews	17
Foreign News	19
House Reviews	14-15
Inside—Legit	52
Inside—Music	52
Inside—Pictures	23
Inside—Radio	40
Inside Vaude	52
Legitimate	53-55
Letter List	63
Literati	56
Music	45-46
New Acts	48
News from the Dailies	58
Obituary	63
Outdoors	63
Pictures	2-37
Radio	38-45
Radio Reports	40
Talking Shorts	17
Times Square	57
Vaudeville	47-50

Ushers Hi Hat Mgrs.

Birmingham, Sept. 11.

The Birmingham Theatre Employees Association was formed here last week and elaborate club quarters are being constructed for the ushers on the fifth floor of the Alabama building.

Everyone connected with the Wilby theatres will be eligible for loafing on the nice soft seats except the managers.

All the managers will get will be a carpet to sit on, as usual.

Irving Lesser's Wife Asking for Too Much Sugar

Marital woes of Irving Lesser, manager of the Roxy, New York, and the Fox, Brooklyn, are aired in the $100 alimony claim and $1,000 counsel fees by Mrs. Helen Lesser, former show girl, who is suing for separate maintenance. Justice Alvin Untermyer held for the husband and denied her any financial relief but, upon petition of her attorney for a re-hearing, another argument on alimony and counsel fees comes up tomorrow (13) before him.

Seemingly Justice Untermyer believed Lesser's answering affidavits that his wife's illnesses, countless hospital and doctor bills, were caused by her predilections for overimbibing. Papers are markedly de [illegible] the theatre man merely pointing out by court records and cancelled checks that he had been suffering numerous annoyances because of his wife's tempestuous outbreaks.

Disorderly

These included an incident at the Fox, Brooklyn, where she allegedly tore up theatre statements, resulting in her arrest and conviction for disorderly conduct, with sentence suspended at the husband's request. This didn't deter her subsequent phone calls and allegedly insulting messages left at his place of business.

They were married Oct. 20, 1924. May 9, 1931, wife alleges he walked out cold on their St. Moritz hotel apartment in New York. She sets forth that he voluntarily gave her $75 a week and paid hospital bills, etc., for a time, but later cut the cash to $25 and lapsed at times.

Through his attorney, David Greenstein, Lesser details how, when he first married her, his income was around $18,000 in 1924; that it is nothing like the $9,000 or so she alleges today; that his string of Long Island theatres forced him into bankruptcy; that he isn't managing director but merely house manager at the Broadway Roxy and Brooklyn Fox houses; that her doctor studiously fails to state that it is for nervous disorders, induced by self-indulgences, that he's treating her; that he doesn't add that her own sister committed her to Bellevue for acute alcoholism, etc.

SAILINGS

Sept. 19 (London to New York) John McCormack (Europa).

Sept. 14 (New York to London) Henry Hall (Berengaria).

Sept. 13 (New York to Paris) Jacqueline Francel, Marcel Vallee, Joshie Fujiwara (Lafayette).

Sept. 10 (Los Angeles to New York), George C. Pratt (Pennsylvania).

Sept. 9 (New York to Panama) Jack Rappaport (Santa Maria).

Sept. 9 (New York to Paris) Dorothy Gish (Paris).

WILL MAHONEY

This week, RKO Theatre, Toronto

Archie Bell in the Cleveland 'Plain Dealer' said: "After careful consideration I'd pick Will Mahoney on the new bill at Loew's State as the funniest chap in town; in fact, he's one of the funniest in the country."

Direction

RALPH G. FARNUM

Roosevelt Hotel

Hollywood, Cal.

BICYCLING BETTY COMPSON

Week's Booking Includes Six Houses Daily—Five Minute Shows

Detroit, Sept. 11.

Herschel Stuart is experimenting with the bicycling of screen star personal appearances, first one is Betty Compson. Playing the star for a full week he is putting her in six houses every day during this current week. Making a five min. appearance in each house. Twice daily in five houses and once in the other house. All houses are nabe with the exception of the State and Fisher and include also the Riviera, Eastown, Ramona and Birmingham.

Guest star appearance will be a weekly event with Lew Cody appearing next week.

Bill Haines at Large

Hollywood, Sept. 11.

William Haines, who has made only one picture at Metro during [illegible] dropped by studio.

When signing contract year ago Haines took drop from $1,750 to $1,500.

Colman in Spain

Madrid, Sept. 1.

Ronald Colman is here visiting with Rex Smith, American newspaperman.

No mention of when he's going back to New York or Hollywood.

PAR BUYS TWO

Two new stories have been purchased by Par for filming this season.

They are 'Rumba,' original by Guy Endore, and 'Andrew's Harvest,' novel, by John Evans.

M-G LIKES MARTHA SLEEPER

Hollywood, Sept. 11.

Metro lifts its option next week on Martha Sleeper. Ingenue has been on the lot about a year.

Relatives Must Have It to Get By

Casting Corporation to Ban Favoring, Finegling and Nepotism

Hollywood, Sept. 11.

Bookers and employees of the Central Casting corporation will no longer place relatives and dependents in extra jobs at the major studios. Neither will they take care of the girl friend, or her friend, political requests and personal favors to studio execs and employees who want some of their dependents or favored ones given mob work in the studio, which keeps the regular registered and needy extras out of employment.

This move was taken last week by Dave Allen, head of the office upon orders from Fred Beetson, president of the C. C. C. It is figured that some 100 were affected by the order that was given out.

At a meeting of the Producers Association to be held shortly requests will be made of the body to issue a similar order in their studios to the casters that no special requests are to be made for people from the central office and that if they have dependent relatives and others who are depriving the regularly registered extras of work their studio activity must immediately be curtailed.

The move taken by Beetson with respect to the central office was after various charges were hurled to the effect that a good percentage of the extra jobs given out were being filled by relatives of employees of the office and as a means to favor studio casters and executives.

Scribe R[illegible]bbing in [illegible]ame [illegible]

Scenar[illegible]n't Know What Communications Are on Level Any More

Hollywood, Sept. 11.

Ribbing of writers who will believe anything they read on inter-office communication slips has reached such a peak in certain studios that some of the scribblers with scant sense of humor, having been bitten often, are beginning to be wary of any order that comes to them in that form.

Jokesters usually wait until Saturday afternoon, when the top execs have left for the week-end and their victims cannot check back. Therefore a communique that looks screwy still must be carried out by the ribbee just in case the exec, whose name is typewritten at the bottom, really issued it.

Recent instance is a writer at Warners who received a message from one of the studio heads telling him to read 'The Wandering Jew,' a mere pamphlet of 1,200 pages. 'Bring in a sympathetic treatment on this,' the communication read, 'with Edward G. Robinson in mind for the title part. I can see another 'Tiger Shark' in this one.'

Writer tried vainly to get in touch with the exec whose name was at the bottom of the missive, but failed to connect. Studio head, who was in San Francisco, heard of it and long-distanced every writer on the payroll to learn what each was working on over the week-end.

Not Enough Extras!

Hollywood, Sept. 11.

Central Casting office had biggest placement for August in five years last month, with 37,832 getting jobs, despite the holler there was not enough work for extras.

For first week in September placements ran 13,000. Two sets, one at Warners and other Columbia, had to be postponed on account of inability to get dress and other people to fill studio requirements. Monday (11) continued to be big, with 1,700 placed.

Stop Borrowing Studio Costumes, Sez Warner; It Doesn't Help NRA

Hollywood, Sept. 11.

Chiseling by studio execs and actors in the matter of wardrobes for personal or costume parties will have to cease. That's a warning from Jack Warner who, in the capacity of state chairman of the NRA, informed all studios that to help the blue eagle cause they must cease permitting their people to borrow wardrobes from studios. Purpose of the recovery act, he pointed out, is to get money into circulation and costumes can be rented from establishments operating for that purpose.

Number of studios have recently been complaining about executives, stars and directors taking up part of their time by having costumes remade and fitted for parties. Costume dances have been quite the thing of late along the coast, making the situation that much more acute.

Pictures Suit L. Barrymore

Lionel Barrymore doesn't want a legit play. So he informed Crosby Gaige, who wanted the actor for an European script he's producing, 'A Hat, a Glove, a Mantle'.

Gaige has begun negotiations with Paul Muni. Muni's on the coast for a picture, but ready to come back within a month, he says.

Landlady Sues Hymer For Damages to House

Los Angeles, Sept. 11.

Charging that a house leased to Warren Hymer during 1932 had been damaged, Mary J. Wood has brought suit for $2,000 against the actor in Municipal court.

Landlady specifies in her complaint that furnishings were ruined by spilled liquor and cigaret burns, and that furniture was thrown into the swimming pool. Also that springs of beds and davenport had been damaged by being jumped on.

Par's 'Chatterley'?

Paramount is interested in doing 'Lady Chatterley's Lover' this season and has put out a feeler on obtaining rights. Novel created a stir a few years ago and in its original edition was banned, with publications later on after getting cleaned up.

Stage and film rights are held by Jack Linder, with whom Par has been in contact. In effecting a deal much depends on whether the Shuberts will exercise their option with [illegible] the stage. Option expires Oct. 1.

FLINN UNOPPOSED

AMPA Will Feed Retiri[ng] Horne, Prez

New officers will be elected by the AMPA Thursday (15). No opposition names have been put up against the list picked by the nominating committee so that the entire slate will go in as picked. That will make John C. Flinn president; Rutgers Neilson vice-president; Paul Benjamin, treasurer, and Al Sherman, secretary.

Board of directors will consist of Hal Horne, Marvin Kirsch, Charles Einfeld, Paul Gulick, Gabe Yorke, Ed Finney and William Ferguson while Kelcy Allen will be named a trustee for three years.

Tuesday (19) club is arranging a testimonial dinner at the Park Central for Hal Horne, retiring president.

Write[r] Pacts OK

[H]ollywood, Sept. 9.

Difficulties co[n]cerning synchronization and form of publishing contract involved in Metro's covenant with Rodgers-Ha[rt] and Adamson Lane have been [s]ettled as far as the Song Writers' Association is concerned.

Negotiations com[p]leted throug[h] L. Wolfe Gilbert.

Adela Roge[r]s a[t] Par's

Adela Rogers St John Hyla[nd], recently writing a book on Long Island, will go on Par's writing staff in Hollywood.

Novelist's services are wanted first on adaptation of a Rupert Hughes' story, 'Miss Fane's Baby is Stolen.' Eugene Walter will collaborate.

MARION DAVIES ILL

Hollywood, Sept. 11.

Illness of Marion Davies cause[s] Metro to temporarily call off 'Goin[g] Hollywood.'

Date of resumption uncerta[in].

YOUTH AND OLD TIMERS

Fake Reviews of Pix Tops Frantic Competish of Fan Mags to Survive

Hollywood, Sept. 11.

Battle for supremacy among the fan magazines is getting hot, now that their activities in dirt gathering have been stemmed by studios and picture people who are fed up with the magazines' low class materials. They are now out for spot news, each trying to beat the other. Best example of how far they are reaching is the current 'New Movie' which carries so-called reviews of 10 pictures, two of which were only previewed for the first time last week. Five are in the cutting rooms, having been completed within the past fortnight. One was finished Friday, while another is still in production and a third has not yet gone into work.

Reviewing Paramount's 'Chrysalis,' which will not go into production until November, mag states 'Miriam Hopkins and Frederic March are so infinitely better than the players in the stage play.... George Raft and Sylvia Sidney bring additional glamour to roles that are made to stand out under this treatment.' Of Universal's 'Only Yesterday,' which was completed last Friday, 'New Movie's' critic states, 'At times it is slow and somewhat stodgy.'

Crystal Gazing, Maybe

'Dancing Lady,' still in production at Metro,' gets directorial comment as follows: 'Robert Leonard has directed a fast moving show.' Radio's 'Ann Vickers,' which was completed last week, draws this comment: 'From the moment when she gives in to her first man until she stills the unrest of her last man, there is not a moment when Miss Dunne is not at her ease.'

'Footlight Parade,' which is in the cutting process at Warners, was not praised by the reviewer. 'The songs are not so hot as those in '42d Street,' but this is the best yarn of their three musicals of this year. If only to see James (Cagney) work in his new surroundings, this is worth while seeing.'

Fox' 'My Weakness,' Radio's 'Little Women' and 'Ace of Aces' are reviewed, though none of them have been previewed as yet, and all are in the cutting room. 'I Loved a Woman' and 'Wild Boys of the Road,' both Warners' pictures which have had their first preview within the last week, are also previewed in the October issue of 'New Movie,' which reached the stands September 6.

Harvey, Garat in Paris For Fox Multi-Lingual

'Music in the Air,' legit musical, will be made into a Fox picture starring Lilian Harvey and Henry Garat as a team. Picture will be made in Paris in several language versions.

It'll be the second big Erie Pommer extravaganza for Fox in Paris, going into work as soon as 'Liliom,' now in production under Fritz Lang's megaphone, is completed.

Garat first came to attention as a team-mate of Lilian Harvey's in the French and English versions of 'Congress Dances' (Ufa).

Russ Brown's Film Job

Russ Brown deserts the Broadway stage to join the Twentieth Century.

He will be spotted in 'Moulin Rouge.'

Broadway comedian was in 'Scandals' and 'Flying High,' among other shows.

WB Sells Rothschild Yarn

Hollywood, Sept. 11.

Warners has sold 'Life of Rothschild,' which they bought for George Arliss, to Twentieth Century, feeling that the yarn is adaptable only to this actor.

Sale was for actual cost price.

Effect of Machine Age

San Francisco, Sept. 11.

Direct descendant of Johan Sebastian Bach, the composer, is John Bach, usher at the Fox.

His musical background is called into play in performing one of his daily jobs.

It's to put the music rolls in the house's mechanical organ in the lobby.

PAR WANTS ANOTHER WEST FILM PRONTO

Hollywood, Sept. 11.

Although Mae West's contract calls for only two pictures yearly, Paramount bringing pressure to get star to make three under special financial arrangements. 'I'm No Angel' washed up Saturday.

Mae West starts immediately writing another original, 'It Ain't No Sin,' which Paramount hopes to have completed by first of year.

Studio planning in these two pictures to cash in on 'She Done Him Wrong.'

Bob Leonard Goes Up

Hollywood, Sept. 11.

'Going Hollywood' is Robert Z. Leonard's directorial job at Metro. On completion of picture he is upped to associate producer.

Leonard is a veteran on the Metro lot and rated a money picture director for years.

Thalberg, Selznick Get Elaborate New Stalls

Hollywood, Sept. 11.

Irvinug Thalberg found when getting back to Metro that his former offices were not suitable for him now that he's an independent unit produceer making six to ten films a year. Studio will build him a bungalow. It'll be next door to the one being occupied by David Selznick.

Selznick also has ideas about a more swanky edifice, the one he's now occupying being a revamp from John Gilbert's dressing room. He, too, will get a complete new building put up for him.

All of which is making the NRA group here plenty euthusiastic, especially in view of the fact that Metro is also building a couple of extra stages. One of these latter will probably be given Thalberg for his exclusive use.

Bo-Peep Returns

Chicago, Sept. 11.

Little Bo-Peep Ammonia is coming back to the ether this year, three major midwest stations; WGN, Chicago; WJR, Detroit, and WLW, Cincinnati. Placed by Chas. Silvers agency, Chicago, program will go three times weekly, starting Sept. 27. Using studio talent.

In the case of WGN, the program will use Tom, Dick and Harry three times weekly in the evening. Program is to etherize over a 39-week stretch locally.

Muni's Advisor

Hollywood, Sept. 11.

Paul Muni has brought Abram Finkel, his brother-in-law, out from New York as his private story advisor. Finkel must approve all scripts before Muni will play them.

Currently, Finkel is doing a lot of revising and re-writing on 'Hi, Nellie,' Muni's next. 'Nellie' is a newspaper yarn and although Finkel admits he knows nothing of newspapers, he claims he is building up the story's dramatic values.

JOE LAURIE SAYS OLD TIMERS BEST

Shows Where Old Timers Are Hits on Radio, Pictures, Legit and Vaudeville — Public Seems to Want Them, Laurie States, Giving Reasons Why—Too Many Copy Acts

By Joe Laurie, Jr.

As between youth and old timers on the stage, the old timers will do more for the box office of the stage theatre, sez I.

Touring with my 'Memory Lane' act, in the cast of which are 15 headliners of the early 90's, and seeing the response they receive from the audiences, proves to me that what vaudeville needs for a comeback is some OLD TIMERS.

Not old timers that never were any good even in the days when they were young timers—but the ones that can really do something. Present day vaudeville has too many copy-cats, they steal each others jokes, mannerisms, style, steps, tricks, make up, and even dress alike.

M. C.'s nearly all have slick hair, wear slave bracelets, light suits and funny hats.

Result is carbon-copy vaudeville. Every show looks and sounds alike. The same goes for the presentation of vaudeville shows. It's a drape era. Drapes for acts in one, for sketches, dancing and acrobatic acts. Drapes, drapes, drapes.

The bookers' excuse is that the public demands youth. Talentless youth. Vaudeville of 15 years ago produced personalities, talented personalities, regardless of age.

All Gone

How many of the present generation have seen jugglers who juggle cigar boxes, lamps, billiard cues and balls? How many have ever seen a triple bar act? Where are the Conroy and LeMaires, McIntyre and Heaths, Fox and Wards and other blackface acts that had them screaming? Bring back the dances of yesterday and it would be all new to the youngsters of today. Lancashire clog, soft shoe, sand

(Continued on page 58)

'Blessed Event' Libel Damaging, Allege Daniels-Lyon on Winchell

Under Cover

Among the disappointments attendant to the sloppy weather over the Labor Day week-end, should be included the break drawn by visitors to nudist camps.

All the nudies wore raincoats.

JAP ACTOR FORCED TO LEAVE N.Y. FOR HOME

Yoshie Fujiwara, Japanese singer and film actor, sails for Europe tomorrow (13) leaving a film and an experience behind him.

Fujiwara came to New York to make a personal appearance with 'Cry of Asia,' first Jap talker, in which he stars. He couldn't wait around New York long enough for the film to find a release date, so he's going home.

Brendel's Contract Ending

El Brendel's fourth year at Fox ends Oct. 1 when the final year of his contract options him from $1,500 to $1,700 a week. Notification on an extension rests with Winnie Sheehan, now abroad.

Brendel has a radio bid from the Cecil, Warwick & Cecil ad agency in New York, besides one from George White for the 'Scandals' and other personal appearance offers, through Sidney Phillips, his Broadway agent.

McCoy Recalled from Stage for News Yarn

Hollywood, Sept. 11.

Tim McCoy has been recalled by Columbia from a personal appearance tour of F-WC theatres to go into 'Hold the Press,' newspaper yarn starting today (11).

Following this, the former western star goes into 'Straightaway,' auto racing yarn.

McCoy had completed six weeks of the tour. Two weeks he had still to go in San Francisco and Salt Lake will be filled after he finishes 'Press.'

Walter Winchell's prognostications of 'blessed events' are deemed to be professionally damaging, whether or not the people are already parents, according to Bebe Daniels and Ben Lyon. They have retained Attorney Samuel W. Tannenbaum to proceed legally against the columnist. Both feel that while they already are parents of one child, any misinformation concerning future parenthood is a business handicap, considering that both have just returned from London and British pictures contracts to resume at Warner Bros. and Metro (Lyon to the latter).

Miss Daniels, as a celeb, estimates this sort of gossip may minimize her professional standing and public appeal. Both retained Attorney Tannenbaum to proceed against the New York 'Daily Mirror,' Winchell and the J. Walter Thompson advertising agency, handling the Jergen's radio account, which Winchell broadcasts. All concerned promised suitable retractions.

Sunday's (Sept. 5) 'Mirror' carried a mild retraction by Winchell. Winchell made the retraction double in his last Sunday's (10) broadcast.

Attorney Tannenbaum, has made further demands on the 'Mirror' by what authority it printed that sort of misinformation.

TEAMING MAY ROBSON WITH POLLY MORAN

Metro is teaming May Robson with Polly Moran in the hopes of building up Miss Robson by the

[illegible] Marie Dressler and Polly.

A story has been prepared as first for the Robson-Moran combination. It has the working title of 'Hillbillies,' but this may not be retained for release.

Miss Robson left New York Thursday night (7) for the Coast.

Crawford Joins WB

Hollywood, Sept. 11.

Bobby Crawford comes to Warners on Oct. 1 as supervisor of musicals, working in conjunction with Jack Warner.

Warners this year, by October 1, in three and a half months, have finished 22 of the scheduled 60 pictures of the season, putting them several films ahead of schedule.

Lot has five supervisors at present, with Crawford making a sixth.

4 Yrs. on Stage Brings Jean Loff Back to Films

Hollywood, Sept. 11.

Jeannette Loff is staging a film comeback in 'Vinegar Tree' at Metro.

She was last seen in 'King of Jazz' at Universal. Has been on stage four years.

Raft East by Car

George Raft, coming east by auto, is expected to get in by the end of the current week or early next for a stay until Oct. 1, when he'll leave to report at Par studios for 'Chrysalis.'

On the way eastward, Raft is stopping off at the Chicago fair. His driving companion is Mack Gray, trainer and secretary.

ADRIENNE AMES DIVORCE

Hollywood, Sept. 11.

Adrienne Ames will shortly commence divorce proceedings in Superior Court here against Stephen Ames, New York broker. This was decided upon during a conference of attorneys following Ames' sudden return from Honolulu and visiting the home of his actress wife unannounced and accompanied by friends.

Ames is now in New York.

Mrs. Pickford's Early Advisor Suing Mary Pickford on Mother's Promise

Edward Hammer has started suit against Gladys Fairbanks, also known as Mary Pickford, for $250,000, allegedly based on a contract or agreement with Miss Pickford's mother whereby he acted as the guide and mentor in all personal matters for the entire Pickford family. Charging that Mrs. Charlotte Smith (Pickford) left her entire estate of $1,500,000 to Mary Pickford, Hammer is proceeding against the screen star.

Complaint sets forth allegations that Hammer acted as 'guardian and foster-father' to Miss Pickford, 'living with the family.' It goes into details how he acted as business manager and advisor to Mrs. Pickford, even unto selecting Dennis F. O'Brien as her attorney; how he directed her career and how he received a salary at divers times, but that 'the bulk of his services for advising and consulting with the defendant and her mother, and directing the course of their business ventures prior to the advent of Douglas Fairbanks upon the scene, were never paid for because of the fact that at the time the plaintiff was considered by the defendant and her mother to be one of the family and subject to call for assistance in all family affairs, and also subject to participate in any estate that the family might accumulate.'

Two Sides

The complaint filed through Mackey, Herrlich, Vatner & Breen, states that both Hammer and Miss Pickford's mother 'were vigorously opposed to the association of the defendant with Douglas Fairbanks prior to her divorce from Owen Moore. The situation led to such disputes between the plaintiff and defendant's mother on one side, and defendant on the other, that during 1922 the situation came to a climax and plaintiff agreed to sever the long relationship that had existed between him and the Pickford family.'

Hammer alleges that because of the confidence reposed in him, Miss Pickford believed her mother would make 'ample provision' for him in her will but that in the event she didn't Miss Pickford is alleged to have agreed to take care of him at a reasonable time after her death. Hence the suit.

New Point or Two in Union Matters As NRA Whalen Gives 50-50 Decision For Boothmen and Indie Exhibitors

First test of Blue Eagle strength in the film industry finds exhibitors in New York returning two men to each booth but preparing to go to the N. Y. Supreme Court for an injunction against picketing. Out of the charges brought by Local 306 against the Independent Theatre Owners' Association, which required over two days to be stated to Grover Whalen, acting as government intermediary, have developed a lot of angles, new in the business, and still to be settled, although the official hearings were announced closed Friday (8).

The Brandt organization, which has stated it will have none of the 306 and will hire none of its members, is seeking to have its organization operators' union, called Allied, officially recognized by the IATSE. William Elliott, president of the National, was understood in 306 circles at the same time as having no intention of recognizing Allied.

50-50 on Decisions

Charges brought by 306 were won in one sense and yet lost in another by that union. When exhibitors agreed to restore the second projectionist the main battle so far as Whalen was concerned was over. But 306 at the same time was told by the exhibitors that they would use only their own operators (Allied).

Hearings adjourned with some rough edges, or different interpretations of the two groups. Harry Brandt was positive exhibitors can hire any operators they desire, so long as such engagement does not upset existing contracts. Harry Sherman, head of 306, taking the attitude that some exhibs have a habit of understanding favorably for themselves, holds the belief that the NRA will not permit an employer to interfere with a union in the handling of men. This point has yet to be satisfactorily ironed out.

Picketing

Brandt in reporting of the ses- [illegible] star chamber [illegible] up and told Whalen nobody is going to stop them from picketing.

Sherman in telling of the sessions, said Whalen characterized Allied's set-up as 'crude.'

The picketing angle promises to be one of the most interesting in view of the fact that New York State a year ago ruled such patrols legal.

Brandt's appeal will be based on the code as a contract with the government, and that the picketing violates it.

Film at L. I. Studio Cost $200,000—5 Wks.; ERPI-Par the Backers

Picture version of the musical 'Take a Chance,' produced by Laurence Schwab and Rowland and Brice for Paramount at the Long Island studio, slightly topped the cost schedule of $200,000. It needed five weeks.

Chicago showing will be held back until the stage show has completed its run (current) there. Possible contest over release dates of picture if stage show goes on road, but picture end claims Olsen and Johnson's arrangement on Chicago show does not go beyond the Chicago date.

Cost of making picture was divided between Par and ERPI. Latter operates the studio. Sound equipment people were inclined to keep ERPI's financial participation under cover.

Reopens Ft. Lee Studio

Reliance Pictures has taken a long term lease on the old Biograph studio in Fort Lee, N. J., and has started work on rehabilitating it.

Reliance figures on making about a dozen pictures a year in the east, including the Chester Erskin films. Thinks it cheaper to own a studio than to pay rent for space on each im separately as made.

DAILY VARIETY ON COAST

New Newspaper Coming Out 6 Days Weekly—Arthur Ungar, Editor

Hollywood, Aug. 11.

'Daily Variety' is appearing here daily except Sunday. Sale price is 5 cents.

Arthur Ungar is editor of 'Daily Variety,' which has its office with that of weekly 'Variety' on Hollywood boulevard.

The daily supplants the former 'Variety Bulletin' that only issued here on Fridays. It became the wrapper for the weekly 'Variety,' which is distributed here on that day.

'Daily Variety' is standard size, 9 by 12, for papers of its class. 'Variety Bulletin' was 10 by 15, the size of weekly 'Variety.'

'Daily Variety' will also be included in the local delivery only of the weekly 'Variety' on Fridays hereafter. On other days 'Daily Variety' goes on sale by itself and is delivered by mail to all subscribers.

CANADA WON'T FOLLOW BLUE EAGLE

Ottawa, Sept. 11.

Film exchanges and exhibitors of Canada have been told by none other than Prime Minister R. B. Bennett that there won't be any code recovery plan for the Dominion. In almost as many words, the premier has announced that Canada will not follow the example of any other country in an organized recovery campaign and private interests can do what they like about it [illegible] because conditions in Canada are brightening without special resuscitation, Bennett said.

Now the film companies in the Dominion are between the devil and the deep blue sea. Home offices in New York are talking NRA while Canada's premier has said there will be no organized movement and the result is that the film branches in the Dominion are out of step with code stipulations laid down by parent companies in the States.

No action is being taken in Canada with regard to the abolishment of dual film programes which are pretty thick in some cities and among the indies. The latter claim that dual feature bills are their last remaining weapon in defense against the chains and they won't let go. And there is no official club to force them to change their ways. In the meantime, business is not so bad, particularly in Eastern Canada.

FILM INDUSTRY'S CO-OP WORK ON NRA ALL SET

Report by John C. Flinn made to Washington on the Motion Picture Industry's committee on the NRA, would indicate that the committee's work is practically completed. Report was made to Frank R. Wilson, chief of the organization division, President's re-employment campaign, under the NRA.

It is indicated that the eight major film companies, at their own expense, are supplying gratis talent and shorts for propagandizing the NRA, each company supplying 1,000 prints, of an average length of around 250 feet. Companies include Warners, Par, United Artists, Fox, Metro, RKO, Columbia and Universal.

Par Sells to WB

Paramount has closed a product deal to cover the entire Warner circuit where houses are not in conflict with their own.

There are only a minority of spots where WB is against Par's own theatres.

Rough Ballyhoo Out

Walter Reade has cleaned up the lobby of his Mayfair, New York, which was going in for penny arcade peep stuff and other rough ballyhoo.

Distributors were beginning to reach the point where it was felt that exhibition of their film at the Mayfair under the circumstances was undesirable.

'NANA,' 250G IN, HALTED BY TIFF

Hollywood, Sept. 11.

Samuel Goldwyn's Anna Sten picture, 'Nana,' was left in a state of indefinite suspension when George Cukor, slated to follow George Fitzmaurice as director, withdrew from the tentative deal on Saturday (9) because of conflicting commitments.

'Nana,' almost three weeks in production and already carrying a load of around $250,000, came to an abrupt halt Friday night (8) with Fitzmaurice stepping out after a siege of temperamental incompatibility with the much touted Goldwyn star.

Pending selection of a new director, certain story changes are being made to meet the approval of Miss Sten, part of whose altercation with Fitzmaurice was on interpretation of the Zola character. Resumption of 'Nana' is also understood to involve some changes in cast, although Goldwyn execs say the four principals, Anna Sten, Warren William, Phillips Holmes and Pert Kerlton are not affected.

That fully half the scenes already shot will have to be remade is admitted, with probably two weeks of retakes, according to present revamp plans.

Withdrawal of Fitzmaurice is characterized at the studio as friendly. He goes to Metro to make one pic there under contract.

Cukor is due to start 'Living in a Big Way' with Marie Dressler and Jean Harlow at Metro in four weeks. He also has not finished cutting his Katharine Hepburn picture, 'Little Women.' It was these obligations which were ascribed as his inability to undertake 'Nana.'

DUBBED ENGLISH FILM RESENTED BY MARSHALL

Herbert Marshall and Edna Best have formally asked Helber Pictures of New York to withdraw a dubbed version of 'Faithful Heart' in which they starred, from the market. Picture was made in England for Gaumont British and Helber had it dubbed with American voices for U. S. release.

Marshall's point is that he's too well known to have his voice dubbed by some unknown in New York. Says he will sue unless the picture is taken off the market completely, or substituted with the original.

Helber was formed by Phil Meyer in New York with the idea of dubbing English pictures into American, making them more acceptable for U. S. trade. He treated three pictures thus, 'Faithful Heart' being the only one released so far.

Marshall is now at Paramount in Hollywood.

Clique System

Hollywood, Sept. 11.

With Irving Thalberg building up his units by personally contracting writers, players and directors, other producers at Metro are copying his system as a protective measure.

The clique system of rule is now in effect.

RICHARDS, DUREAU IN N.Y.

E. V. Richards, accompanied by Gaston Dureau, Saenger film buying chief, arrived in New York yesterday (Monday).

In addition to an impending reorganization of the Richards partnership over the Saenger chain, which is ready for discussion, Richards and Dureau are up for the negotiation of film for the new season.

Moral Issues Hold Up Construction Of 4 New Theatres in Minneapolis

Minneapolis, Sept. 11.

City council has taken an 11th-hour stand against the further construction of new show houses here, and present indications are that plans for four new ones in the 13th ward, neighborhood section, will have to be abandoned.

At a meeting Friday (8) the aldermen voted to deny a permit to one of the proposed theatres, following action by its license committee in recommending that all four applications be denied. One new neighborhood house is in the course of construction. The remaining three applications will come before the council at its next session two weeks hence.

At the license committee meeting aldermen heard the pleas of more than 300 residents of the ward, and one of its aldermen opposed to the building of the theatres, one by Publix and three by independents. Hector Baxter, retired attorney, the principal speaker, leveled his remarks principally against A. G. Bainbridge, showman mayor, and the latter's publicly announced determination that pictures shown here must meet all requirements of decency.

'It is merely a question of how far you can trust a showman,' said Baxter. 'I know that some of the shows put on by Mr. Bainbridge were not above reproach. How are you going to trust him now to see that pictures we will not be ashamed to have children see will be shown in neighborhood theatres?'

Schools and Churches

Alderman Robb, opposing the construction of the theatres in his ward, said the ward is essentially one of schools and churches, and the majority of residents are opposed to permitting the theatres to come in.

Theodore L. Hays, representing Publix, defended the theatre men.

Other speakers 'panned" the motion picture industry for the character of the pictures which it has been turning out lately, opposition coming from churches and schools, which objected to the theatre on moral grounds. Other speakers asserted 'Minneapolis has too many theatres now, and many of the theatre owners are starving to death.'

AARON JONES WINS OUT

B&K Loses Try to Keep Product for Year Away from Jones' Houses

Chicago, Sept. 11.

Aaron J. Jones has won his fight with Balaban & Katz and the various picture exchanges in regard to product and protection for the State-Lake and Woods theatres.

Up until last week the picture companies refused to discuss new contracts for either the State-Lake or Woods. Behind this skittishness on the part of the exchanges was the B&K power and their talk of one year's protection against the Jones' houses on the grounds that his price and policy at the State-Lake theatre warranted extra product clearance.

Jones has signature to contract with Metro for the Woods theatre for subsequent run product. Woods theatre is spotted in the first week of general release in the local film protective set-up. Jones will get RKO, Universal, Columbia and independent product for his vaudfilm State-Lake.

Scribes Pave Way for Strike In Emergency

Hollywood, Sept. 11.

Screen Writers' Guild members are voting on a proposed amendment to their constitution to prohibit members from signing contracts with producers unless a clause is inserted which would nullify the agreement in case the producer was declared unfair by the guild.

Move was launched at a meeting Wednesday (6) in which it was stated that [illegible] is necessary in order to pave the way for a strike if and when such action becomes necessary.

This giving of allegiance to the guild over any contract is similar to conditions under which contracts are signed by union workers at the studios.

Strike protection followed the signing recently of a number of guild members to straight 52-week contracts at the studios, especially Metro, although at the meeting Radio and Universal were named as endeavoring to tie up key scribblers.

Ballots are being voted on by mail and need 75% affirmative votes to pass.

'Alice' Script May Be Published as Book

Hollywood, Sept. 11.

Grossett & Dunlap, publishers, are negotiating with Paramount to do an 'Alice in Wonderland' in book form, using the original script drawings by William Cameron Menzies and Joe Mankiewicz's adaptation.

Should it be done, it will be the first time for the publication of a script.

Sept. 14 Deadline for Par Bankruptcy Filing

With bondholders slow in filing claims against Paramount in its bankruptcy, Par has sent out a notice urging quick action and pointing out that the bankruptcy laws make no provision for extending the time for filing. Date when bondholders and all other claims must be in is Thursday (14).

Only about half of the $25,000,000 worth of bonds, in two issues, have been filed, although Par set up special offices downtown recently to accept claims.

Any creditors failing to meet the Thursday (14) deadline will be barred from participating in the bankruptcy dividends.

Arthur Kelly's New Foreign Post in U.A.; Wm. Phillips Treas.

William Phillips has been officially named treasurer of United Artists, replacing Arthur W. Kelly in that post. Kelly retains his title of vice-president in charge of foreign distribution.

Philips, formerly of Seligman's, banking house in Wall Street, is an old Joe Schenck friend. He was responsible for launching the United Artists theatre stock issue, also in promoting the Shubert capitalization fiasco. Of late he's been instrumental in financing United Artists, and also reported in on the Century Pictures financing.

Kelly, under the new set-up, will spend very little time in the United States, making his headquarters in London. He's at present in Paris reorganizing the U. A. office there, and when finished he will fly to India, where he will reorganize the U. A. exchanges.

With U. A. taking on 20 British pictures a year for world distribution, it's figured that Kelly, as the foreign head, can function easier from a European central spot like London than out of New York.

Tom Mulrooney, Kelly's assistant, remains in the same capacity in the New York office.

Academy Agent's Code Already Put in Effect

Hollywood, Sept. 11.

Academy agent's code goes into effect today (Mon.) following its adoption by a majority vote of the Academy, and ratification by the board of governors. Effect will be that no member of the Academy may sign a contract with an agent unless the protective clauses of the code are maintained.

This is the same code as set forth in the producers' NRA document for Washington.

NEW SELLING DAYS HERE

Clearing Path for Famous Theatres To Take Over P.E. After Reorg.

Paramount-Publix expects to take up all the outstanding provable claims against Publix Enterprises on the basis computed roughly at around 30c on the dollar, thus clearing the path for reorganization of P-E, largest of Par's theatre subsidiary, comprising around 250 houses and eventually taking this group out of its present bankruptcy state.

Final reorganization of Publix Enterprises may come in about two weeks after a plan for reorganization of same is presented to the court by the Par trustees. Under this plan, a new company, Famous Theatres Corp., may succeed Publix Enterprises. The plan is for Famous Theatres to take over the P-E assets.

A Quick Cleanup

Altogether marks a pretty quick cleanup of the Par theatre situation by the trustees and the S. A. Lynch Reorganization Committee, which has had this matter in charge.

There were around $16,000,000 in claims against Publix Enterprises but around $9,000,000 of this is in future rents as claimed by landlords under leases. Legal interpretation would have such claims for future rent as futile. This would reduce the amount of provable claims to around $7,000,000, most of which has been taken up by P-P.

Paramount itself is a creditor of Publix Enterprises to the amount of around $6,000,000, which would indicate that if and when the present P-E reorganization plan gets approved by the court, Paramount itself will be the largest stockholder in Famous Theatres Corp., new theatre operating company.

Famous in taking over the assets of Publix Enterprises is calculated to be an independent operating firm although related to Paramount [illegible] ownership.

1ST RUN SHORTAGE STOPS DUALS IN PITT.

Pittsburgh, Sept. 11.

Shortage of first-run product sending Davis, downtown, and Sheridan Square on their separate ways, with former house switching to single features and latter going single also but on a split-week policy.

Davis and Sheridan Square for the last year have been showing double features on a day and date policy.

PAR AND GERMANY

Par Men in Berlin to Get Line on Conditions

London, Sept. 11.

John Hicks, Jr. and Eugene Zukor, heads of Paramount's foreign department, left here Friday (8) for Berlin, after having completed deals which supposedly alleviated Paramount's theatre situation in England. No details on what kind of deals the couple arranged, as yet, but they came over seven weeks ago with the intention of not moving until Par had no more theatres to worry about on this side.

Couple now go to Germany to figure out what, if anything, can be done on the Hitler question. Paramount gave notice to its entire staff of 150 in Berlin when it became apparent some months ago that Hitler would tamper seriously with American film biz personnel. Nothing further than that's been done, awaiting a visit of the two execs who will either order a complete move out of Germany or devise some method of continuing business here in accordance with the new conditions.

Walter B. Cokell, Paramount treasurer, mentioned in last week's VARIETY as having gone to London to help straighten out the theatre thing, changed his mind and didn't go. Matter seems to have been settled before he could get there.

DUPONT BEHIND LAB

Financing New Plant for Roy Davidge

Hollywood, Sept. 11.

Dupont is going into the laboratory biz in opposition to Consolidated. Will finance the Pathe Company in the building and operation of a new laboratory for Roy Davidge on Santa Monica and Bronson avenues.

Webb of Pathe is the nominal party providing Davidge with finances. Davidge will do all the lab work and finance production of independents whenver required to hold business in opposition to Consolidated, who specialize in Eastman stock.

Sydney Walkout Ends Schulberg, Zukor Friendship

Hollywood, Sept. 11.

Long business friendship and association of Ben Schulberg and Adolph Zukor in Paramount is now at an end. Schulberg, now abroad, is desirous of getting a release on his 1933-34 production contract for eight pictures. He is also endeavoring to get a similar waiver on the contract of Sylvia Sydney, which has a year and a half to run.

[illegible] not [illegible] able to give Schulberg his release, but to be holding out on the release of the actress, being still burned at her walkout on 'The Way to Love,' the Maurice Chevalier picture, in the middle of production, claiming her physical condition would not permit her to labor.

Zukor, it is said, was very much disappointed at the stand Schulberg took in the matter of the Sydney walkout. He, Emanuel Cohen and others requested Schulberg to intercede, but the latter told them it was Miss Sydney's affair and not his.

At another time Schulberg is credited with having said that Miss Sydney's health came first and must be protected, after the studio officials and emissaries made numerous requests for him to use his influence with the actress.

Schulberg is due back in America around Oct. 15, and in the meantime overtures on his behalf were made to other producing companies for connection as a producer, with a possibility that Miss Sydney might also be available wherever he went. Radio was one of the studios propositioned.

ONLY 2,000-SEAT HOUSE IN 3,000 POP. TOWN

Hershey, Pa., Sept. 11.

Hershey Community theatre has opened in this chocolate center as part of the commemoration of the 30th anniversary of the founding of the firm.

Theatre is part of a $2,000,000 structure also housing club, library, swimming pool, hotel, etc. Dressing rooms have running water and baths. House is expected to draw from 10-mile radius.

Said to be the only 2,000-seater in a 3,000 town.

Opening bill was 'Pilgrimage' and a Fanchon & Marco show, with Zelda Santley, Tom and Betty Wonder, Lanny Ross and the Kitaros. Stage end ran 90 mins.

House will play road shows when they are available.

FILM BUYING NOW ALONG NEW BASIS

More Data Than Ever Before Came Out of Late Through Houses in Receivership — In Bigger Spots Selling at Percentages from 35 to 20%

SOME EXEC INFO TOO

Picture booking and buying a new story this season. It's not a repetition of the tale of last year or the year before. It is new procedure based on new facts.

The film salesman is no longer able to wave the trade mark and get the name on the contract. He's got to sell the product. And the exhibitor has to buy, so honors are even.

It's tough for both, but it's getting the product over on a business basis without booking pulls or camouflage.

Leading distribs are all for preferential bookings. No longer a matter of flat rentals for as much as the exhib would give and as little as the distributor would take. So many pictures at 35%, so many at 30, 25 and 20%. If the product is standard, it's a fair basis. If not, it's not so good for the exhib.

And this year the selling season is more fact and less guesswork. It's against the theatre nut and not the nut plus the home office charges.

Salesmen now know what the nut is and what has been going to the home office. He knows that the producer-exhibitor got the most for his product from other circuits and paid as little as he could on its own.

[illegible] to ascertain the facts. A single share of stock permitted the holder to sit in at creditor meetings and ask questions. Distributors have facts and figures on other producer circuits they only guessed at before. With rentals on a new basis.

Heads Moved

Aside from the bankruptcy hearings there have been the shifts. Sidney Kent knows the Paramount inside. So does Clark, Ballance, Dailey and others. Phil Reisman can tell about Universal, and Franklin can contribute data to RKO on West Coast.

Film buyers know, too. It looks as though more pictures would be sold on trade paper advertising than on flamboyant statements. On percentage the exhibs have a partnership interest in the pictures and feel that they are entitled to know, through the advertising, what is coming along and how it is going over.

Right now the bulk of the concentration is on some 25 key spots. Presently an army of once unemployed salesmen will take the message to the sticks. They'll know what they are talking about.

The day of selling the product with three rousing cheers and a little flag waving is passed. It's a business now.

NO PARADE PROMOTION

Floats Also Out for NRA March in NYC Sept. 13

Filmdom is preparing to do its part in the NRA demonstration parade in New York Sept. 13. Meeting of major and indie publicists was held in the Hays office Sept. 6 under the auspices of William Brandt, indie exhib, who is mastering the march ceremonies for the government.

Boys and girls were told they musn't use the parade as a means to exploit their season announcements; that floats and anything on wheels is out. Idea, as stressed, is to get out banners, bands, stars and walking delegates.

Usher armies of both Roxys were first to be lined up.

Zukor, Kent, Wiseman, Hertz Among Men to Be Examined by Attorneys In Company's Bankruptcy Action

Ralph A. Kohn, only Paramount official thus far called in examination of the bankruptcy and on the stand many times since last spring, may be followed by Adolph Zukor, Austin C. Keough and other officials of Par, in addition to persons not on that company's payroll. Latter would include two former Par executives, Sidney R. Kent and John D. Hertz, as well as Sir William Wiseman, of Kuhn, Loeb & Co., and Maurice Newton, of Hallgarten & Co., bankers.

While it had not been expected from within that bankruptcy examination of officers for explanation of all important acts and activities up to time of adjudication would include anyone but Kohn, plans of Samuel Zirn, creditors' attorney, call for appearance of others.

Long waiting his opportunity and attending all creditor or examination meetings, Zirn, it has been indicated, will have his opportunity to play questioner on Friday (15) before Referee Henry K. Davis. At a hearing last week, Saul R. Rogers became the first of attorneys independent of trustee counsel to do any but minor examining.

After drawing from Kohn admissions and round figures as to bonuses paid Par executives in good years, Referee Davis will give Rogers another half hour on Friday (15), with Zirn to follow. Latter will put in an official order for appearance of Par execs other than Kohn whom he wishes to question.

20 Half Hours

Just how far Referee Davis will permit Zirn to go in his proposed program of examination is not [illegible] allowed Rogers, also representing bondholders, the time he desired. Zirn wants eight or 10 hours, split in separate sessions of 30 minutes each.

At the resumed examination of Kohn Friday (15), latter has promised, if he can collect the data by that date, to produce specific figures on salaries and income of five execs who were bonus-favored, as well as date on bond purchases and all available information on the settlement of the A. C. Blumenthal bond suit of last fall.

Kohn revealed, in admitting bonuses aggregating millions, that percentages of the net profit each year were paid over to five executives in 1927, 1928, 1929 and for four months in 1930. They amounted to 7% of net those years for Adolph Zukor and Jesse L. Lasky; 5% for Sidney R. Kent and Sam Katz, and 3% for himself (Kohn).

Percentages on bonuses were provided for after payments were made on the outstanding stock, and in 1929, when Par showed a net of $14,000,000, the total amount of bonuses was $2,225,000.

Up to yesterday (Monday) Kohn had not furnished Saul Rogers with the exact individual bonuses paid Par executives, along with other information, that he is supposed to have ready for the record Friday (15). While at last week's hearing Kohn stated a total of $2,225,000 was paid in 1929, he did not break the amount down but at the percentages indicated for the five sharing in profits, the amounts would be $727,000 each for Zukor and Lasky, $527,000 each for Kent and Katz, and $327,000 for Kohn.

Rogers stated yesterday (Monday) that unless he can get all the information he desires on resumed examination of Kohn Friday (15) he will insist on appearance of Zukor and other officials for questioning.

A. J. BALABAN BACK

Probably Accepting One of Two Show Propositions Before Him

Chicago, Sept. 11.

A. J. Balaban, originator of the Balaban & Katz circuit, who retired from show business three years ago, moving himself and family to Switzerland, is home and will return to the show business.

A. J. has several show propositions, to take charge of all stage entertainment for B. & K. or to head the William Morris coast agency.

LOCAL MUSICAL STOCK AT FOX IN ST. LOUIS

St. Louis, Sept. 11.

Something new in the way of bait for cinema customers is about to be tried by the Fox, 6,000-seater. It is a permanent local musical stock company to play tabloid versions of better-known musical company and vaudeville shows on alternate weeks.

Although operated to some extent [illegible] and playing Fox films, theatre has no connection with circuit, being independently owned and operated. House has been in receivership for several months and has suffered most of the time for want of box-office pictures.

Last week was one of its biggest weeks with a stage condensation of 'No, No, Nanette,' with former Municipal Opera singers in the leading roles. Attraction held over for second week.

That gave Harry Greenman, the manager, the idea of making the policy permanent. Ex-Muny stars, including Guy Robertson, Ilse Marvenga, Doris Patston, Jack Sheehan and Clifford Newdahl, agreed. They contemplate condensing a musical comedy for every other week. Next is announced as 'Queen High' for week of Sept. 22.

In between the stars will do an act in a variety show for which additional names will be brought in.

NEW APPOINTEE, REOCH, WILL HEAD RKO REALTY

Alex Reoch, named to head the realty section of RKO, upon Louis Cohen's eventual departure from that company, is getting his bearings in the RKO home office. From indications, Reoch is an appointee of David Sarnoff, RCA chief. So far as known, Reoch's experience in theatrical real estate has been limited.

Reoch came into RKO practically unannounced, with inquiry revealing that many of the company execs were unaware of Reoch's appointment until after it had been made.

Cohen is presently connected with RKO in an advisory capacity, having resigned his post as real estate head, effective Sept. 1. Made his resignation some time ago in order to go into business for himself. He was invited to remain after this to enable RKO to clean up many pending problems, which he consented to do before Reoch arrived.

GEORGE PRATT EAST BOUND

Hollywood, Sept. 11.

George C. Pratt, vice-president in charge of production for ERPI, en route via S. S. Pennsylvania for New York to attend license fee conference.

Oversold Stocks, Commodities Jump On Minor Bull Drive; Columbia at 26, W. B. Bonds, 46; Both New Tops

By AL GREASON

The new week started with a hurrah in the stock market. Opening quietly and about unchanged, bulls started testing operations in the second hour and found both stocks and commodities sold out and responsive to a constructive maneuver. Prices advanced gradually into the final hour when the movement took on a broad aspect and carried quotations up to the best of the day.

Loew's, without any appearance of strong-arm methods, advanced to 34⅝ at the close, within a fraction of its top for the year, while Columbia Pictures surged ahead to a new top for more than a year at 26 where it closed. Another peak at 46 was registered in Warner debentures in the bond list, continuing a bull drive that gathered some momentum last week. Fox was traded in above 15, its best price since it began to slip from above 18 when it was listed in early August. Grains, cotton and the other commodities staged a sharp rally, wheat being up as much as 3 cents a bushel. The dollar was steady abroad.

Inspiration for the initial maneuver probably came from the realization among professional traders that last week's creeping decline had shaken out very little stock, and probably encouraged a weak short account, a technical situation that held the makings of a turnaround.

First sally was in the alcohol stocks, standing in a strategical position at the moment with predictions that Maine would vote for repeal. Campaign here was well rewarded. National Distillers ended the day 10 points higher around 103.

Speculative bonds generally got into action, with Warners liens shoving through its former top just [illegible] totalling around $125,000. Loew's loans recovered nearly half their loss of all last week.

Volume in stocks approximated 1,500,000, trading being on a considerably broader scale than on the downward movement late last week. It will take a day or two to demonstrate how much vitality the upswing can muster, or whether it is merely a correction of a technical situation brought about by last week's steady down drift.

Stocks on Dead Center

The first full six-day week since late July resulted in moderately lower prices for stocks, grains and cotton, and sharply reduced volume of trading on the Exchange. Saturday's turnover of 270,000 shares was the smallest for a short session since early in July of last year, and reflected trading stuck on a dead center.

Weakness in grain and strength in dollar exchange are both anti-inflationary in influence, and might have been expected to depress prices a good deal further than the actual loss of the week, represented by about 4 points in the Dow Jones industrial averages. On the face of it so slight a reaction argued a good deal of support from somewhere. Presence of bullish feeling likewise was indicated by the diminished volume, plain evidence that slipping quotations were not shaking out much stock. Answer as the standpat bulls see it, of course, is the conviction that if and when it becomes necessary to spur the recovery, the Administration will take necessary inflationary meas-

(Continued on page 27)

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
1,000	Col. Pic..	27	22¾	26	+4
800	Cons. F..	4⅛	4⅛	4⅛	+ ⅛
8,800	Con. F.pf.	12½	11⅝	12	+ ½
1,000	East. K..	82⅞	81	82⅞	+ ⅞
800	Fox A....	15¾	14	15¾	+1¾
7,800	Loew	84⅝	82¼	84⅝	+2¼
300	Do pf...	71	70	71	+1
2,700	Par-P cf..	2	2	2	
400	Pathe ...	1⅝	1½	1½	
500	Do pf...	9¼	9	9¼	
14,000	RCA	9¼	8⅝	9¼	+ ½
900	RKO	3⅝	3⅛	3⅝	+ ¼
22,300	W. B.....	8½	7⅞	8½	+ ¾
400	Do pf...	21¼	20	21¼	+2¼
	CURB				
400	Techni ...	7½	7½	7½	
200	Trans-L...	2¼	2⅛	2¼	+ ⅛
	BONDS				
$4,000	Gen. Thr..	5	4¾	5	
2,000	Keith	49⅝	49⅝	49⅝	— ⅜
5,000	Loew's ..	85	84⅞	85	+1½
3,000	Par-F-L...	32	32⅛	33	+1
2,000	Par-Pub..	32½	32½	32½	+ ½
112,000	W. B.....	46	43¾	46	+2½

Wish Fathers Thought For New Film Group Uniting Majors, Indies

Hollywood, Sept. 11.

Conversational topic right now, but nothing more, for independent producers in Hollywood is the possibility of forming a new film producers association that would include both majors and indies.

It is pointed out that the indies can't reconcile themselves with the Hays group, but that another group with both production factions as members could be of service to the industry in ways the present strictly major company organization cannot encompass.

The table talk mentions as the possible 'Hays' of the new group Sol A. Rosenblatt, deputy administrator for Gen. Hugh S. Johnson on the film code. It is figured th New York attorney, through his work on the code, would have the confidence of all branches of the industry, as well as of the Democratic [illegible]

Turn down by Monogram of a Hays bid for membership has shown how the indies feel towards the producers' association. Majestic also passed up a chance to join.

Waxman on RKO Pub

A. P. Waxman is the new head of the RKO theatre circuit advertising and publicity, under Bob Sisk. Waxman's appointment after John Leroy Johnson, Universal Studio publicity head on the Coast, declined RKO's offer to come east.

Johnson accepted RKO's offer following Terry Turner's resignation, but apparently has been induced by Universal to remain on the coast.

Waxman formerly was head of all Warner advertising and publicity.

Menjou Charges Trickery

Hollywood, Sept. 11.

Adolphe Menjou is demanding that all actors who signed the agents' anti-Academy code NRA petition resign.

Holds that the document was a piece of trickery on the part of the 10 percenters.

WB SHORTS ON COAST?

Hollywood, Sept. 11.

There is a likelihood of Warners shifting short production to Coast. Indications are that new series of 12 Technicolor two reelers will start shortly.

Studio now on tailend of series of six.

Silent Newsreel Abroad Where English Unknown

Paramount's newsreel will no longer be sent to foreign countries with dialog in language foreign to the country where shown. Par newsreel has been edited in London for Europe with English off stage voice describing, but too many squawks from countries where not understood.

New idea will be to use sound effects and titles unless some local stuff happens to be in the proper language.

W.B. Takes N.J. Group

Newark, Sept. 11.

Warner Brothers have taken over the Cameo, and American, here and Rex, East Rutherford from Al Gottersman. All are houses in the thousand seat class.

The two in Newark are in the Clinton hill section and give Warners all houses there are from their Mosque downtown to their Roosevelt near Irvington.

306 BOOTHMEN WITH OWN CODE

With a code of their own drafted to cover booth operators in Greater New York, a delegation of Local 306 left New York Saturday (9) for Washington headed by Harry Sherman, president, for fight for its adoption. Sherman's group at Capital city on code hearings includes Fred Stoffergen, Al Polin, Samuel M. Birnbaum, James J. Finn, Leo Kissin, Leo Friedman, Harry Mackler, and James Daisie.

In objecting strenuously to labor provisions as set forth so far under codism, 306 will ask for a minimum of two men in all booths excepting deluxers where three are considered necessary, as well as other measures deemed of a protective nature to theatres and public.

Under the New York operator code as drafted prior to Washington conferences at which it will be presented, the minimum wage scale is set at $50 and the maximum number of working hours weekly for all operators at 30. The minimum now is 36 hours, or four hours under the maximum of blanket codism.

Operators will put in a plea for the 30-hour week in order to put more men to work. Sherman and his group will claim that 600 extra boothmen can be placed in jobs if this provision of its code is granted.

Dunn Settles for $1,200

James Dunn has made a $1,200 out-of-court settlement of the William H. Levy's Estate's commish suit against him. Dunn's salary, [illegible] three weeks, was released in the settlement.

Lehy, who died a year and a half ago, had a five-year personal management contract with Dunn. It had two and a half years to go at Lehy's demise.

Widow filed suit through Broder & Brensilber in New York.

With Slow Motion Cutting Record Set Studio Doubts

Hollywood, Sept. 11.

Marquis de la Falaise has completed the first cut on his 'La Gong,' South Sea picture which he has been working on for the past six months.

Radio and the producer are in a huddle over the release, with nothing set until after the preview, when the studio will accept or reject its first call privilege.

Exhibs First to Troupe Into Wash.; Each Group's Own Code-Strategists

Washington, Sept. 11.

Independent exhibitors virtually had the Capital to themselves over the week end, major representatives not commencing to straggle in until late Sunday night. Even among them, however, without outside disturbance and jockeying, factional fights with everyone having his own conception of the code or a pet clause, developed to a point where the only unanimity of opinion seemed to be that the Government before the end of the week will settle the issue by telling filmdom just what to do. The attitude even among leaders was that it will make little difference since the business will be under the government's supervision anyway.

Some of the strategy in exhibs circles during the past few months revealed itself in bunches in a single Washington day. Allied Exhibitors no longer is attempting to conceal its identity with a movement hoped to make it the strongest national indie organization. If its claims for registrations and powers of attorney are not exaggerated it already has realized that ambition. It claims to have 360 individual exhibitors registered in Washington tonight, which, with proxies held by many of them, represent 29 states.

The attendance at the mass meeting Sunday afternoon, however, failed to substantiate these claims. There were exactly 85 persons including wives in the Hotel Wardman Auditorium. The others were reported by Allied leaders to be sightseeing. The meeting was star-chambered, the excuse being that exhibs were afraid to speak their minds for the trade record. When it was all over exhib attendees said they knew as much about the code as they did before, only generalities being touched upon. They recalled chiefly the warning that they must not make muggs of the box office by all trying to talk Tuesday and thereafter. They were told after traveling many [illegible] dence in a handful of committeemen which, late Sunday night, were still unable to agree upon spokesmen or upon which code or codes to back. They were told also to return to the theatre again Monday morning, that the mass meeting would be duplicated with the hope that most of the absentees would tire of rubbering and be willing to sit still.

Full of Exhibs

As the result of code confusion, Allied found itself Sunday night with a herd of exhibs, many of them unknown to organization and film politics, milling around the city and spreading stories that Charlie

(Continued on page 31)

1st Runs on Broadway

(Subject to Change)

Week Sept. 15

Paramount—'Torch Singer' (Par).

Capitol—'Beauty for Sale' (Metro).

Strand—'Bureau of Missing Persons' (WB) (2d week).

Rialto—'Mystery of Blue Room' (U) (12).

Roxy—'FP 1' (Brit.).

Music Hall—'Power and Glory' (Fox) (14).

Mayfair—'I Have Lived' (Ind) (2d week).

Hollywood—'Voltaire' (WB) (5th week).

Rivoli—'Masquerader' (UA) (2d week).

Week Sept. 22

Paramount—'Too Much Harmony' (Par).

Strand—'Wild Boys' (WB).

Rialto—'Thunder Over Mexico' (Ind.).

Roxy—'Shanghai Madness' (Fox).

Music Hall—'Ann Vickers' (Radio).

Mayfair—'Mr. Broadway' (Ind.).

Hollywood—'I Love a Woman' (WB) (20).

Rivoli—'Masquerader' (UA) (3d week).

$2 Pictures

'Dinner at Eight' (Metro) (Astor) (4th week).

'Berkeley Square' (Fox) (Gaiety) (13).

'SOS Iceberg' (U) (Criterion) (22).

Foreign Films

'Joan of Arc' (French) (Little Carnegie) (2d week).

'Milady' (French) (Fifth Ave. Playhouse) (2d week).

YATES INDUCES INDIE SWITCH, U.A. TO RKO

RKO has taken over the distribution rights to 'Midnight,' independently produced by Chester Erskin, in the Bronx, New York, for Reliance. Picture, starring Sydney Fox, had been intended for United Artists distribution, but Erskin held out for a contract that included three future pictures which he intends making.

Deal causes a peculiar situation inasmuch as United Artists releases all the other Reliance pictures under a previous deal. Erskin's picture was made by a separate company, becoming free in that way.

Most of the financial backing for the Erskin picture came from Consolidated Films, with Irving Yates, of that company, understood responsible for the switch to RKO.

Atlantic City as Location

Atlantic City, Sept. 11.

Warner Brothers has an entire camera unit here making shots for the new production which will bear the title of 'Convention City'. Story is based on an original script by Robert Lord.

Frank Shaw is directing. Jean Blondell and Guy Kibbee are leads. Mort Blumenstock has charge of the outfit here.

Freuler Supervising on Coast for Monarch's 16

John R. Freuler, indie producer, whose plans are set to make more pictures this year with the budget increased, was scheduled to arrive in Hollywood Saturday (9), to start preparations on a program of 16 for 1933-34 release. Last season Freuler Associates, releasing under trade names of Monarch and Royal, made a total of 12.

First picture slated to go into work is 'Marriage on Approval,' Priscilla Wayne novel. This will be one of the 12 Monarchs, all of which, are to be based on published stories.

Other four, releasing as Royals, will be specials. There will not be any westerns this season.

Freuler will remain on the Coast indefinitely supervising production.

Hollywood's Wash. Parade

Every Film Brand Has Its Own Ideas—Two Actor Groups

Hollywood, Sept. 11.

Hollywood will make a representation at Washington that will more strongly suggest a parade than a delegation. Not only is each branch of the industry at war with all other factions, but each division is further split by internal dissensions.

Writers, for example, will be represented by delegates from the Academy and the Screen Writers Guild, each to argue its own version of the code. Actors are split between the Academy and the new Actors Guild, while a third recalcitrant is the disgruntled agents' group which will combat the inclusion of the Academy agents' code in the industrial act.

More important than this trio of rebellions is the producer fight between the major studios and the indies over the question of dual bills, which promises to be one of the biggest noisemakers at the hearing.

Union fights between IATSE and IBEW for control and to this has been added a new development in the ranks of the cameramen, with IATSE fighting the claims of the American Society of Cinematographers to jurisdiction over the lens manipulators.

Since the strike 150 cameramen have joined the ASC, though most retained their membership in IATSE. Alarmed at the threatened usurpation of authority, IATSE started a backfire and obtained a statement signed by 75% of the cameramen which it purposes to present the government to prove that it, and it alone, is properly credentialed to speak for the cameramen.

N. Y. to L. A.

Ben Lyon.
Bebe Daniels.
May Robson.
Herman Berni
Jack Kapp.
Jack Osterman.

L. A. to N. Y.

Moran and Mack.
William K. Wells.

CODE BY SEPT. 20—MUST!

Sweat Shop Charge of Penny-Ante Pay Takes Extras' Plight to Code

Hollywood, Sept. 11.

That Hollywood's extra situation will be injected into the NRA code hearings seems certain following a report of the Academy's investigating committee that it had found evidence of sweat shop methods in the treatment of bit and mob players.

Significant of this is also seen in the presence in Washington of Dave Allen, head of Central Casting Bureau, who went east with the Hays office delegation following the presentation of the report to the Academy board of governors and branch executive committees.

The committee, headed by Frank Woods, stated it had found evidence that the principles of NRA are not being recognized to any appreciable degree.

Taking Advantage

Report, which is expected to be presented at Washington, states that there seems to be a policy to keep wages down to the lowest level and to take advantage of the distress of unemployed players.

It was pointed out that pay of extras has been radically cut in the past few years, and that those now getting between $7.50 and $15 a day had been sliced on an average of 20%. Also that while two years ago a $2 and $1.50 extra was unheard of that such low salaries were found to have been paid during 1933.

Committee further found, it stated, that during the past year many former well-known names were working as extras for $3 and that the average paid per call in 1930 was $9, but during 1932 had been reduced to $7.48.

Only 69 persons averaged as much as two days' work a week in the first half of 1933 and it was the average three days.

Graft Reported

Charges of graft, report states, had been heard but none substantiated, although there was plenty of evidence that favoritism and discrimination at Central Casting office was in existence, with relatives and close friends being given the breaks.

Committee recommended a thorough and careful re-registration and reclassification of all extras by a competent and impartial committee.

New Hi for Extras

Hollywood, Sept. 11

Despite a five-day week, caused by Labor Day, extra placements hit a new high of 10,687 for the week just finished.

Top day was Sept. 6, when 2,907 extras worked.

Lengthy, Wordy Briefs; Hays' Runs To 100,000 Words

For the entire week before the open hearing in Washington today (12) the codes tentatively handed up to the Government by committee draftsmen were in hands of attorneys. Lawyers are reported to have struggled with clauses the same as committeemen, rewriting and again rewriting many opinions on clauses before agreeing to them as to style and language to be finally incorporated in briefs.

Early it looked as though the additional writing to be submitted in behalf of the Hays organization would run close to 100,000 words. On some single clauses Hays attorneys collaborating with lawyers of individual companies turned out as many as 50 typewritten pages.

Procedure for presenting the briefs, in fact for the entire program, was not understood within official circles of the business as late as last Thursday. While all were keeping in mind the Government's method of handling previous industries, and curtailing oral argument, may recognized differences peculiar to filmdom which might upset a lot of precedents and establish a partially new routine for the NRA code court remained.

Briefs With Talk

It was then understood that a department of the industry could do one of two things, or both. Indications were that most of the film contingents will do both, that is, file briefs and also file notice of personal appearance which includes the privilege of oration.

Arguments among the attorneys were reported many. It was pointed out that as member companies had affixed their signatures to the tentative codes they could not very well appear as recanting in the brief.

Anti-Loaning Clause Wanted by Acad. Actors

Hollywood, Sept. 11.

Actors' branch of the Academy is demanding that a clause be written into the code prohibiting studios from loaning each other contract players.

Major studios are understood to be planning a freeze-out on free-lance players, using only contract players in forthcoming productions. Move is partly in retaliation against the agents, who are fighting clauses 9 and 10 in the code.

MINN'S TEAM

Minneapolis, Sept. 11.

W. A. Steffes and Bennie Berger have gone to Washington to attend the industry code hearings as representatives of Minnesota independent exhibitors.

Former is president and business manager of Northwest Allied States, independent theatre owners' organization. Berger is a former president.

N.M. INDIES ABSORBED

Albuquerque, N. Mex., Sept. 11.

Kimo, Pastime, and Rio taken over by Griffith Theatre company, owners of many houses in southern part of state. Kimo and Pastime were owned by Bachechi Amusement Co. and Rio indie. Everything open shop now. Mario Bachechi and C. E. McSwain operating local houses.

Ass't Meggers' Delegate On In-Laws Situation

Hollywood, Sept. 11.

Assistant directors have sent Scott R. Beal to Washington for the NRA code hearing. He will ask that the sub-directors be granted a 60-hour week.

Will also contend for the elimination of the practice of injecting relatives of studio executives and heads into their ranks.

Allied Leaders at Capitol

Chicago, Sept. 11.

Allied leaders from the west and midwest left for Washington for the pre-code meeting of the national Allied directors' board, held yesterday (10).

Aaron Saperstein, of the local Allied, led the contingent from this territory.

FRISCO'S DELEGATION

San Francisco, Sept. 11.

Bunch of local indie theatre operators have scrammed to Washington to attend the code hearings.

In the expedition are George and Al Nasser, Morgan Walsh, L. S. Hamm and Les Dolliver.

ROSENBLATT'S EDICT, OR ELSE

Too Many Intra-Trade Arguments, Too Many Briefs, Too Much Wrangling—Government's Deputy Administrator Impatient with It All—Press Conference Makes It Plain That Speed and Despatch Are Urgent

WORKING FAST

Washington, Sept. 11.

In a conference with the press tonight, Deputy Administrator Rosenblatt declared that in between day hearings he will instruct film parties to controversies to meet nightly in the Department of Commerce building. 'I expect to have the code finished before Sept. 20. I may not work all night, but they will.'

Rosenblatt also announced a deadline on briefs, permitting none to be submitted after the public hearings are closed. He said that to date 20 have been submitted and he has read them all, even one from stunt pilots and teamsters.

S. R. Kent and Charlie O'Reilly will not sit on the dais with him during the hearings. They ceased to be co-ordinators when the Bar Building, N. Y., committees were disbanded.

The deputy administrator stated he had interviewed over 200 people on the film code today, which gives an idea of the speed with which he intends to handle the public hearings. Among briefs submitted were also about 55 from unions, most of them from locals and one from International Alliance. Rosentblatt

(Continued on page 51)

Trickery Hurled at Agents' Move to Create NRA Body Outside of Acad; Actors Facing Expulsion in Row

More Code News

Additional matter on picture code and hearings may be found on page 29.

Hollywood, Sept. 11.

Charges of trickery, misrepresentation and underhanded methods are flying fast as a result of a group of agents, reported to be headed by Joyce-Selznick, circulating petitions that would set up a code-representing body, independent of the Academy.

Petitions contain the names of William K. Howard, Russell Mack, John M. Stahl, Norman Taurog, William Wellman, Miriam Hopkins, George Bancroft, Eddie Cantor, Richard Dix, Clark Gable, James Gleason, Edmund Lowe, Groucho Marx and George Raft as a committee to represent the signers at Washington. But since the publication of these names several of them, notably Miriam Hopkins, John Stahl and Norman Taurog have claimed their names were used without authority and gotten by misrepresentation.

Sole Representation

Fly in the ointment to the Academy was that the signers to the petition agreed that this committee only would represent them and that by signing they agreed that no other body could work in their interest at the code hearings.

As most of the committee are Academy members, it brought charges of treason and disloyalty. Academy threatened to expel any one whose name was on this committee who could not satisfactorily explain it.

At the actors' meeting Friday (8), Adolphe Menjou stated that not only the members of this committee, whose names were not gotten by 'misrepresentation,' but all Academy members signing should immediately resign.

As several named on the committee were out of town and could not be reached, no action was taken but it was plainly indicated that those who went into the opposition knowingly will be held answerable and expelled if they do not resign in the meantime.

Wires Claim Trickery

This opposition to Academy employee representation is expected to form an interesting interlude at the Washington hearings. Telegrams from Miss Hopkins, Stahl and Taurog claiming trickery in getting their names have been sent to Academy representatives at the sessions and will be used in an attempt to discredit this group.

Joyce-Selznick reports around 1,000 signing the petition, with Frank Joyce of that agency Harry Webber and attorneys now enroute east to do battle for the signers and incidentally to fight inclusion of the Academy's agency code in the industry pact.

Shorts Fighting Indie Features For Protection

If duals remain, shorts must go. Little subjects represent twice the investment and employing power tied up in indie film feature production, say the short subject makers. It's the argument they have for Washington and expect it to carry weight.

Average short unit costs $22,500 figures E. W. Hammons, pioneer short producer, who claims the average indie feature is not much more than $22,000.

There are approximately 500 short units annually. A unit is the term a short producer uses in figuring out reelage, rather than referring to his product as one and two reelers.

Granting the indie producers their figure, that the end of dualism would eliminate 250 features, Hammons is presenting as a difference in employing [illegible] in shorts and the $4,500,000 for the average second feature on a theatre program.

Actors Defy Academy Groups in Battling Proposed Code Set-Up

Hollywood, Sept. 11.

Members of the Actors' Branch of the Academy have proved the Bolsheviks of that organization on NRA code matters and have refused to be held in check on their demands as to what should go into the industry pact.

While other branches have ratified the Academy code committee's recommendations on the wording of the producer agreement in the code, the actors voted unanimously to pull all the teeth out of the proposed instrument.

Committee and four of the branches are agreeable to the producer pact, provided that section allowing for producer permission to meet bids of rival companies after a contract is expired be eliminated, provided also that the agreement refer only to those getting $1,000 or more a week, and that no bids from rivals be considered at the various option periods.

Other branches also favored restriction of rival company bids only during a period 30-days before the expiration of the contract. Actors, on the contrary, demand that bids be a allowed for the whole life of the contract. This would mean that as soon as a player goes under contract to a studio any bids for his services on contract expiration from that time on must be brought to the attention of the contracting producer.

Actors also kicked over the traces at the meeting Friday night (8) when they unanimously voted to demand of Academy representatives at the Washington hearings that a clause go into the industry code to forbid studios loaning each other contract players. They also want another article that would prohibit free lance players from playing in more than one picture simultaneously.

This action was taken when Claude King addressed the meeting, saying that it seemed to have been overlooked by the producers that the NRA aim was to spread employment. He pointed out that there are now 12,000 actors in Hollywood, and that the practice of loaning players is adding to unemployment instead of stemming it, as the Government code intends.

Following several branch fights on the clause which states that a time limit cannot be placed on a production unit, it was finally agreed that the Academy would seek to get an amendment to this to the effect that a unit would work only 'reasonable hours.'

Actors and directors had been chief contestants of this item. Actors for a time fought for a limit of 48 hours, but finally surrendered to the word 'reasonable.' Both directors and actors declared that the unlimiting provision would give studios a governmental right to work them perhaps ridiculously long hours.

ANY CODE REWRITING WILL BE BY JOHNSON

No matter what happens in Washington this week industry strategists are confident that there will probably be no returning of the code to filmdom for revision. Whatever rewriting is done will be that of General Johnson and his staff.

Picture men are certain of this for a number of reasons. Government virtually singled out pictures to have a Deputy Administrator personally designate tentative code draftsmen. After permitting these men to deliberate a full week over the official deadline and finding it necessary to call in immediately writings to that date, the government is in a position to appreciate the meaning of a picture deadlock.

In other words, what the industry couldn't do itself in July it could not accomplish in September.

'Dinner's' $26,000 2d at Chinese, Taylor-'Language' $17,000, State, Top L. A.; Orph's 10 Acts-Pics 6G

Los Angeles, Sept. 11.

Grauman's Chinese, in second week of 'Dinner at Eight,' continues as the town's high spot, with the boulevard acer probably headed for $26,000. Opening week piled up a heavy $31,000, which is mighty sweet these days.

After its most brutal week in many months, with 'Pilgrimage,' Loew's State revived sharply, with 'Another Language,' and by getting away to a healthy $2,400 on opening day, should have little trouble garnering around $17,000 on the week. This will top Paramount, where 'Torch Singer,' starting Tuesday, debutted satisfactorily, but sagged as the week progressed. It was pulled today (Monday) after doing around $14,000 and with 'Too Much Harmony' not ready. 'Big Executive' was rushed in on 24 hours' notice, opening Tuesday (12) for one week. 'Harmony' comes on the 19th for 9 days.

Two Warner houses, 'Hollywood and Downtown, running pretty much neck and neck, with an even 10 grand in each house likely as the week's take. For first time RKO is holding a pic for a third week, and doing nicely. Pic is 'Morning Glory,'—with the draw attributed solely to the local Katharine Hepburn popularity. With its greatly pruned nut, house should be for a third straight week consistently out of the vermillion.

Orpheum grind policy of double features and 10 vaude acts came up to expectations on initial week, and currently should hit around $6,000, which will take care of everything and leave a few dollars over. Criterion is holding 'Masquerader' for a third week, with the final stanza not expected to garner more than four grand.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65) 'Dinner at Eight' (MG) and stage show (2d week). Heavy matinee and night play with the $1 mob breaking their necks to lamp this Metro opus and the Sid Grauman prolog should spell a healthy $26,000. Initial week slightly in excess of $31,000, mighty satisfactory.

Criterion [illegible] 'The Masquerader' (UA) and stage show (3d final week). Trade on final week being confined to the stragglers, with nothing sensational in sight, as $4,000 would indicate. Second week of the Colman pic bettered $6,500, due to three-day holiday trade, which was brisk.

Downtown (WB) (1,800; 25-70) 'Bureau of Missing Persons' (WB) and vaudeville. Bette Davis has a big draw with this house's clientele and take for the eight days (account Fri. opening next week) should reach the $10,000 mark, healthy. Last week 'Captured' (WB) failed to reach $9,500, fair.

Hollywood (WB) (2,756; 25-65) 'Bureau of Missing Persons' (WB) and vaudeville. Nothing to rave about at $10,000, but big things expected for next week, when 'I Loved a Lady' (WB) gets away with a $2 top opening, and then regular grind policy. Last week 'Captured' (WB) ticked for around $11,000, not to be sneered at.

Los Angeles (Wm. Fox) (2,800. 15-25) 'One Year Later' (Allied) and 'His Private Secretary' (Allied). Increasing downtown shopping trade is helping this established dual house to maintain a consistent draw. Saturday Dollar Day shopping mobs gave the house a liberal play, with the week sliding nicely for around $5,500. Last week 'Sensation Hunters' (Mono) and 'Notorious But Nice' (Ches) aided by triple holiday, passed five grand. Oke.

Orpheum (Bdwy) (2,270; 25-35; 'Hold Me Tight' (Fox) and 'Emergency Call' (RKO) and vaudeville. Second week got away to another healthy start over the week end, with the final take figured likely to reach the $6,000 mark. Opening (last) week clicked for a neat $7,500, which might have been more if show had been curtailed to permit breaks. Policy of duals and 10 acts will stick for a time.

Paramount (Partmar) (3,595; 25-55) 'Torch Singer' (Par) and stage show. Hoped to be able to hold the Claudette Colbert pic for nine days, having been forced to open the week Tuesday, but jerked today (11) and 'Big Executive' substituted. In six days, around $16,000. Last week 'One Sunday Afternoon' (Par) dived to $14,000, not so good.

RKO (2,950; 25-40) 'Morning Glory' (RKO) (3d final week). Any time the gross passes the $4,000 mark here with the present setup a profit can be checked up. Holding the Katharine Hepburn pic for a third week looked like shrewd showmanship, as the take should have no trouble reaching $4,500. Second week of the pic tipped $6,700, and that was mighty good.

State (Loew-Fox) (2,024; 25-55) 'Another Language' (MG) and stage show. Out of the doldrums after a terrible week, house started strong with the Metro much-discussed pic, and with Estelle Taylor topping the stage show got away briskly. Opening day reached $2,400, which considerably above average, but the week as a whole is not likely to do much better than $17,000, due mainly to an avalanche of buyers for the 25c early bird pasteboards and not much after the price is tilted. Last week 'Pilgrimage' (Fox) dicd a miserable death to the tune of under $9,000.

HEAT A K.O. TO PITT, COLMAN ONLY $10,000

Pittsburgh, Sept. 11.

Heat, as bad as the worst summer spell, knocked week-end business into a cocked hat and spells a bright splash of red almost generally. Tough break, too, for trade had begun to look up. Now the boys will have to start all over again.

Nothing much looked for anywhere. Penn probably stands the best chance with 'The Masquerader' although the $10,000 in prospect is coffee and cakes for a Colman picture, usually around five or six grand better than that.

At the Stanley, 'One Man's Journey' has Lionel Barrymore, but the elder Barrymore alone on the marquee has seldom meant anything locally. Picture has sufficient human interest to hold 'em once they're in, but the problem is getting 'em in. Looks like weak $7,500, and that's far from cheerful. Fulton got away to a fairly nice start with 'Midnight Mary', but heat kicked this one around, too. Maybe $3,750, maybe not.

'Morning Glory' moved to Warner after a neat week at the Stanley and on its downtown second run should hit $4,000, which is pretty good, everything considered. May even slide beyond that with any break in the weather at all. Davis started miserably with 'Laughing at Life', a crude indie, and will have plenty of trouble getting its head above water at $1,800.

Estimates For This Week

Davis (WB) (1,700; 25-30-40)—'Laughing at Life' (Mascot). Indie meller has nothing to recommend it and stands an excellent chance of hitting rock bottom at $1,800 or thereabouts. Last week 'What Price Innocence' (Col), on a second run downtown not much better at $1,900.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Midnight Mary' (MG). Sec[illegible] for this site. Opened well, but heat gave it a serious setback over week-end and will be lucky to wind up with ordinary $3,750. Last week 'The Nuisance' (MG) a surprise click at $4,900.

Penn (Loew's-UA) (3,300; 25-35-50)—'Masquerader' (UA). Also affected noticeably by the weather and unless a startling windup comes along, not more than $10,000 can be looked for. Colman generally gathers almost twice that around here. Last week 'Broadway to Hollywood' (MG) a distinct disappointment, falling off to $9,000 after a splendid start.

Stanley (WB) (3,600; 25-35-50)—'One Man's Journey' (RKO). Only Lionel Barrymore for a marquee name and, curiously enough, that alone doesn't carry much weight locally. Picture packs a femme wallop, but the trouble is in getting 'em in. Around $7,500, poor. Last week 'Morning Glory' (RKO) plenty all right at $12,500, indicating Hepburn is b.o. from here on down the homestretch.

Warner (WB) (2,000; 25-35-50)—'Morning Glory' (WB). Brought here on heels of its swell week at Warner, and should pick up $4,000, not bad everything considered and comparatively speaking about the class of the town. Last week 'Goodbye Again' (WB) week at $3,800.

'Paddy,' Wham $9,000, Topping All of B'ham

Birmingham, Sept. 11.

'Paddy' stands a good chance of topping anything within the last year at the Alabama this week. Picture is a natural for here.

No depression at this house, but other houses have nothing to brag about, except possibly Empire with 'Elmer the Great.'

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40)—'Paddy' (Fox). A wow, $9,000. Last week 'Day and Age' (Par) and 'Double Harness' (RKO), former not up to expectations but latter surprised everyone by going great, even after the Labor Day splurge, $8,000.

Ritz (Wilby) (1,600; 25) 'Midnight Mary' (MG). On crutches, $2,000. 'Her First Mate' (U) last week $3,000.

Strand (Wilby) (800; 25)—'Warrior's Husband' (Fox) makes Fox's batting average this week 50-50, a good one and a bad one, $900. Last week 'No Marriage Ties' (RKO), $800.

Empire (BTAC) (1,100; 25)—'Elmer the Great' (FN). Another good good bill, $1,400. Last week 'Hold Me Tight' (Fox), $1,000.

Jefferson (Indie) (2,000; 15-25)—'Phantom Express' and stage show. Slipping in spite of first run policy adopted last week, $1,300. Last week 'Jazz Cinderella' and stage show $1,500.

COLMAN 13G IN TWO HOUSES, DENVER OK

Denver, Sept. 11.

In spite of the heavy rains and floods in Denver and hereabouts, four of the six firstrunners are doing average or better, the Denver copping honors with most money, but Denham takes first place in percentage column. For first time a firstrun picture is running simultaneously at two firstrun houses at different prices, 'Masquerader' getting 50c top at the Denver, Downtown, and only 40c at the Aladdin three miles away. Aladdin is doing $2,000 above normal, with Denver $1,500 above par but Huffman feels picture will have done all it could in a week and it leaves both houses at end of first week. Stageshow with Earl Kaye orchestra and Kay Webber at the Denham is pulling strong.

[illegible] first Metro film to be shown there. 'Man Who Dared' is being yanked at Paramount after Monday night. Picture had no appeal here, although those who saw it declared it good entertainment. 'Shangai Madness' will finish the Paramount week. Tabor still building, standouts Sunday night. Grosses next week may tell a different story.

Denham is raising its prices from 15-25 to 25-40, balcony 25c anytime. Boost necessary because of using Paramount pictures, 'Song of Songs' opener. Stage show booked by Manager Louis Heilborn to continue. firstruns and stage show have been packing this house for three weeks at 25c top. Orpheum prices now 25-30-40 going to 25-35-55 Saturday when it opens with Fanchon & Marco line and Director Ben Black imported from Los Angeles, acts to be spotbooked. Grace Hayes to headline opener.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40)—'Masquerader' (UA), day and date with the Denver. Viola K. Lee at the organ. Strong trade at $5,000. Last week 'Captured' (WB) did $3,800, 25% above average.

Denham (Heilborn) (1,500; 15-25)—'World Gone Mad' (Maj) and 'Rhapsody Rhythm' on the stage. Wow big, $4,500 Last week 'Laughing at Life' (Mascot) packed them in, with the aid of a nice stage show, and turned in a whale of a gross, $4,500.

Denver (Huffman) (2,500; 25-35-40)—'Masquerader' (UA), day and date with the Aladdin. Edna Dodd at the organ. Big biz for Colman, $8,000. Last week 'Goodby Again' (FN) failed to get the word-of-mouth plugging it should have, and went down, turning in $5,000, a grand and a half below average.

Orpheum (Huffman) (2,600; 25-30-40)—'Turn Back the Clock' (MG), Fred Schmitt and orchestra. Average at $6,000. Last week 'Professional Sweetheart' (RKO), ditto.

Paramount (Huffman) (2,000; 25-40)—'Man Who Dared' (Fox) and 'Samarang' (UA). West Masters at the organ. 'Man' jerked and 'Shanghai Madness' substituted. Poorly for $2,800. Last week 'Midnight Club' (Par) topped an average week and finished with $4,000.

Tabor (Huffman) (2,000; 20-25)—'Tomorrow at Seven' (RKO) and stage show. Up to $3,800, oke. Last week 'Little Giant' (WB), second run, and stage show, $3,100, less than average.

Loop Biz Pace Slowing Down; 'Torch Singer,' Chicago, $55,000

SEATTLE'S PIC DRAWS STRONG, 3 HOLDOVERS

Seattle, Sept. 11.

Three holdovers in the burg, two of them second runs. 'The Masquerader' at Blue Mouse rates the first run to go into second week after dragging in over five grand, at steady biz, with no jam.

Roosevelt (John Danz), new 800-seater, in ace location, opened last week with 'International House' (Par) and gate so good that pic is being held second week. Don Geddes manager here, along with Winter Garden, Capitol and Colonial. At Winter Garden (Danz) 'Be Mine Tonight' goes into a fourth week.

Two Hamrick houses, Music Box and Blue Mouse, join the two Evergreen first runs, Paramount and Fifth Ave., in new price scale, upping to 40c nights.

Roxy alone of the first runs stays at 35c top. Jensen-von Herberg, owners, announce good string of bookings, with no prospect of early stage or band resumption. Fifth Ave. plans for stage fare also at deadlock.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40), 'Another Language' (MG) with finals of Black Ball Ferry statewide radio, stage and screen contests bringing 55 competitors, and Don Mills as m.c. on stage, anticipates a good $7,500. Last week 'Stranger's Return' (MG) good at $7,400.

Roxy (J-v H) (2,300; 25-35), 'Shanghai Madness' (Fox). Singleton for week; $4,500 is an improvement. Last week 'Don't Bet on Love' (U) and 'Man Who Dared' (Fox) dual, slow at $4,100.

Paramount (Evergreen) (3,106; 25-40) 'Turn Back the Clock' (MG). Bally for Lee Tracy, $6,600, big biz. Last week 'Song of Songs' (Par) with number across-street banners built to big $7,200, rating best week of year here.

Music Box (Hamrick) (900; 25-40) 'Voltaire' (WB). Arliss good for a corking $5,500. Last week 'Moonlight and Pretzels' (U), good at $4,800.

Blue Mouse (Hamrick) (950; 25-40) 'The Masquerade[illegible] week after big $5,500 first week. Colman and Landi getting the publicity, names figured to help pull. Good for $3,500 on the h.o.

Liberty (J-v H) (1,900; 10-25) 'Destination Unknown' (U); 'Devil's Mate' (Shef) dual. Going places for an okay $4,000. Last week 'Rustlers' Roundup' (U); 'Shriek in Night' (Mas) dual, good, $4,100.

Coliseum (Evergreen) (1,800; 15-25) 'Little Giant' (FN); 'Midnight Mary' (MG) dual Fair pace for $3,200. Last week, 'Adorable (Fox); 'Made on Broadway' (MG), dual, big $4,700.

Newark in Pretty Nifty B.O. Fettle, 'Paddy' Big $12,000

Newark, Sept. 11.

Last week most business better than anticipated and it looks as if trade were on the upturn. Janet Gaynor a natural at Proctor's this week, with maybe $12,000 in sight. New picture policy looks okay here, with each week opening better than preceding.

Loew's got a tough break with Mickey Walker on stage quitting because of illness after first day. Walker popular here. Said to be in hospital.

Paul K. Karrakis stock at Broad opening with all new shows and making a direct play for moviegoers. With price 25-50 mats and 25-77 nites and no legit elsewhere so far, may mean something. The Mosque, Shubert, Rialto and Orpheum still remain dark.

Estimates for This Week

Branford (WB) (2,966; 15-65), 'Voltaire' (WB). Arliss' pull always in doubt downtown, as sometimes he builds, but more often means little. This time maybe $9,000. Last week 'Captured' (WB) nice at $10,500.

Capitol (WB) (1,200; 15-25-35-50), 'Another Language' (MG) and 'Her Bodyguard' (Par). Would draw here nicely, but hard to buck Gaynor next door. About $4,500. Last week 'Tugboat Annie' (MG) and 'Midnight Club' (Par) good enough at $4,700.

Loew's State (2,780; 15-75), 'Turn Back the Clock' (MG) and vaude. Joe Browning substituted for Mickey Walker on stage, but fighter's loss felt. Will hardly reach $10,000. Last week 'Tugboat Bnnie' (MG) grand at $15,000 on second week.

Newark (Adams-Par) (2,248; 15-75), 'One Sunday Afternoon' (Par) and vaude. Film opened better than those lately and looks as though it might take $14,000, good. Last week 'This Day and Age' (Par) n. s. h. at $8,000.

Proctor's (RKO) (2,300; 15-25-30-40-55), 'Paddy' (Fox). Gaynor girl means a swell $12,000. Last week 'Morning Glory' (RKO) glorious at over $11,000.

Terminal (Skouras) (1,900; 15-50), 'India Speaks' (RKO) and 'Phantom Broadcast' (Mono). Nothing over $3,500. Last week 'Man Who Dared' (Fox) and 'Private Secretary' (Mono) surprised by building to a good $4,200.

Chicago, Sept. 11.

Natural reaction after Labor Day week-end plus the intense heat quieted down the Loop. Last minute switch on the part of the censor board sent 'Torch Singer' into the Chicago when the early 'pink' decision was reversed. B. & K. had yanked the booking, being reluctant to play an 'adults only' flicker. 'Doc Bull,' originally slated to replace, will hold back until next week.

Business goes into the slide at the Chicago, however, dropping 10 grand more this week, and likely to stop at the $55,000 mark, which represents a drop from $75,000 for the Amos 'n' Andy session two weeks ago, to $68,000 for the Burns and Allen session last week. On the profit sheets, however, everything is okay, the overhead being so low that there's as much net here as with the $75,000. Same went for the Burns and Allen session, their 68G spelling heavy profits for this ace theatre.

'Paddy' opened strong at the United Artists, and looks set for a fortnight at least, the indication for the opening week being $19,000. Getting much out-of-town patronage, who are the basis of the Gaynor business.

At the McVickers 'Captured' is depending on Leslie Howard for Chicago business, besides the hope of good notices. Opened strong on Saturday (9), which has become about the standard opening day for this house, now practically a weekly change spot.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) 'Torch Singer' (Par) and stage show. Gus Van and Sally Rand holding down the stage name assignments. Looks set for around $55,000, which represents a slowing down of pace but still heavy profits. Last week, 'One Sunday Afternoon,' Burns and Allen and the Labor Day session played together to deliver mighty $68,100, which, on the basis of lowered overhead, was excellent money business for the arena.

McVickers (B&K) (2,284; 25-35) 'Captured' (WB). Surprising for a fine $15,000 possibility. Last week, 'This Day and Age' (Par) was helped by the Labor Day bustle to keep to good $9,000.

Oriental (B&K) (3,200; 30-40-65) 'Tugboat Annie' (3rd week). Dressler-Beery team holding up excellently, and will turn in a month's [illegible] week to $16,000. Last week buddled into fine profits at $24,000.

Palace (RKO) (2,583; 40-65-83) 'First Mate' (U) and vaude. Bert Lahr and Eddie Garr on the rostrum are helping nicely. House is back to four shows daily, which will be felt at the box-office. Should take $26,000 currently, a steady pace in keeping with the general slowing down on the Loop this week. Last week sent the attendance and receipt marks to new high water when 'Morning Glory' (RKO) and Sophie Tucker managed five shows daily to crack terrific $38,100.

Roosevelt (B&K) (1,500; 25-35) 'Bureau of Missing Persons' (WB). Comes in on Saturday (16), following 'Mary Stevens, M. D.' (WB), which is just finishing a two-week stay on an adults only ticket, and this week will get $11,000 after $14,700 first week.

State-Lake (Jones) (2,700; 20-40) 'Avenger' (Security) and vaude. House demonstrating a steady patronage that is keeping this register on a pace with little fluctuation. This week looks like okay $16,000. Last week, 'Rebel' (U) was in the general upswing to tackle fine $18,200.

United Artists (B&K-UA) (1,700; 35-55) 'Paddy' (Fox). Gaynor-Baxter flick is in, and doing particularly well on the matinees. Garnering excellent $19,000 for the first session. Last week, 'Masquerader' (UA) finished three week session to neat $9,000.

Philly's Rising B.O. Pace Continuing; Dietrich 19G, Rogers 20G, Hepburn 24G

Philadelphia, Sept. 11.

Plenty of prospects for real business in the downtown picture houses. That will make three good weeks in a row following about six in which b. o. activity was at a low ebb.

A merry battle is being waged between the Stanley and Fox, both of which have been well ahead of the average pace for the last fortnight. The Fox has Rogers in 'Dr. Bull' on the screen and the Duncan Sisters as stage headliners. The Stanley has Willie and Eugene Howard and a big fashion show put on by a local fur firm and the much-praised 'Morning Glory' (Hepburn) on the screen. Former should be good for a lively $20,000, while the Stanley ought to get $24,000 at least.

'Song of Songs' is a natural at the Boyd, and there's no reason it shouldn't gross $19,000.

Not so much is expected at the Stanton where 'Turn Back the Clock' is the feature nor at the Earle which has an eight-act vaudeville program lacking in big names and 'Goodbye Again' as picture.

The Aldine, now a U. A. house, looks for between $8,000 and $9,000 for the second week of 'The Masquerader,' which may or may not stay a third week.

The rain and bad weather Labor Day were the factors that boosted last week's biz well above expected figures. Nearly all grosses ran about $2,000 ahead of anticipations. The Stanley got a corking $22,000 with 'Three Cornered Moon,' and Hal LeRoy heading the stage show. It was the second week of this theatre's new policy. 'Paddy' surprised by getting a sturdy $16,000 for its second week, while 'The Masquerader' was well satisfied with $9,500 for its first week.

The two little houses, Arcadia and Karlton, both did well with second runs, the former getting $3,000 for seven days of 'Another Language,' and the latter $4,200 for 'Be Mine Tonight.'

The Earle had a satisfactory $13,500 without names, and the Boyd delighted by turning in the same figure for the second week of 'Tugboat Annie.' Only the Stanton, with a miserable $6,500 for 'What Price Innocence' failed to join the parade.

Estimates for This Week

Arcadia (600; 25-40-50)—'Mama Loves Papa' (Par). Should be good here, $2,500 expected. Last week 'Another Language' (MG), good $3,000.

Aldine (1,200; 40-55-65)—'The Masquerader' (UA). Got off to a good start, between $8,000-$9,000 figured after last week's $9,700.

Boyd (2,400; 40-55-65)—'Song of Songs' (Par). Dietrich picture should be a natural, $19,000 indicated and a hold-over. Last week 'Tugboat Annie' (MG), $13,500 for a highly satisfactory second week.

Earle (2,000; 40-65)—'Goodbye Again' (FN) and vaude. A fair $12,500 forecast. Last week saw a nice $13,500 for 'Big Executive' (Par) and eight-act bill.

Fox (3,000; 35-55-75)—'Dr. Bull' (Fox) and stage show. House stepping up stage shows to compete with Stanley. Duncan Sisters headliners this week. Strong $20,000 figured. Last week 'Paddy, the Next Best Thing' (Fox) and stage show, second week, good $16,000.

Karlton (1,000; 30-40-50)—'Double Harness' (RKO). Second showing. A nice $4,000 forecast. Last week 'Be Mine Tonight' (U) excellent $4,200.

Stanley (3,700; 40-55-75)—'Morning Glory' (RKO) and stage show. Howard Bros. headliners. A big fashion show is also being heavily plugged. Strong $24,000 expected and that figure may be beaten some. Last week 'Three Cornered Moon' (Par) and stage show, corking $22,000 grossed.

Stanton (1,700; 30-40-55)—'Turn Back the Clock' (MG). Doesn't look strong, another less than $7,000 gross expected. Last week 'What Price Innocence' (Col) a weak $6,500.

New Haven Stepping Up Its Bally, Par Oke $7,000

New Haven, Sept. 11.

Everybody opening up a bit on advertising and exploitation. Business in general picking up with return of summer vacationers.

College, dark for summer, reopens with scale advanced from 25-40 to 35-50. House will probably have a light play until the opening of Yale brings back the stude trade.

Bijou, grind three-a-week changer, playing 'Tugboat Annie' full week as a second run.

Response okay on reissue of 'She Done Him Wrong' at Paramount as a supporting feature.

Estimates for This Week

Paramount (Publix) (2,348; 35-50) 'Big Executive' (Par) and 'She Done Him Wrong' (Par) revival. Looks set for an okay $7,000. Last week 'Song of Songs' (Par) big $10,700.

Palace (Fox-Poli) (3,040; 35-50) 'Masquerader' (UA) and 'Cocktail Hour' (Col). Opened at a good $7,800 pace. Last week 'Bway to Hollywood' (MG) and 'Shanghai Madness,' nice at $8,000.

Roger Sherman (WB) (2,200; 35-50) 'Goodbye Again' (WB) and 'Man Who Dared' (Fox). On way to oke $5,000. Last week 'Captured' (WB) did well at $5,800.

College (Fox-Poli) (1,565; 35-50) 'What Price Innocence?' (Col) and 'Dangerous Crossroads. As an opening bill will probably get a moderate $2,800.

10,000 STUDES BACK, LINCOLN IS HAPPY

Lincoln, Sept. 11.

Well, it's here—the college throws open the doors Monday (11) and welcomes back some 10,000 studes. It's not the only place that'll have a welcoming hand out as the showmen will be glad to see 'em too. Last week the official tapping of the money year began with the State Fair, but the showmen made the mistake of thinking Joe Yokel would swallow anything and there were only two shows that got anything. The layout this week looks a lot better.

The Orph, run down over the last six months by less than inferior stuff, came over to the Indies here with what looked like a situation plenty tough. They put vaude and a good picture in for the first week and they topped the town. Following right after this success, they're billing Lillian McArdle's 'Show of Shows.' There's one flaw that may show up soon with this revue idea and that's the squawk the local mu- [illegible] transient bands.

Rialto, another Indie house, is booking in a pair of Siamese twins on percentage and that'll make what might be called the second vaude stand. The Stuart or Lincoln is about due to get some flesh, so it looks like Broadway or something. The Sun finally opened up repainted and redecorated, and Bob Livingston sticks three changes per for a dime here. His Capitol is expected to ante and play a better class pic.

Next week's biz should be good because it's rush week at all the frats, and theatre parties, etc., are not uncommon. NRA is beginning to show a little here and the indications of money being looser in this conservative town are everywhere present.

Estimates for This Week

Colonial (LTC) (750; 10-15-20), 'Shanghai Madness' (Fox) and 'Man from Monterey' (V), split. Typical house stuff $800. Last week 'Phantom Thunderbolt' (WW) and 'Last Trail' (Fox) split for nice pot, $950.

Liberty (Indie TC) (1,400; 10). 'Eleventh Commandment' (Indie). Will go well to $1,000. Last week 'Vanity Fair' (Indie) and 'Fighting Parson' (Allied), split, weak $900.

Lincoln (LTC) (1,600; 10-15-25), 'Double Harness' (RKO). Nice material here, $2,000. Last week 'Three-Cornered Moon' (Par) and 'Jennie Gerhardt. (Par), split, pitiful $1,600.

Rialto (Indie TC) (10-15-25), 'Parisienne Romance' (Maj) and Siamese Twins on stage. Good $2,000. Last week 'Face on the Barroom Floor' (Indie) very weak $900.

Orpheum. (Indie TC) (10-15-25), 'Tarzan, the Fearless' (Mono) and Lillian McArdle's Show of Shows on stage. Should push this house up to new recognition, swell $2,700. Last week 'When Strangers Marry' (Col) and Jo Ann Manners Sun-Tan revue sent this house off to a dizzy reopening, bringing the gross that had been averaging $400 per week and down, up to a marvelous $2,600. And is everybody happy!

State (Indie TC) (500; 10-15-25), 'Shriek in the Night' (Indie). About the average take for this spot, $800. Last week 'Below the Sea' (Col) went off nicely, $2,000.

Stuart (LTC) (1,900; 10-25-35-55-60), 'Doctor Bull' (Fox). Looks very nicely set to take $3,300. Last week 'One Sunday Afternoon' (Par) somehow didn't appeal, $2,400.

Will Rogers' 'Dr. Bull' Strong $4,500, Tacoma

Tacoma, Sept. 11.

Stage fare at Music Box for entire week, with two changes by 'Change Your Luck Company,' colored tab, and 'Doctor Bull' in northwest premiere for solid week at Roxy mark local deviation from usual routine. Blue Mouse continues steady grind, with b. o. at so-so rate, on new lower price plan.

Pearce gang last week at M. B. again mopped up, running true to its n. w. form, getting wow gross of $8,500 for five days; lines daily; admish tilted for the attraction to 35 and 50c.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'Mama Loves Papa' (Par), 'Headline Shooter' (RKO) split, with 'Change Your Luck,' colored revue, on stage. Providing the draw punch, for expected $5,000. Last week 'College Humor' (Par), three days, did close to $2,000; 'No Marriage Ties' (RKO), five days, with Al Pearce and gang on stage, 35-50c., went to roaring $8,500 for great week's total, $10,500. Year's top dough here.

Roxy (J-vH) (1,300; 15-25)—'Doctor Bull' (Fox). Naturally giving Will Rogers the big type, looks to do a corking $4,500. Last week 'Storm at Daybreak' (MG), three days, slow at $1,200; 'Stranger's Return' (MG), five days, with Labor Day included, great $4,150.

Blue Mouse (Hamrick) (650; 10-20)—'Supernatural' (Fox), 'Pleasure Cruise' (Fox), split. Slow at $700. Last week 'Hello, Sister' (Fox), 'Gambling Ship' (Par), split, fair $850.

St. L. Easing Off, Ted Lewis Aids Ambasdr, Big 20G

St. Louis, Sept. 11.

Competition has cooled a bit around the cinema houses and everybody concerned seems to be pleased about it. Not that the boys have shaken hands, or anything like that, for the Fox and the St. Louis are still at it with a second week of Municipal Opera stars on the stages of both theatres. Fox won a decisive victory in the first week's battle and seems to have slightly the advantage in the second engagement.

Ambassador has made it a three-cornered fight with Ted Lewis and his company as ammunition. Lewis is doing what was expected of him, that is, bringing in the customers in paying quantities, and that without much help from the screen.

The week's big surprise is the interest in a revival of Mae West's 'She Done Him Wrong.' Pix played first run engagement here soon after release, then made rounds of neighborhoods and now is back at the Grand Central as featured part of a double bill. Program opened big and unless it drops off will do a sensational $7,000, which will mean plenty of profit in view of fact little was paid for privilege of reviving the picture.

Otherwise it's the same story. Loew's and Missouri continue to make a little money, but it looks like a few more thousand will be sunk at the St. Louis this week. Theatre dropped around $10,000 on program with which house was opened after eight months of darkness.

Fox holding over entire bill for two extra days and stage show, tab version of 'No, No, Nanette,' for full week. Pix changed Sunday. Lots of profit in the nine days and probably some more this week.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55) 'She Had to Say Yes' (FN) and Ted Lewis on stage. Lewis accounting for the big $20,000 film helping but little. Last week 'Three-Cornered Moon' (Par), fair $14,000.

Fox (Fox) (6,000; 25-35-50) 'Shanghai Madness' (Fox) four days only and Muny Opera stars on stage, opens today. Last week 'Paddy' (Fox) and Muny Opera stars on stage, a wow, $30,000 in nine days.

Grand Central (Skouras) (2,000; 25-35-50) 'She Done Him Wrong' (Par), revival, and 'Secret of Blue Room' (U). Big $7,000 in prospect. Last week 'Song of Songs' (Par), second week, fair $4,000.

Loew's State (Loews) (3,000; 25-35-55) 'Masquerader' (UA). Colman pulling a good $12,000. Last week 'Broadway to Hollywood' (MG), $11,600.

Missouri (Skouras) (3,500; 25-35-50) 'This Day and Age' (Par). Fair at $6,000. Last week 'One Sunday Afternoon' (Par), $8,000, good.

St. Louis (Ind) (5,000; 25-35-55 'Morning Glory' (RKO) and Muny Opera stars on stage. Poor at $14,000, little better than last week 'Her Bodyguard' (Par) and Muny Opera stars, $13,000.

B'way Biz Very Hey-Hey; 'Lady' Zowie at $95,000, 'Penthouse' Up To 55G, 'Songs' 42G, 'Bureau' 30G

There's always something that militates against the box office. This week it's the reopening of schools yesterday (Monday), but this factor won't have much effect adversely on theatre business. While return of kids to school hurts matinee business, among downtown first runs, managers do not consider it of sufficient danger to get excited. Neighborhoods are hurt considerably, however.

With only reopening of school season against them this week, New York's first runs are sailing along at the higher level of business which seems to have been established lately. Gone is the red-ink plague, and together with more patronage at theatres better attractions are being turned out for the box office.

Again the Music Hall is the leader. It is ploughing deep into filmgoers' coffers with 'Lady for a Day' at a corking $95,000. 'Power and the Glory,' from a 3½-weeks' run at the Gaiety as a roadshow, is booked for Thursday (14).

Getting back its momentum after a tough summer, the Paramount will top last week's good $38,500 for a fine $42,000 or better on 'Song of Songs,' which had a profitable $1.65 top run at the Criterion. Picture will hold a second week at this figure.

Capitol also is better up in the money and currently looks to a big $55,000 or more from 'Penthouse' and, on its stage, Barbara Stanwyck. Between the two, fine draft is provided and, unless pace slackens, a holdover is in sight here, too.

Another house expectant of a bigtime gross is the Strand, where a $30,000 week threatens on 'Bureau of Missing Persons,' which has had a swell teaser ad campaign to help.

Riding on the crest of improved business all around, the Rivoli is getting a good play with 'Masquerader.' On its second week, picture looks to hit big $25,000 and should prove strong enough for a total of four weeks.

'Voltaire' at the Hollywood, with $13,000 expected this week, remains a fourth and getting more than expected when it opened. 'I Loved a Woman' opens here Sept. 20.

Rialto brings in 'Secret of the Blue Room' today (Tuesday) after [illegible] 'Moonlight' and Pretzels', which at $12,00[illegible] on its third week showed good draft up to the last. House might have held picture a fourth week but for the way pictures already booked began piling up and distributors wanted playdates. Commitment on 'Thunder Over Mexico' was to play it on or before Sept. 15. It follows 'Blue Room', coming in Tuesday (19).

Old Roxy falls down on 'Man Who Dared,' with Nick Kenny on the stage, or about $18,500, while the other Roxy (RKO), to be renamed the RKO Center, is hopeful of landing around $9,000, weak.

State has been stepping away ahead of the Palace right along and currently will maintain its lead over the other combination house with expectations of a hitful $23,000 or better with 'Tugboat Annie'. Palace will be considerably behind at $10,000, but much better than it was doing in July and early August. Picture at Pal currently is 'Paddy'.

Mayfair, Palace's neighbor in straight pictures, is holding 'I Have Lived' for all or a part of a second week, starting today (Tuesday) after first seven days' take of $7,500. Walter Reade holds pictures until they go under $750 a day, then tosses 'em without notice.

'Dinner at Eight' continues stoutly at the Astor, getting $20,600 on its second week. It will have new roadshow competition tomorrow night (Wednesday) when Fox brings 'Berkeley Square' into the Gaiety. Advance sale on 'Berkeley' better than it was on either 'Pilgrimage' or 'Power and the Glory.'

Toward the end of the month Universal reopens the Criterion with 'S.O.S. Eskimo.' U had the house a short while back for a return engagement of 'Be Mine Tonight,' musical.

Estimates for This Week

Astor (1,012; 83-$1.10-$1.65-$2.20)—'Dinner at Eight' (MG) (3d week). Looks to be in for a long and healthy run. On its second week $20,600, big.

Capitol (5,400; 35-72-83-$1.10-$1.65)—'Penthouse' (MG) and stage show. Barbara Stanwyck on a personal helping to kite week's take to a fine $55,000 chance. Will hold over at this figure. Last week 'Broadway to Hollywood' (MG) finally weakened to just under $40,000.

Gaiety (808; 55-$1.10-$1.65)—'Berkeley Square' (Fox). Opens tomorrow night (Wednesday) on a two-a-day basis, succeeding 'Power and Glory' (Fox), which closed Sunday night (10) after a run of three weeks and five days. Third week's gross was $8,000, and for final five days, $4,500.

Hollywood (1,553; 25-35-55-75-85-$1.10)—'Voltaire' (WB) (3d week). Has been standing up well and with change in weather should beat second week's take of $12,300, Warners' figuring it to possibly hit $13,000.

Mayfair (2,200; 35-55-65)—'I Have Lived' (Freuler) (2d week). After ekeing out $7,500 on the first seven days ending last night (Monday), is being held for part of a second week.

Palace (1,700; 25-40-55-75) 'Paddy' (Fox) and vaude. Indications point to a fair $10,000. Last week 'Morning Glory' (RKO) got the benefit of the Labor Day holiday for a juicy $15,000.

Paramount (3,664; 35-55-75) 'Song of Songs' (Par) and stage show. Dietrich flicker, over from Criterion run, will strike $42,000 or better and hold. Last week, 'One Sunday Afternoon' (Par) built to a good $38,500, exceeding expectations.

Radio City Music Hall (5,945; 35-55-75) 'Lady for a Day' (Col) and stage show. Aided by good exploitation and selling, the answer at the boxoffice will be in the neighborhood of $95,000, excellent Previous incumbent, 'One Man's Journey' (RKO) upset most dope with the holiday and out-of-town trade running the gate receipts up to $102,900, close to the high.

Rialto (2,000; 40-55-65) 'Moonlight and Pretzels' (U) (3rd week). Ended its third week last night (Monday) with $12,000 in the till, after a second week of $16,500. 'Secret of the Blue Room' (U) opens today (Tuesday).

Rivoli (2,200; 40-55-75-85) 'Masquerader' (UA) (2nd week). Colman picture heading for a worthy second week's pot of $25,000. Got $33,200 the first seven days, big.

RKO Roxy (3,525; 35-40) 'Paddy' second week's pot of 'The Wrecker' (Col), three days. This duo on week, based on what 'Paddy' is doing, should get $9,000, slight. Last week's doubleton, 'Morning Glory' (RKO), four days, and 'Don't Bet on Love' (Fox), three days, $18,000, good.

Roxy (6,200; 25-35-55) 'Man Who Dared' (Fox) and stage show. Possibilities point to a $18,500 week, light. 'Her First Mate' (U) dragged in a lot of coin the previous week, $28,000.

State (2,900; 35-55-75) 'Tugboat Annie' (MG) and vaude. Dressler-Beery comedy will make it another big week for this Loew combination, $23,000, perhaps over. Last week 'Golddiggers' (WB) did the trick sweetly, enticing a munificent $25,000. This is real business for the State, like the old days.

Strand (2,900; 35-55-75) 'Bureau of Missing Persons' (WB). Will be retained a second week on strength of $30,000 chance the first seven days. Last week 'Goodbye Again' (WB) failed to hold up as expected, $15,000.

GOOD VAUDFILM BOOMING PROV.

Providence, Sept. 11.

Some dandy stage and screen entertainment in town this week, and with a little support from the weather things should be quite rosy. Fay's and Loew's State are continuing their jockeying for top position with live entertainment as the chief bait.

Fay's is doing everything possible to be ahead of the parade this season. Now in the second week of the new season, Fay's is spending plenty of dough on ballyhoo and is trying to fortify its position by giving theatregoers plenty of show.

This week Fay's is headed by Valaida Snow and 15 all-colored entertainers with Bomby and his gang second in importance. 'Life in the Raw' on screen, all for 40c top.

Nothing of any importance at Loew's on the stage this week, but the going seems to be fairly good. 'The Masquerader,' playing on the screen, is way ahead of any previous Colman picture shown at Loew's, largely due to other Colman picture pre[illegible]usly having stage support.

Fay's shou[illegible]ell in the neighborho[illegible] this stanza, a slight[illegible] week. [illegible] of the [illegible] the week [illegible]

(Con[illegible]

Sister Aimee Is Mpls. Opposish; But 'Song of Songs' $14,000, Big

Minneapolis, Sept. 11.

After several weeks of all-around tip-top business reminiscent of the good old days and believed to be an augery of the better times ahead, it looks like Minneapolis is holding its own well considering the drawbacks.

First of all, and most important, aside from 'Song of Songs,' there's a complete lack of outstanding fare. Secondly, a recurrence of extreme heat, with the temperature soaring to 94, is a deterrent to show-mindedness. Thirdly, the important Aimee Semple McPherson opposition continues, crowds at the municipal auditorium mounting to 10,000 a night and 'free will' contributions jumping to $500 and more a session. And, lastly, the start of school this week pulls one of the props from under matinee attendance. Despite all this, business on whole good.

Estimates for This Week

State (Publix) (2,200; 40)—'Song of Songs' (Par). Dietrich not the ace magnet here that she is in many spots, but fame of this picture preceded it and this fact, together with heavy and effective advertising and exploitation campaign got it off to good start. Critics' praise and word-of-mouth should hold up trade. About $14,000, great, indicated. Okay. Last week, second week of 'Tugboat Annie' (M-G-M), $9,500, good, after very big $14,000 first week.

Orpheum (Singer) (2,890; 40)—'One Man's Journey' (RKO). Good line-up of cast names but light indications around $4,000 for six days. 'Lady for Day' (Col) opens Saturday (16). Last week 'Her First Mate' (U) and vaudeville, $9,000.

Century (Publix) (1,600; 40)—'Three Cornered Moon' (Par). All-comedy show, with Laurel-Hardy also on program. Only show in town entirely suited for family trade and getting nice play on that account. Looks like very nice $8,000. Last week 'Another Language' (M-G-M), $4,500.

World (Steffes) (300; 50-75)—'Maedchen in Uniform' (Filmchoice). Long heralded and highly praised by critics, but steps into difficult shoes of 'Be Mine Tonight' (U) which last week finished 21-week run to around $1,500. Fine. Around $2,000 indicated for 'Maedchen,' good.

Uptown (Publix) (1,200; 35)—'Double Harness' (RKO). First public showing of RKO picture that had loop initial run at opposition Orpheum. About $2,000 indicated. Pretty good. Last week 'College Humor' (Par), $2,500. Okeh.

Lyric (Publix) (1,300; 25)—'Big Executive' (Par). Lack of cast names and title against it. A good $2,900 in sight. Last week 'Shanghai Madness' (Fox), $3,000. Good.

Grand (Publix) (1,100; 25)—'Whoopee' (UA). Reissue of Cantor hit and attracting some attention. Maybe $1,200. Fair. Last week, revivals, '42d Street' (WB), and 'She Done Him Wrong' (Par), $800. Fair.

Buff Doin' a Shuffle Off To the Banks, Biz O.K.

Buffalo, Sept. 11.

Along with other keys that were wallowing in red right along up to a few weeks ago, Buffalo is riding back to prosperity. It looks like a fine $18,000 for Shea's Buffalo with 'Paddy,' $9,000 for Hipp's third week of 'Tugboat' and $15,000 or better for vaude at Great Lakes.

Century swell with double bill for $8,000 or thereabouts.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Paddy' (Fox) and stage show. Very stout at b. o., $18,000, double the summer average. Last week 'Goodbye Again' (WB) ran up a handsome $20,100, best in a long time.

Hipp (Shea) (2,400; 25-40)—'Tugboat Annie' (MG) (3rd week). Holds up admirably, $9,000. Last week, second, $10,200.

Great Lakes (Shea) (3,400; 25-40)—'Her First Mate' (U) and vaude. Policy clicking and $15,000 very nice. Last week 'Hold Me Tight' (Fox) got $12,800, good.

Century (Shea) (3,400; 25)—'Gambling Ship' (Par) and 'Devil's in Love' (Fox). Doubleton at $8,000 away above average. Last week 'Her Bodyguard' (Par) and 'Samarang' (UA), around the same.

Lafayette (Ind.) (3,400; 25) 'F. P. I.' (Fox) and 'Best of Enemies' (Fox). Looks a bit better, up to $6,000. Last week 'It's Great to be Alive' (Fox) and 'The Man Who Dared' (Fox), off at $5,500.

MIDWEST'S HEAT SPELL WILTING INDPLS. BO'S

Indianapolis, Sept. 11.

With the heat surpassing midsummer record marks, the theatres are suffering heavy losses here this week. Nobody is doing anywhere near figures that will enable them to come out on the week. The same thing was true the week before, and it looks desperate for those who pay the bills.

The Apollo forced a holdover of 'Paddy' in order to ride out the heat wave, and it looks like a wise move. The Palace is touching bottom for a new low, while the two stage houses—Indiana and Lyric—are in agony with no business and expensive vaude shows. The Circle is trying grimly to hold on, too.

Estimates for This Week

Apollo (Fourth Ave) (1,100; 25-40)—'Paddy' (Fox). All right in its second week with $3,000. Last week $4,000, oke.

Circle (Katz-Feld) (2,600; 25-40)—'Affairs of Voltaire' (WB). Very slow at $3,000. Last week 'Song of Songs' (Par), disappointing at $3,500.

Indiana (Katz-Feld) (3,100; 25-35-40-55)—'One Sunday Afternoon' (Par) and stage presentation. Will take it on the chin again this week with a sorry $8,000. Last week in its reopening stanza 'Three Cornered Moon' (Par) and stage show couldn't get over the top with $9,500.

Lyric (Olson) (2,000; 25-40)—Seven acts vaude headlining Rimacs and short reels. Second week of its oldtime policy under its oldtime owner still not able to get going with a weak $4,500. Last week in its return to stage policy with Watson Sisters as headliners the gross was off at $5,500.

Loew's Palace (Loew's) (2,800; 25-40)—'The Masquerader' (UA). Hitting what is probably a new low at $2,800. This house has been in bad shape for several weeks. Last week 'Broadway to Hollywood' (MG), was very bad at $3,500.

'Crazy Quilt' Tab Blanketing All Detroit, $33,000

Detroit, Sept. 11.

It seems that there is no use for alibis when you give them what they want. The Fox with 'Crazy Quilt' on stage looks like money from home. With the biggest opening this year house looks to have raised its price scale at just the right time.

Other houses are going along nicely with the terrific heat hurting little. The Downtown with Sophie Tucker and Joe Penner headlining is withstanding the heat staunchly. The Michigan with 'Torch Singer' and Ethel Merman headlining is doing fairly good.

Last week the town was either off or back where it started when the banks closed. 'Pilgrimage' at the Fox and George Jessel in person were the best off, but neither made much money. The Fox with stage show grossed a comparatively mild $16,000. The RKO Downtown with Jessel was weak at $11,000. The Michigan with 'Beauty for Sale' and mild stage show was fairly nice at $16,200. The Fisher was next best with $7,100 for 'Tarzan.' This upped the biz about a grand over the usual take.

The State with 'Big Executive' and the United Artists with 'Captured' were both mild. Suffering from their straight pix policy with three stage show houses running and getting the same scale of prices neither house had pictures to warrant their choice.

Estimates for This Week

Michigan (4,045; 15-25-35-40-55) 'Torch Singer' (Par) and stage show. Nice at $16,000. Last week 'Beauty for Sale' (MG) same.

Fox (Inde) (5,100; 15-25-35-40-55) 'Sing Sinner Sing' (Maj) and 'Crazy Quilt' tab on stage. Best biz in town, a socko $33,000. Last week 'Pilgrimage' (Fox) and stage show, fair $16,800.

RKO Downtown (RKO) (2,750; 15-25-35-40-55) 'Her First Mate' (U) and vaude, $10,500, okay. Last week 'One Man's Journey' (RKO) and George Jessel in person, $11,000.

United Artists (P-P) (2,018. 15-25-35-40-55) 'Bitter Sweet' (UA). Chance for $10,500. Last week 'Captured' (WB), $8,900, fair.

State (P-P) (3,000; 15-25-35-40-55) 'Broadway to Hollywood' (MG). Fair at $8,000. Last week 'Big Executive' (WB) very, very wild at $4,600.

Fisher (P-P) (2,750; 15-25-35-40) 'One Sunday Afternoon' (Par). Going better, $10,500. Last week 'Tarzan' (Prin) okay at $7,100.

'Voltaire' $4,000 Fair, 'Heroes' $12,000 Big, In Spotty Portland

Portland, Ore., Sept. 11.

Prospective reopening of the dark Paramount and Orpheum have set all houses strongly plugging institutional policies. Exploitation running a stronger pace on all pix than has been seen in the burg for a bushel of moons. Biggest recent splurge was J. J. Parker's ballyhoo for 'Song of Songs' (Par). Pic held for ten days and that was getting every ounce out of it in this burg.

Liberty (Evergreen) running into the money class this week with 'Dr. Bull' (Fox) and vaude. Variety acts have been holding their own in that house all summer, but it takes a strong pic to get the big b.o. biz. 'Her Bodyguard' (Par) hit a fair average at that house.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) 'Heroes for Sale' (FN). Al Pearce and his radio gang featured in the top spot and getting strong results. Looks like a good week around $12,000. Last week, 'Song of Songs' (Par) held ten days for okay $8,500.

United Artists (Parker) (1,000; 25-40) 'Tugboat Annie' (MG) in its fourth week and holding up nicely to close around $3,500. Third week, $5,200. Second, $6,900; first, $12,700.

Music Box (Hamrick) (1,500; 25-40) 'Voltaire' (WB) ran easily into a second week with biz scarcely off at all; should go good $4,000. First week bounced this house back into the dividend class with a big $6,100.

Oriental (Hamrick) (2,500; 25-35) 'Captured' (WB) looks okay and holding a steady average in spite of strong competish; good enough around $3,500. Last week, 'No Marriage Ties' (Radio), bowled along fairly for $2,700.

Liberty (Evergreen) (2,000; 25) 'Dr. Bull' (Fox) with vaude putting this house over the top in a big way. Looks like a real biz getting week, about $4,500. Last week, 'Her Bodyguard' (Par) with vaude, good enough at $3,300.

Playhouse (Hamrick) (1,400; 25-40) 'What Price Innocence' (Col), sex pic getting the usual attention this burg gives its type, and going okay at $3,000.

Better Weather Should Help Mont'l Beaucoup

Montreal, Sept. 11.

Last week's long week-end didn't do much for the cinemas owing to the very hot weather that pulled 'em away to the beaches and re[illegible] expectations, but cooler weather currently may help, though return of children to school from summer vacations means nothing here since minors under 16 may not attend the pix.

Palace again leads with Dressler-Beery in 'Tugboat Annie' which cannot fall much short of $12,000. Capitol has an average brace with 'Bed of Roses' and 'Headline Shooter' which should gross around $8,500. Loew's is showing 'The Devil's in Love' and 'The Man Who Dared' and may expect $8,000. Princess' double is 'Lady For a Day,' boosted by big press ballyhoo, and 'Dangerous Crossroads.' They should gross $6,500. Imperial is out of pix and Cinema de Paris is banking on 'Les Gars de la Marine' for a fourth week and may get $1,200.

Nabes took it badly last week but hope to improve currently.

Estimates for This Week

His Majesty's (Ind) (1,600; 35-75)—'Hearts of the World' (Grif). Pretty hard to guess, but $4,000 estimate likely about right. Last week 'White Slave Traffic' (Fed Film) got away to $4,500.

Palace (FP) (2,700; 60)—'Tugboat Annie' (MG). This should be a wow, if weather cools off; $12,000 is expected. Last week 'Song of Songs' (Par) hit by conditions, little better than $9,000.

Capitol (FP) (2,700; 50)—'Bed of Roses' (RKO) and 'Headline Shooter' (RKO). About average at $8,500. Last week 'Moonlight and Pretzels' (U) and 'Big Executive' (Par), $8,000.

Loew's (FP) (3,200; 50)—'Devil's in Love' (RKO) and 'Man Who Dared' (U). Should gross $8,000. Last week 'Three-cornered Moon' (Par) and 'Disgraced' (Par), down to $7,000.

Princess (CT) (1,900; 50)—'Lady For a Day' (Col) and 'Dangerous Crossroads' (Col). First should put gross up to $9,000. Last week, repeat of 'Masquerader' (UA) and 'Study in Scarlet' (Educ), $6,000.

Cinema de Paris (France-Film) (600; 50)—'Gars de la Marine.' Fourth week, $1,200. Last week $1,500.

GAYNOR, GARY, COLMAN, LYMAN DRAWING IN K.C.

Kansas City, Sept. 11.

With the last summer holiday over and with the customers returning from vacations, all look for a pickup in business and the current week looks promising.

The Mainstreet with Abe Lyman and his Californians heavily billed opened strong and things look good for a nifty $18,000. Loew's Midland has 'The Masquerader' and the Colman fans are responding.

At the Newman 'One Sunday Afternoon' will draw the Gary Cooper admirers, while Janet Gaynor will get her followers at the Uptown with 'Paddy'. All in all the week looks good.

Estimates For This Week

Liberty (Dubinsky) (860; 10-15-20)—'Lilly Turner' (FN) and 'Private Detective 62' (WB), split. Easing along nicely for close to $2,000. Last week 'Jimmy Dolan' (WB) and 'Silver Cord' (RKO) ditto.

Mainstreet (RKO) (3,000; 25-35-50)—'Her First Mate' (U) and Abe Lyman's Californians stage unit. Stage shows are what the customers want at this house and they gave it a swell opening. Expected to hit a good $18,000. Last week 'No Marriage Ties' (RKO) and four acts of vaudeville, $13,000, oke.

Midland (Loew) (4,000; 25)—'Masquerader' (UA). House continuing its steady business and the lines were there again over the week-end. Will probably gross near $15,000, good. Last week 'Broadway to Hollywood' (MG), $14,000.

Newman (Par) (1,800; 25-35-40)—'One Sunday Afternoon' (Par). Business looking up a little here, and this one should return close to $11,000, good. Last week 'This Day and Age' (Par) given swell reviews and had 'em coming for $9,500, fair.

Uptown (Fox) (2,040; 25-40)—'Paddy' (Fox). Gaynor means something at this big Fox first run and the picture opened to crowds. Expected to reach $4,500, good. Last week was another good one with 'Pilgrimage' (Fox), $4,000.

Boston's Strong Vaude and Pix Grossing Well

Boston, Sept. 11.

Good shows and plenty of ballyhoo give show biz spring-time pep all along the line. In general there's class all around. It's been some time since this could be said for flesh and films alike.

'Penthouse' is off great at the State. Downtown, 'Lady for a Day' proves a smash for Keith's.

'One Sunday Afternoon' is satisfying the Met crowds and at the Boston 'Rafter Romance' proves a decided surprise as a rib-tickler. Orpheum has a good novelty in 'Turn Back the Clock,' Paramount has fine fun in 'Goodbye Again' and 'Tarzan the Fearless' first-runs its way to popularity at the Scollay.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-50) 'Lady for Day' Col). Ballyhooed in with fanfare and meeting all expectations for superior entertainment. Should strike $12,000, which would be magnificent. Last week 'One Man's Journey' (RKO) $10,200.

Boston (RKO) (3,800; 30-40-50) 'Rafter Romance' and vaude. Whole show satisfies, which accounts for standees. Smile of Bart Grady, many years manager of old Keith's, is seen again, he being made assistant to Manager Bert Hanson. Looks like velvet in $15,500. The cream gravy was last week in Mort Downey's topping vaude, with 'Brief Moment' (Col) on screen, $17,500 resulting for a new high mark.

Orpheum (Loew) (3,000. 30-40-50) 'Turn Back Clock' (MG) and stage show. Plenty profitable week in prospect, heading for $16,000. Over the top. Last week 'Masquerader' (UA) and vaude, pretty nifty for $13,500, film being the special satisfaction.

State (Loew) (3,000; 30-40-50) 'Penthouse' (MG) and stage show. Building toward a handsome $13,500. Last week 'Broadway to Hollywood' (MG) with little assistance from stage did okay, $10,300.

Met (Mullen-Pinanski) (4,330; 30-40-50) 'One Sunday Afternoon' (MG) and stage show. One of most pleasing of recent bills at this spot, draw fine, expectations of $20,000. Last week, 'This Day and Age' (Par) along with stage show exploiting four famous film name juniors swell at $23,900.

Scollay (Mullen-Pinanski) (2,800; 25-35-45-55) 'Tarzan' (Prin) and vaude bill. Plenty of good resulting from publicity. 'Prince' Romanoff got through a full week of pre-engagement crashing of everything and everybody. Gross should be best since last spring, $12,500. Last week 'Voltaire' (WB) and vaude, $9,500.

Paramount (Mullen-Pinanski) (1,800; 35-45-55) 'Goodbye Again' (WB) and 'Shanghai Madness' (Fox). Biz figures $11,000, superb. Last week, 'Big Executive' (WB) and 'Laughing at Life,' shoved to profit at $6,500, due more to Harry Brown, Jr.'s, ace exploitation than anything else.

JOYCE ON STAGE BIG $21,000, FRISCO

San Francisco, Sept. 11.

With three films holding over the spotlight shifts to the Warfield, where Will Rogers in 'Dr. Bull,' with Peggy Hopkins Joyce on stage, comprises the varied fare. It's the outstanding chapter of the current book, and though Rogers' draw isn't what it used to be here, the much-married Peggy is strong b.o.

'Tugboat Annie' had 'em jammed, packed and stuffed into the Paramount eight shows a day last week, and this deuce episode is holding up smartly. There's a good chance of a third week on the Dressler-Beery opus, something of a precedent for the Par.

While these houses indicate good biz, it's just too bad for the Golden Gate, which has 'One Man's Journey' unreeling to a so-what box-office reaction. Lionel Barrymore, too, seems to have lost his punch around these parts; for one thing, he's high class stuff for the average Golden Gate customer.

Other two holdovers in addition to 'Annie' are class pictures, 'Masquerader' at the United Artists and 'Voltaire' at the Embassy.

Colman in 'Masquerader' is doing good but not outstanding business, and bows out after this'n, with Par's 'This Day and Age' to follow, due to a booking freak in which Fox-West Coast released the pic, already set for the Paramount, to its opposition house.

Arliss in 'Voltaire' came through nicely to start the Embassy off under the F-WC banner. It's the second week and continuing satisfactorily.

Fox is likely to top many of its previous pix with Vic McLaglen in 'Laughing at Life' sounding like that house's best break in many moons. 'Notorious but Nice' is the lower bracket of the double bill.

St. Francis, too, has what stacks up as a good dual show, 'Arizona to Broadway' and 'She Had to Say Yes.'

But there's the Orpheum, on which renovation work is proceeding as if the house will open Friday (16), and maybe it will. No product set yet, under the Marco-Wagnon operation.

Estimates for This Week

Embassy (F-WC) (1,500; 30-40-55)—'Volaire' (WB) (2d week), [illegible] class start, and $4,000 good enough on final week after okay $7,300 on first.

Fox (Leo) (5,000; (15-25)—'Laughing at Life' (Maj) and 'Notorious' (Maj). Vic McLaglen in the former pulling gross above usual, with $9,000. Last week a good $7,400 on 'Sensation Hunters' (Mono) and 'Important Witness' (Tower).

Golden Gate (RKO) (2,844; 30-40-65)—'One Man's Journey' (Radio) and vaude with Harry Gribbon headlining. Sagging badly, even Lionel Barrymore not able to save it from $10,500. 'Morning Glory' (Radio) was heading for sweet takings last week but Donald Novis was out of the vaude after two days, and bottom went with him; result, $13,000.

Paramount (F-WC) (3,700; 30-40-55)—'Tugboat Annie (MG) (2d week). Dressler-Beery holding up swell at $16,000, while first week was the w.k. colossal at a shade from $30,000. Mebbe third week.

St. Francis (F-WC) (1,500; 25-40)—'Arizona to Broadway' (Fox) and 'Had to Say Yes' (WB). Plugging right along for $8,000. Last week's 'Turn Back Clock' (MG) and 'Big Exec' (Par) pulled about the same.

United Artists (1,400; 25-35-50)—'Masquerader' (UA) (2d week). Not getting the expected, but still neat at $7,500, after $12,000 on opening session.

Warfield (F-WC) (2,700; 35-55-65)—'Dr. Bull' (Fox) and stage show headed by Peggy Hopkins Joyce. Will Rogers the draw and figure will be over $21,000, big. 'Three Cornered Moon' (Par) was a sock in the jaw last week, dropping to $16,000, despite Ted Fio-Rito's band on stage.

THIS WEEK'S TWO BIG NEW YORK OPENINGS
(Compliments to FOX manpower)
at RADIO CITY MUSIC HALL
The POWER and the GLORY
SPENCER TRACY
COLLEEN MOORE
Ralph Morgan, Helen Vinson. Directed by Wm. K. Howard.
JESSE L. LASKY PRODUCTION.
● Powerful $2 hit all set for glorious popular-priced clean-up . . . at culmination of sensational four-week Gaiety run.
at the GAIETY
BERKELEY SQUARE
LESLIE HOWARD
HEATHER ANGEL
Valerie Taylor, Irene Browne, Beryl Mercer. From John L. Balderston's play. Directed by Frank Lloyd.
JESSE L. LASKY PRODUCTION
● "Two previews prove undoubtedly that this is both class and mass entertainment. Looks to be one of the year's most valuable box office assets."
—says M. P. HERALD
JOIN THE UPSWING WITH FOX
NRA
WE DO OUR PART

When the talk

turns to Show Business..

MUSIC HALL, N. Y.

New York, Sept. 8.

Seen for the first time and by an emigrant from Chicago the Music Hall suggests the thought that New York has a greater international exposition in this one institution than Chicago has in 60 odd buildings scattered over 425 acres. It has all the showmanship, magnitude, and awe-producing qualities that the Chicago affair failed to achieve. Whereas the World's Fair impresses hicks but leaves more discriminating spectators unmoved, the Radio City Music Hall is capable of astounding the yokelry and enthralling the cognoscenti at one and the same time. That's something.

This week the Roxy organization is happy in having a strong picture, 'Lady for a Day' (Col), which earned at the conclusion of its 95 minutes' unreeling applause from a well-content audience. With the several items of the stage presentation favorably received the value of entertainment was high.

Patricia Bowman and the ballet skimmed the floor in a characteristic Leonidoff pageant in tulle. Later the Russell Markerettes were cleverly combined with the male chorus attired as traffic cops. A 'Stop-Go' motif carried out in the scenery and the dancing glorified the automatic switchboard of the local boulevards. More elaborate choreographically was 'Blue Prelude,' which uses a revolving platform dressed to give a mirror effect under foot. Upon this reflective surface the ballet ebbs and flows and occasionally bursts into hotcha snakehips. This produces a semi-weird effect like a champagne nightmare.

A singer, presumably George Meyer but not clearly identified on the program, handled two solos before the drapes. A splendid tenor he was duly complimented by the house.

For the first performance Thursday night was May Robson for a personal appearance. Elderly actress exuded poise standing alone on the huge stage and looking very regal in evening gown. Roxy from a hidden peephole somewhere in the enormous cavern spoke through a microphone to introduce the actress. This episode following immediately after the picture and the salvo of applause was gracefully handled and not too long.

Attendance very good on the opening night with the reserved seat mezzanines also well filled. *Land.*

CAPITOL, N. Y.

Watching Barbara Stanwyck struggle to get over a sketch at the Capitol this week tells the story of why the big capacity de luxe theatre put finis to the institution of the vaudeville playlet. This popular screen name, who ought to mean something at the box office on her picture rating, injures a good stage show, not because there is anything the matter with her work or the vehicle, but because it isn't possible to make straight sketch dialog register in the vast auditorium.

Attendance was good at the performance witnessed and the crowd was obviously interested in Miss Stanwyck, but when she went into action in a talky makeshift piece they couldn't hear the lines half way back. Rear half of the house got restless and a hum of comment made the dialog inaudible almost everywhere.

Sketch is one of those slipshod devices to introduce the actress in familiar scenes from her pictures, the finish being the pulpit denunciation scene from 'The Miracle Woman.' This has the star practically leaning against the mike, its delivery is vigorous and it nearly saved the day, getting Miss Stanwyck an exit that helped her out of a tough spot. The rest of the 12 minutes was a dead loss.

Not only did the Stanwyck sketch do indifferently by the star, but its presence presented a problem in making up the show, being a tough one to blend into a program. The solution, and the best that could have been managed under the circumstances, was to split up the Dave Apollon revue into two sections, one before and one after Stanwyck, arrange a double appearance for Cherry and June Preisser, and assign Apollon to m. c. the whole stage show, an arrangement that left them free to feature Morton Downey in the important late spot. The doubling was awkward for Apollon, but no other arrangement was possible for a blending. One thing that helped was the use of three ensembles by the Chester Hale girls which did a great deal to smooth out the running, helping to dovetail the specialties, and giving the proceedings invaluable element of sightliness and color.

Opening has the line in a brisk Spanish number, girls in brilliant costumes of red and green. Apollon breaks into the show with his ten musicians as part of the dance climax. They move down on the apron as the stage closes into one. The Russian's sprightly group of specialists thus get themselves eased into the running without a pause.

Revue holds up nicely with Apollon's kidding with his musicians and a succession of clean-cut specialties. Nora Williams did well with her song numbers and good-natured exchanges with the m. c. and the eccentric stepping of Danzi Goodell proved one of the applause highlights. Three Step Sisters, Jean, Ruth and Gail, supplied a fast session of taps.

Then into the Stanwyck episode, its slow action making for a severe letdown after the specialties, until the pulpit scene finish. Novelty number by the girls served to pick up the presentation atmosphere again, with Apollon again easing on as part of the number's finish, hooking up with the second appearance of his musicians for another session.

Downey and the mike were greeted warmly and held them interested with a song series comprising the radio favorites identified with Downey—'Sweetheart Darlin',' 'Valley of the Moon,' 'Got to Sing a Torch Song,' and the others, each an applause signal.

Preisser kids are on for their always lively acrobatic dancing, Cherry's tumbling getting its usual response. Apollon back, getting the climax ensemble under way for a dancing finish involving the specialty people and an effective bit of staging.

'Penthouse' (M-G-M), capital underworld action picture with audience grip and Warner Baxter and Myrna Loy as marquee names to draw them in. Attendance opening night good. *Rush.*

FOX, BROOKLYN

That there's still hope here for the stage end for indie operation is illustrated by the current week's show which, in spite of all handicaps, stands out as about the best stage unit at this theatre in quite a while.

One fault of the show Friday night was that it ran too long, occupying 75 minutes. Trimmed down 15 minutes it would speed the thing through beautifully.

Jay Mills is the current m.c. and baton waver. He's a clean cut youngster with a lot of show background who ought to please the Brooklynites. A little bit inclined to use baddies for gags, but that maybe doesn't matter in Brooklyn. They like the jokes they recognize best, anyway. Mills comes from Des Moines or some such place. He was a white-haired boy there for years, then came East, did a single, then doubled with a gal partner and now he's back at the m.c.'ing. He might do here for a run.

Show opens with the band on stage and Mills waving a stick at them. Line of gals, 16, and mostly cute, in a so-so opening number and then Violet, Ray and Norman, Acrobats who used to try some music which didn't go. They're very clever at hand to hand and got a big greeting, although on, a bit too long.

Band goes into a nice medley here, using all numbers from 'Moonlight and Pretzels' next week's film. Serves as nice bally for the coming week and is well enough handled to be pleasant on its own.

Smith, Fields and Smith here with their knockabout stuff. Okay, though seen too much of late by too many teams.

Three Honeys are three blonde gals who sing into a mike. Fair harmonizers without standing out.

Mills does a piano solo at this point, then going into a tap dance which he ought to put back in the closet and leave there. He doesn't have to dance, and shouldn't.

Girls are back now for a 'Blue Prelude' which is pretty brutal. Somebody seems to think anybody can do modernistic dancing and even if true (which it isn't), why? It happens to be the hardest kind of dancing and a regular chorus line simply cannot get the hang of it.

Frank Hunter and May Percival are thrown in at this spot for some much needed comedy, which they deliver with ease. Hunter's mixed up wop dialect had the crowd from the moment he got on.

Vivian Janis follows, tough spot, but she does it easily. She's one of the few songstresses developed of late who has an important future ahead of her. She's not only a good singer but an actress. Doubtful whether she'll stick around vaudeville long.

For a finish the line of girls comes back for a precision routine and redeems itself by nice work that sends the customers away happy.

Pitts and Summerville in 'Her First Mate' (U), ought to draw somewhat here and a Mickey Mouse cartoon helps. Theatre still using too much trailer material although the lobby's been cleaned up nicely, the many signs and gewgaws having disappeared. *Kauf.*

PARAMOUNT, N. Y.

A tieup with the I. J. Fox fur people, with models parading the latest in coats and wraps in and out of the stage show, lends stage some color and possible enticement this week. At least friends of the models will drift in, as evidenced by the recognition given certain of them Friday night.

Between getting the women on the fashion show display and the men on the Marlene Dietrich picture, 'Song of Songs' (Par), draw should be pretty well balanced. No child appeal whatever this week, but anway it's a thing of the past worrying as to whether the kids will be lured, particularly when it takes many at the lowered kid admission scales to get anywhere on grosses. This was found out here with 'This Day and Age,' a natural for the juveniles.

Paul Oscard, old-time Publix producer, who's back here staging the shows for Boris Morros, calls his new unit 'Orchilds and Ermine' in deference to the fashion show. The models are on at three different stages, first modeling cloth coats trimmed with fur, later full fur coats and finally evening wraps. Around 20 models used, all picked with an eye to professionalism in their lines and for looks. A runway around the edge of the pit and a gangplank straight across from footh facing audience has been provided for the girls.

Presence of the models at the Par this week does not give the permanent line girls a layoff. They work a couple numbers, largely as backing or buildup for acts on the bill, this week including June Knight, on holdover; Lanny Ross on a repeat; Eunice Healy, Ritz Bros. and the dance team of Amando and Lido.

While there are no unusual socks on show, considerable variety obtains and the acts of Ross and Ritz Bros. notably are strong favorites. Latter tied up the show Friday night and would have been forced to an encore but for the previousness of the Fox models, who were already tripping up the runways in their wraps while Ritzes were taking bows.

Ross, the radio 'Showboat' tenor, also proved hitful Friday evening. He starts out in 'one' with a brace of numbers, then receiving the girls and fullstage for a topper. Effectively worked out.

Misses Knight and Healy are spotted on the show nicely, but not called upon to overwork. Miss Knight was here last week with Frank Fay.

Giving the modeling of furs much space and not shrinking on the fullstage numbers with Par's regular line, Oscard leans his show more away from the vaudevillish routine that has dominated most units of late here. He clings to the older system more than has become standard of late in picture houses and does not employ a band on the stage. The results are such, even if not startling, though this particular week the modeling makes a difference.

The opening of unit impressively employs the dance talents of Amando and Lido, in environment of a stageful of line girls. Setting borrows from the Clyde Beatty animal act, with the girls as lions, tigers, etc., and Amando as Beatty cracking the whip. Clearing the girls away to the sides and upstage, Amando goes into an adagio Apache with his partner as an attacking lioness or something. Their routine becomes the more striking because of the atmosphere.

Rich furry finale with some of the coat-racks filling upstage portions. With show running long due to feature, house cuts the usual overture and organ units of program this week but makes room without any hardship for the first of the NRA shorts contributed by the industry. House, along with others on Broadway, got the Metro item with Jimmie Durante. There isn't much to it and it runs only three minutes, but it gets over a fair message via song by Durante and a couple of little bits with people who are listening to his address from a platform draped by NRA insignia.

Release date on Metro's NRA short was set as Sept. 10, but this house got it Friday (8) in order to start this week's shows off with it.

Theatre is trailing next picture, 'Torch Singer' (Par), as coming in after this week, but it may be held up through retention of 'Song' a second week. Trailer on 'Torch Singer' is one of the best Par or any other company has made if for no other reason than that it tips just enough to bait fans. Par is seemingly cutting down on its allotted room for trailers on either picture or stage show. *Char.*

Starr with 1st Div.

Myron J. Starr, booker of the Century Circuit, Brooklyn, has resigned, to join First Division Pictures.

New post is head salesman of the Metropolitan division.

NEWSREELS

TRANSLUX

For the first time since Broadway has had newsreel theatres one has virtually scored a scoop eclipse program over the other. Through Pathe, Universal and Paramount the Luxer does just that to the Embassy (Fox-Hearst) currently. And this time there can't be any alibis. The beats are wallopped over so plentifully and decisively as to make the Emb register second run.

There was a marked difference in attendance as well.

At Sat mat the Emb had plenty of holes while the Luxer was more compact than it has been in months. Maybe there was some truth to the Luxer's ballyhoo that it had turned folks away on Walt Disney's color pig cartoon because there were some kids in the house who shrieked and applauded while it was entering its second Luxer week.

If the matter in Lux news wasn't a scoop it was nine times out of 10 invariably better coverage, or editing, than a duplication at the Emb.

Universal had the Binghamton train wreck covered in good newspaper style. The Emb had, instead, the New Mexico derailment which the Luxer showed the week before.

Pathe had Rosevelt getting off the boat and back to work while the Emb attendees saw the President only starting the trip. Following the headlines, Paramount not only got pictures of Bailey but had a complete re-enactment of the capture. Emb had nothing on this.

Pathe had actual views of the deer while the Emb used a stock shot of some animals and covered the Watkins Glen ledge incident through off screen comment. Emb led off with the De Pinedo disaster, which Universal and Pathe had in greater detail last week.

Luxer highlighted the Cuban trouble, with a real lead in the reporter's talk and with views of the 'Mississippi' and a continuity of events, including Secretary Swanson, Marines and Cuba. The Emb did not have all of this and what it had it buried in the program.

Emb missed altogether air races and concert smokescreen by Pathe, Chicago balloon race by Par, latest Florida storm with some fine water photography by Par, court martial at Fort Slocum by U.

Paramount had a newsier coverage of the Lindberghs' arrival in Copenhagen. Last week the Emb had a statement from a government official on home loans, but it took Par this week to get answers to questions of vital interest to every mortgagee.

Emb covered the sailing of the two Italian training ships in lazy fashion compared to Par, which had a camera up in the rigging and availed itself of all the angles which barkentines and brigantines have to offer. *Waly.*

EMBASSY

Embassy this week introduces a new policy, according to official announcement. According to fact, as revealed on its screen, the Embassy does more than that. It also changes its run and from now on follows the Translux if the material in the current news program is regarded as a criterion.

In the five years that it has been vending Fox-Hearst clips, and an occasional short, the Emb never took the sloughing that it is receiving currently from the Luxer. Strangely, the first week that it capitulates to the policy instituted at the start by the Luxer, its news hits a new low.

If the Emb figures an extra 10 minutes or so in shorts is justification for news let-down it is bound to discover that no amount of 'Tin Types' and Magic Carpets and cartoons and what-nots will suffice; at least, not when there is another similarly policied house with news in tune with newspaper headlines.

On NRA material Emb covers Johnson's Chicago broadcast and gets comment from another official against food profiteering, while the Luxer uses an MGM Eagle trailer featuring Jimmie Durante and interviews Jim Farley.

Both houses have the Pikes Peak auto climb, girl swimming the Niagara river, Gar Wood, Van Wie-Hicks golf. Emb outstrips the Luxer in races, covering Belmont, Grand Prix and Saratoga.

Von Hindenburg's 86th birthday, Jewish pageant in New York, English grouse hunters, Camera in Hollywood, another anti-saloon leaguer and another Negro baptism are others. *Waly.*

STATE, N. Y.

Six-act vaude bill, topped by an air name but still vaude. That's Delight (Welcome) Lewis (New Acts)' who's developed a nice crooning style, but retains the phrasing and the knack of getting it over to the crowd. Off to solid applause for the first trip and still a good hand after the encore.

Bill was running around 71 mins. opening night, but going at a pace that didn't seem too long.

Opens with Monroe and Grant in their trampoline act. Brevity of the act is an asset. Deucer is Sibyl Bowman. Same hit impersonations ever clickers.

Jack Pepper, No. 5, with his pair of stooges and straights for the better of his two assistants who might possibly be funnier if he did not seek so desperately hard to be like Jimmy Durante. An imitative bit as Durante generally gets over, but this is too long for an imitation and not announced as such. Rather less than usual of the nance stuff; the stooges' curse, which helps plenty. Collects enough laughs for a next-to-closer, but probably more at home on third base.

Trey on this bill is held down by Clifford and Marion, who doubled 'em up with some of the gag stuff. Shutter-upper is Ann Prichard and Jack Goldie. Miss Prichard lets loose some real ballet dancing. Does so well with her feet it's a pity she feels called upon to sing. But she does, solo and with Jackie Goldie. Latter in addition to the song does a couple of tap routines with the Sibley sisters. Both good acrobatic stuff, but the only difference is that in the second number they wear white mess jackets instead of tails. Might be a good gag to put the sisters into skirts one time to give variety. Better costuming, more variety to the routine and better lighting would all help. Makes six acts instead of the conventional five and none stubs its toe or none rises above average.

Overboard on trailers this week. Regulation ad for next week's feature, much longer one for the big feature season that is poorly written in spots and tiresome all the way through and one of the NRA shorts. Feature is 'Tugboat Annie' (Metro) with the house just full. *Chic.*

PALACE, N. Y.

Vaudeville is likely to continue indefinitely along pop lines in this former stronghold of the departed two a day. RKO leased the house to Sydney Cohen. He stepped in two weeks ago and that's the only change in the set-up. Even the usherettes display the RKO badges and the bookings both for the show and films are from RKO.

Second vaudeville bill since Cohen arrived proved another satisfactory entertainment. Last performance Sunday night found a good house at 75c top, most of the money being on the lower floor. About half the attendance there held over from the early evening show and walked when the final stage bill was half over.

Bernice Claire had the top line, with Frank Gaby and Bernice and Emily in that order in the heavier billing. Latter turn opened the show, but in programs of this sort position is not important. First show Saturday was somewhat jumbled in running order because of the late arrival of acts.

That brought Miss Claire on to open, she subsequently being spotted in the middle of the five-act show. She is personable and, although the possessor of no special brand of pipes, grows on the audience.

Two comedy turns with Gaby the first to appear. He has some 'fast' stuff with the box plant, but it was okay for the Palace.

Next to closing the other hard-working comedy act also landed with Reiss, Irving and Reiss, next to shut. The main comic is rather remindful of Schnozz Durante, and yet it's not an imitation. Works in plenty of nance stuff.

Bernice and Emily with two single men provided a corking opening. Girls are exponents of rythmic dancing and the timing makes the routine look easy. Dual acrobatics spot them quite apart from the sister team rating. Eccentric boy hoofer scored, but it is the girls who put the act across without question.

Closing is the adroit Wing Wah Troupe of five. Three contortionists, a boy and two girls, exhbt extraordnary feats, without fuss or delay. Plate spnning finisher not unusual, but makes a flash. Picture is 'Paddy the Next Best Thing' (Fox).

Trailer for 'Onc Man's Journcy' interesting. Attached is an NRA short with Jimmy Durante singing 'Give a Man a Job.' Audience liked it a lot. *Ibee.*

WHAT'S WRONG WITH VAUDE?

MINN. SAYS IT'S 'ALL WASHED UP'

Below is a review of the Orpheum, Minneapolis, as written by the local correspondent. It is the reviewer's opinion, on seeing the first regular vaudevile show to play Minneapolis in a long while, that the new show looks too much like the old shows; that vaudeville appears outmoded, and that vaudeville in its unchanged form is a passe form of amusement, as entertainment and for the box office.

If that is the opinion in inneapolis, it must reflect the feeling that prevails elsewhere, for that average American big city is like other cities in basic entertainment likes and dislikes.

From the notice on the Orpheum's opening, or reopening, bill, it would appear that vaudeville in its original form and pattern is washed up.

That may be so, although it shouldn't be. Vaudeville means, or should mean, entertainment and talent—individualized, specialized, expert talent. And talent isn't washed up, in Minneapolis or anywhere else.

Vaudeville's fault is that it is not entertaining its audiences. The talent in vaudeville is not asserting itself.

It's the system behind the talent that's outmoded, that smothers the real talent, that reflects itself in the vaudevills show; it's the system the audience really sees, but mistakes for failure of the talent. In the boking, the staging, the theatre operating and the inside and outside selling of vaudeville under methods now in use, lies the answer to 'What's wrong with vaudeville?' The answer is to be found in the booking offices and operating departments and managers' offices of the circuits and independents. The system behind the vaudeville, phase by phase, seems to be:

Vaude a Stepchild

Operation—As a circuit proposition today vaudeville is distinctly a stepchild. They don't want it, they admit they don't, and they won't play it unless there is no possible alternative. RKO, formerly the most prolific variety circuit and one whose vaudeville is a heritage and the foundation on which it was built, is now decidedly anti-vaude on the frank admission of Harold Franklin, its operating head. RKO's playing time has shrunk from 70 weeks to seven weeks within one year. The decline on other circuits has been in proportion. Those 70 weeks were not created in one year. That they were reduced by 63 weeks in that brief period was not due to an overnight collapse of the variety form of entertainment, but to a complete change in sentiment toward vaudeville, from pro to anti, through a change in operation.

Vaudeville to the average circuit theatre operator on all circuits now is considered more troublesome than valuable. Operation with straight pictures is 50% easier. With RKO still used as the example, the fact that those 70 weeks of vaudevile were largely responsible for any profit shown by many of the theatres involved was not considered when vaudeville was ordered out. The entertainment consistency which vaudeville had established served to counteract a notorius weakness in the picture product. That weakness still prevails to a great extent, but now a bad picture always nosedives; there is no consistent stage entertainment, in fact, no stage entertainment at all, to help the bad picture out of a bad hole. The reason for dropping vaudeville as always issued by the circuit operators is that with vaudeville the theatre is losing money. In such cases that diagnosis is usually correct, although in no instance on record has any operator making such a declaration been known to delve into the reasons for the overnight failure of the formerly popular vaudeville to continue its box office and entertainment consistency. A search for causes might reveal that the immovable anti-vaudeville sentiment of the superior operating department has had its devastating effect on the booking office and bookers. The seepage of the 'we don't want vaudeville' attitude into the booking office is a psychological handicap for any booker.

Fright Booking

Booking—The booking office, under this condition, is no longer on its own. In truth, it is not a booking office, but an admittedly necessary evil that's merely tolerated, not respected. The bookers know it. Holding the job is considered more important than the show, and the fear is so great it does not occur to the booker that an improvement in the shows through use of initiative and thought would be the best guarantee against total extinction of bookers and booking offices.

But they book their shows from fright. Chances are not taken where a gamble might turn the trick. The few reliable acts that remain are played week in and out. The booker's immediate worries preclude thoughts of future so he passes up the long shots for the sure-fires that can't remain sure-fire forever.

Talent—When the booker will not take a chance, the new talent has no chance, and that applies to most bookers and all new talent in vaudeville today. Minus a chance, that new talent cannot develop. With no new talent, and when the old talent dies its natural death, there will be no vaudeville shows—and no vaudeville bookers. The talent problem in vaudeville at the present time is severe. Continuation of the fright booking system is bound to prove fatal sooner or later. The talent is there. The bookers must go out and find it.

Entertainment—Booking, besides the purpose it should serve in the talent development way, is not merely a matter of obtaining good talent, finished or otherwise. The good booker always has and always will be a booker who knows how to use that talent. Five good acts can make a bad bill. Five fair acts can make a good bill. It's in the blending, of course, and blending is booking. The average vaudeville bill today is a strong condemnation of the average booker. Either doesn't know, or doesn't care.

Policy—Vaudeville, as a circuit-wide proposition, is not a hit or miss affair. Minus the names it once possessed of its own making, and without the former ability to draw by itself, vaudeville is regarded chiefly as protection against [illegible] shortcomings. It must be consistently played and constantly good to serve its purpose. It requires the setting of a definite, regular policy, under heady booking. The 'occasional vaudeville' policy that's being widely tried this season bars the establishment of a policy. The now-and-then shows cannot build up a steady draw, so an occasional, ordinary, regulation bill of acts, soft-shoeing in, cannot attract much attention. The now-and-then shows draw only when offering an exceptional name attraction, or a tab with an established legit title that may be recognized in the hinterland.

Names and Tabs.—The name on today's vaudeville bill is not a vaudeville name. It must be borrowed from another field. That's a situation that cannot be corrected. The time wasted and chances lost by vaudeville during the years it has neglected its own proving grounds, cannot be recalled. So the vaudeville bill contains a name only when one is available from the outside, and in such cases vaudeville must pay the price. Tabs in the majority of variety theatres now playing them are a partial surrender to the conviction that most pictures can't stand up alone, where more than a fair picture is demanded by the audience. They are a compromise with the demand for additional entertainment. They preclude chances for establishment of a regular policy, because the supply of playable tabs of sufficient merit is extremely slim. But the indirect value of tabs to vaudeville now is the possibility of their leading to the establishment of regular stage policies in theatres that find them successfu business-getters.

Costs.—Playing of vaudeville with pictures often means 25% or 30% additional overhead. The business with vaudeville must show an equal increase over the business with straight pictures to justify the difference. For various reasons, it isn't always possible. The bare cost of the talent alone is incidental. There are the union requirements and the other trimmings. The union problem is one of vaudeville's worst stumbling blocks. For instance, the Paramount theatre, New Haven, recently installed the now-and-then policy, playing band shows. Local musicians' union demanded employment of a house orchestra regardless. The pit band was engaged, but not used at all, and the cost to the theatre was $800 a week for musicians who did not participate in the show.

The circuits in many other similar predicaments show no fight. The vaudeville is not of sufficient importance to bring the union problem to an issue. They give in to the union or they drop the vaudeville—giving in either way—and the result is a resort to straight pictures. Straight pictures are easier, cheaper and 'less trouble.' They also might mean less business, but that seems to be of no consequence to the operator who picks the easiest way out. That's the easiest way out for him, and for the booker the easiest way is the same old routine bill of acts, week in and week out; and the vaudeville now is seldom in; it's mostly out.

Orpheum, Minneapolis

First stage show in many weeks and the first straight-out vaudeville bill for a blue moon brings home the fact that vaudeville today continues in the same groove to which the long shots for the sure-fires that can't remain sure-fire forever.

As vaudeville bills go, this four-acter probably passes muster, but, because of its strict adherence to the entertainment code which this form of theatrical endeavor adopted in a less jazzy and slower era, it lacks the punch, outstanding glamor and exceptional traits, not to say diversity, which undoubtedly are essential for pulling power today. And, as a result, it apparently is unable to demonstrate sufficient box office prowess to overcome the handicap of ordinary screen fare. Each act is good enough in itself and, for names, there are the Pat Rooneys. But the general effect of the whole is not stimulating or provocative of enthusiasm, and the show, therefore, fails to convert customers into the word-of-mouth boosters necessary for important grosses.

Bryant, Rain and Young, a Herculean young man and three girls, open with a first-rate adagio dancing act.

In the deuce spot Lillian Miles, who reveals herself off the screen as a snappy blonde, wearing alluring form-fitting evening gowns and exhibiting a high degree of talent in the art of selling jazz and torch numbers without the aid of a mike. Her voice, not so husky as that of most torch singers, is entirely okeh for vaudeville and, aside from a bit of torso wiggling that isn't hard to lamp, she confines herself entirely to vocal efforts. Each of her pop numbers met favorable audience response.

Next to shut, the Pat Rooneys scored, as usual, with their dancing.

Closing, Dalton and Rose offer practically the same comedy roller skating act which they have presented here before and which is a topnotcher of its kind.

On the screen 'Her First Mate,' (U), Pathe News, a Sweet-Gribbon comedy and a FitzPatrick travelog. In addition, an overture by Al Rudd and his orchestra.

This show is in line with the theatre's policy of occasional stage entertainment. Business not so forte, despite Fair Week. *Rees.*

ROXY, N. Y.

Maybe there are some who believe that log-rolling stuff on the stage through employment of a newspaper columnist, with that columnist tripling as a newspaper writer, free-talent coaxer and actor, is a mixture that breeds theatre attendance. There must be some, else Nick Kenny of the New York 'Mirror' wouldn't be in the Roxy stage show this week.

But if those who believe it are right, there was nothing in a box office way to support them Friday night. This is a repeat engagement for Kenny at the Roxy. Everything's repeating but the customers. Business for the night show was awful.

Kenny is pretty much of an all-around fellow. He acts in talking shorts, on the radio and in vaudeville; writes lyrics for songs, makes after dinner speeches, discovers new talent—and writes a radio column. The column is mentioned last, but should come first because it's of first importance. When he acts in talking shorts, Kenny supplies the shorts producer with talent, and also when he acts in vaudeville. Now those free actors don't usually work for the fun of it. There must be a reason. It can't be the column—not much.

That the free talent angle was the reason behind the booking became too obvious by the Roxy's billing on Kenny a week in advance. It stated Uncle Nick, as Kenny makes himself known on the air and in the column, would deliver new names daily. The 'names' he delivered Friday evening were Landt Trio and White, John Fogarty and Katherine Parsons. Trio and Fogarty were in for columistic blurbs, which a lot of people believe fool a lot of other people. Miss Parsons, radio's 'Girl of Yesterday,' is the wife of Kenny's city editor, George Clarke.

Kenny, serving as m. c., spied the Landt Trio in the orchestra. He asked the boys if they'd come up and sing a song. They came up and sang two. The first number required some props, such as a baby's milk bottle. Second called for a set of whiskers and some hats. The boys produced them out of their pockets. Impromptu like. In his own 'Radio Scandals' Kenny employs two girl singers, Kay Fayre and Babe Miller; Wilbur Hall, Andrini Bros., Fred Morrit and Jewell Morris. All described by the regular house m. c., Dave Schooler, as Uncle Nick's 'discoveries.' Superlatives were tossed about like chips in a poker game. Uncle Nick didn't describe anyone as 'marvelous' because the word isn't flattering enough. Babe Miller, according to Kenny's announcement, is only 'immortal.' Others were equally terrific and gigantic, before the customers found out for themselves. A colored boy was just plain Jesse something, but he did as well as anybody else regardless. Miss Miller, who sings very nicely, was discovered by Kenny, so Kenny said, 'at Cooney Island lahst summer.'

After their specialties the Kenny gang blend with the Roxy house line into a glorified production plug of Uncle Nick's latest song. Up ahead the house supplies two specialty acts of its own, Al Norman and Bob Ripa, both standards. The Kenny bunch had to follow them, but it should have been the other way around.

Picture is 'The Man Who Dared' (Fox). Also another of the 'Tarzan' serial chapters and plenty screen fillers. Considerable ballyhoo in trailers and otherwise for next week's feature, 'F. P. 1.' Lobby display includes an electric sign with letters about 12 feet high, planted in the middle of the Roxy's spacious foyer. *Bige.*

IMPERIAL, TORONTO

Toronto, Sept. 8.

With Shea's Hipp across the way into its new 8-act vaude and picture policy and the major downtown flicker houses offering such competition as 'Tugboat Annie' (MGM), 'Song of Songs' (Par), and 'F.P.1' (Gaumont-British), the Imperial is taking no chances. Stage and screen show strength and, with Jack Arthur just back from New York with a flock of ideas for the autumn bills, current fare is an indication what's coming. The house is out of summer whites and into new dinner jackets again and cooling plant is scheduled to be turned off any day. With the Canadian National Exhibition closing tomorrow midnight and beach attractions folding, the FP-Can entrepreneurs are clearing the decks for action with this week's bill as the opening salvo.

With 'Morning Glory' (Radio) offering no inducement to the youngster draw, stage presentation offsets this by headlining Baby Rose Marie and staging a novelty opening that has strong kid appeal. This has the ballet on in dog costumes before a packed grandstand backing for canine contortions complete with barks. Beauville is out as the ringmaster for whip snaps with partner, Tova on in cat costume with mutts in full cry for a closer.

Then Baby Rose Marie before the traveller for three pops and clinching, with 'Lazy Bones,' complete with baritone throat gurgles in the traditional Harlem manner. NBC tot went over nicely. Ballet trails in full stage before a garden set for the butterfly number, skirts supported on wands for fan effects and pretty in the flutter finale. Beauville and Tova close first half with a ballroom number, dusky lass in black and white evening gown and man in tails. Waltz number also quite formal and has a nice reception.

Senator Murphy next in one for the political burlesque address on Roosevelt and the NRA, with blue notes on the bankers and the nude cults. Timeliness scored and Murphy had to beg off. Mangean's Internationals next to closing with thrilling teeter-board work, complete with shoulder mounts and double chair-catches that scored the best response of the evening. Company rally for finish in full-stage set mostly flags of all nations.

Overture is 'Dance of the Hours' with Jack Arthur conducting. Runs 8 mins. Prez goes 44 mins. and 'Morning Glory' (Radio), 72 mins. Comedy and newsreel fill. *McStay.*

ALBEE, BROOKLYN

They are making an earnest effort over here to diversify the vaude shows through the use of a line of 24 girls and specialties to wind up slow in place of the usual closing act. Alexander Oumansky is staging the special girl numbers on a limited budget but with assistance from the Music Hall, he is able to do fairly well.

This week the production around the 24 girls, called American Beauties over here, with Camp and Mooney, dance team, and Madelyn Kleen, prima, as specialties, looks like any flash. Main difference is in the total of 24 girls instead of the small lines flashes would carry.

Girls are beautifully costumed, flashy fans helping. Latter were supplied by the Music Hall's production department currently.

Hereafter Oumansky and Paul Oscard, Paramount stager in New York, better get together. Both houses are using a Clyde Beatty cage and wild animal idea as buildup for a dance routine. At both houses effective. While Oscard at N. Y. Par has his dance team going into an animalistic adagio-Apache, over here Camp and Mooney step into a regulation adaglo.

The Oumansky presentations runs only 14 minutes, having nice speed, deftness in routining and no stalls or repetition.

Camp and Mooney, with two routines, are at their best in the society waltz. Miss Kleen, whose soprano voice reaches pretty far, also on twice, doing pops.

The headline act is Block and Sully. With a lot of new material that lands on laughs, they should come closer to being a solid hit Saturday afternoon than they were, but in view of the skimpy audience on hand they could have been farther from stopping the show.

Venita Gould third in impersonations of star personalities also down lighter than deserved. On whole her character picture of w.k. characters are excellent but the one of Marie Dressler could go. Miss Gould isn't the type and Dressler, besides, would be hard for anyone to do. Like most other impersonators, this headliner of the old two-a-day area closes with Durante, very good, Her Ed Wynn also fine but Garbo only fair.

No. 2 attraction, Dave Harris and Co. (New Acts) lends additional flash to bill but on the comedy nothing to write the booking office about. Gets over okay, filling requirements it is expected to fill, however, and not out of place on this theatre's show.

Gilbert Bros., in their slick hand-to-hand and horizontal bar inaugurate the proceedings. Over good Saturday, as usual.

No orchestra overtures currently, probably due to necessity of cutting somewhere, and Pearce's 'One Man's Journey' (RKO) and filler a cartoon and trailers.

There is a special RKO star chat in trailer form on current RKO Greater Show season campaign, in addition to customary material on coming picture and stage bill.

House goes to Friday openings (15) that making current program a six-day affair. *Char.*

PALACE, CHICAGO

Chicago, Sept. 8.

Bert Lahr is another one of those performers who are so legit-minded that they can't picture anybody not knowing what Broadway is all about. For Lahr this is something inexcusable after having had a session on the air soothing listeners.

But to expect that the farmers and farmerettes up from downstate Illinois and upstate Missouri to know who Clifton Webb is doesn't say much for Lahr's understanding of the small town psychology. And Chicago's loop theatregoers today are 95% smalltowners in to see the World's Fair. Most of them have never heard of Clifton Webb, who is wholeheartedly legit. Only Lahr's mugging saved the number.

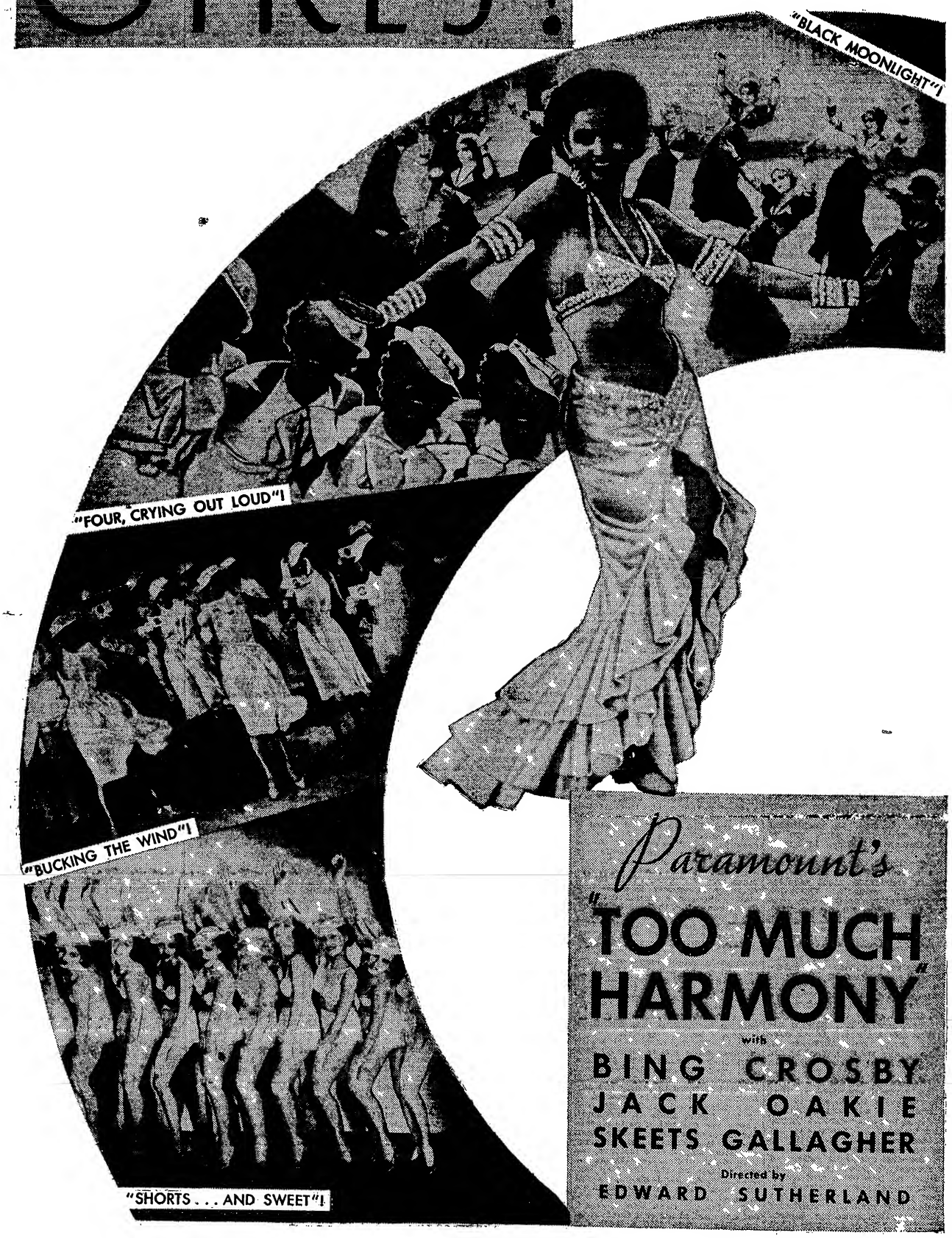
Another similar point might be made of Lahr's 'Flying High' medical examination scene with its questionable punchline, but there were enough laughs ahead of that final bit to more than redeem it.

Lahr, Eleanor Powell and Eddie Garr, assisted by Bill Halligan, make an impromptu revue of the vaude bill and for a last-minute arrangement do a neat job of it. They hold out for 60 minutes of real entertainment, with the other two acts on the show adding half that time, to deliver a total of 90 minutes of solid variety.

On the opening end the three Thrillers were weak, though they were probably laboring under some difficulties, the skating arena being apparently split on one side. Clos-

(Continued on page 25)

GIRLS!



Paramount's

"TOO MUCH HARMONY"

with

BING CROSBY
JACK OAKIE
SKEETS GALLAGHER

Directed by
EDWARD SUTHERLAND

Talking Shorts

CLAUDE HOPKINS ORCH
With Orlando Roberson, 4 Step Bros.
12 Mins.
Strand, N. Y.
Vitaphone 8002

Novelty band short featuring the tip-top colored combo maestroed by Claude Hopkins from his piano perch. Orlando Roberson, sub-featured, is probably that corking top tenor whose rendition of 'Trees' alone recommends him for mike attention, or it might be that ole pappy player, although the singer rates the billing. The Four Step Bros., also sub-mentioned, aren't difficult to identify, of course.

'Barber Shop Blues' title is derived from the shambles tonsorial parlor which is transformed into a ritz environment, with jazz band accompaniment and the hoofing (Step Bros.) bootblacks, from the winnings of the sweepstakes lucky number. This permits the Hopkins jazzists to do their stuff in an attractive environment and they do it plenty oke.

Joseph Henabery directed this novelty version of a jazz band presentation. *Abel.*

ANDY CLYDE
20 Mins.
Mayfair, N. Y.
Educational

Some gags in this that provide a few laughs, but only excuse for story is girl who invents sinkers that stay on top. School orchestra broadcasting the invention and Andy Clyde facial work occupy most of running time.

There are some cute youngsters in the band. *Waly.*

Charles JUDELS and George GIVOT
'Gobs of Fun'
22 Mins.
Strand, N. Y.
Vitaphone 1603

One of those synthetic slapsticks-ers with Judels doing French dialect and Givot his fantastic Greek brogue. Olive Borden, prominent in films in the past, and still looking very oke, registering plenty on the personality, is in support along with Tony Hughes. A couple of other bit players also.

Starts with the dialectic gobs swabbing the decks but going A. W. O. L. on shore-leave impersonating naval officers, complications with Lulu, the sailors' sweetheart (Miss Borden) and a hoosegow finale. Jack Hanley admits to the script idea; Ray McCarey, director.

Just a light snicker filler. *Abel.*

'SALT WATER TAFFY'
Comedy
21 Mins.
Strand, N. Y.
Vitaphone Nos. 1561-62

Entertaining, fast-moving comedy with plenty of laughs.

'Salt Water Taffy' burlesques rooky gobs in a slightly different manner. Couple of pickpockets in escaping with a heavy captain's watch find themselves in a recruiting station.

Simulation of defective hearing and sight is detected by hard-boiled petty officer. After that it is a series of errors on the part of the new men. That some thought went into the writing end of this is plainly evidenced. *Waly.*

LADY FOR A DAY

Columbia production and release. Warren Williams, May Robson, Guy Kibbee undercored. Directed by Frank Capra. Story by Damon Runyon, adapted by Robert Riskin. Cameraman, Joseph Walker. Sound, E. L. Berndt. Film editor, Gene Havlick. At Music Hall, New York, week Sept. 7. Running time, 95 mins.

Dave the Dude.....Warren William
Apple Annie.....May Robson
Judge Blake.....Guy Kibbe
Missouri Martin.....lenda Farrell
Happy.....Ned Sparks
Louise.....Jean Parker
Count Romero.....Walter Connolly
Shakespeare.....Nat Pendleton
Inspector.....Robert O'Connor
Commissioner.....Wallis Clark
Governor.....Hobart Bosworth

Columbia has slipped a large torpedo through the target with this laughter - amidst - sentiment story that lulled the Music Hall audience into a condition of ready surrender to skillfully dished Cinderella hokum. If it doesn't make a lot of money and a lot of friends then there's no logic left in a crazy show world.

'Lady for a Day' asks the spectator to believe in the improbable. It's Hans Christian Anderson stuff written by a hard-boiled journalist and transferred to the screen by trick-wise Hollywoodites. While not skimping a full measure of credit to director Frank Capra, it seems as if the spotlight of recognition ought to play rather strongly on Robert Riskin. For a more adroit scenario development of an essentially incredible situation would be hard to match. In addition there are some bright jewels in the form of perfectly placed and exquisitely appropriate subtitles. In the absence of other credits it is assumed Riskin is the father of these bright remarks that go so far toward making the film smacko entertainment.

On the performance end May Robson will probably do a walk-away in most people's estimation. She dominates the first reel but is thereafter rather subordinated as the story gets into the comedy side-plots. Even with this partial eclipse in the later footage Miss Robson is the personality-in-chief of the film. It's a prize role and will do a lot for her. An easy temptation is to predict that she might easily win a place for herself comparable to Marie Dressler if given a few opportunities like this and, of course, considering Miss Robson's long stretch of years in the legit.

Actually in a well-balanced, smartly-directed cast like this it's hard to split the posies. Even in a small role as a nite club hostess Glenda Farrell looks great. There are half a dozen bits, including a superbly ironic English butler (unprogramed) that ought really to get a shoulder pat. Warren William is the superstitious gangster for whom Apple Annie is a good luck omen. It is he who stage manages the gigantic make-believe whereby the shoddy peddler of apples becomes a 'lady for a day,' to preserve her finely-reared daughter's illusions that her mother is a society somebody.

Ned Sparks of the loud voice, frozen pan and clipped speech is handed a good many of the nifties. His timing is to the split-second. Guy Kibbee vitalizes an elderly pool hall shark with a pompous manner and a professor's vocabulary. These two weave in and out with comment on the developments that serves a double purpose of providing laughs and persuading the audience it really could happen. Use of realistic wisecracks to punctuate and divert attention from improbable plot twists is an effective device.

'Lady for a Day' is a good motion talker because it represents ace competence, applied to all departments of production. *Land.*

PENTHOUSE

Cosmopolitan production for M-G-M release. Featuring Warner Baxter and Myrna Loy. Directed by W. S. Van Dyke. Hunt Stromberg, associate producer. Adaptation by Frederick Hazlitt Brennan and Albert Hackett from the Arthur Somers Roche novel published serially in 'Cosmopolitan' magazine. Cameraman, Lucien Andriot and Harold Rosson. At Capitol, New York, week Sept. 8. Running time, 90 mins.

Jackson Durant.....Warner Baxter
Gerda Wantel.....Myrna Loy
Layton.....Charles Butterworth
Mimi Montagne.....Mae Clarke
Tom Liddell.....Phillips Holmes
Jim Crellman.....C. Henry Gordon
Sue Leonard.....Martha Sleeper
Tony Gandolfi.....Nat Pendleton
Murtoch.....George E. Stone
Stevens.....Robert Emmett O'Connor
Bodyguard.....Raymond Hatton
Bodyguard.....Arthur Belasco

First class entertainment for everybody embodied in a brightly written story, played in the best manner and framed in a production of the best modern grade. Names of Warner Baxter and Myrna Loy have box office significance and the title is provocative in its interference of sprightly doings amid luxurious surroundings. Picture doesn't quite bear out the spice angle, but it has so much of other fascinating qualities that lapse won't be noticed. Ought to better general house averages and get solid approbation.

It's a sugar-coated gang story, but worked out indirectly, the underworld plot developing as secondary to a romantic tale, two rather sure fire elements teamed in a rather shrewd treatment Development has capital comedy incident and some of the most likable characters of recent underworld pictures.

Story accomplishes a happy twist in criminal fiction. There's nothing to glorify the thug and no preachment against him. He's just functioning vividly in his picturesque pursuits and the story doesn't attitudinize about him as a public menace.

Action revolves around three characters: A rich lawyer with a taste for criminal cases; the gangster he saves from the chair, and the girl who appears to help him clear a society friend, framed in a killing by a rival gang chief. Finish is elaborately prepared. Hero is in one apartment house skyscraper third-degreeing a witness from gangdom, while the heroine is in the den of the vicious racketeer in an adjoining building. Then flashbacks from one situation to the other as the climax approaches. Hero's predicament is cleared up, leaving the heroine in peril nearby. A burst of machine gun fire off screen tightens up the suspense. Arriving on rescue bent the enemy gangster's penthouse apartment is found wrecked with the friendly gangster grinning benevolently in the midst of havoc, until he topples over, killed in the rescue battle he and his lieutenants had fought on behalf of his lawyer friend. A neatly turned finish to an absorbing tale of melodramatic hoke.

The adaptation has been well done. It has none of the usual raggedness on converted novels. Interest is splendidly centered and never gets out of focus as it frequently does in arranging scattered book material into screen form.

Baxter turns in one of his usual workmanlike performances, while Miss Loy reveals new skill in the management of light scenes—light on the surface but with the inference of tenseness in the background. This actress has progressed in command of technique with each picture she has done until she now stands as one of the most serviceable femme leads in the Hollywood lists, one who has escaped from a limited type to a broad range of leading roles.

An excellent group of standard people makes up the rest of the cast. Butterworth does one of his amusing butler roles, and George Stone contributes a good bit of hectic acting to bolster up the climactic punch. *Rush.*

MAN WHO DARED

Fox production and release. Directed by Hamilton McFadden. Preston Foster and Zita Johann featured. Original story by Dudley Nichols and Lamar Trotti. Arthur Miller, photog. At Roxy, New York, week Sept. 8. Running time, 72 minutes.

Jan Novak.....Preston Foster
Teena Pavelic.....Zita Johann
Joan.....Joan Marsh
Tereza Novak.....Irene Biller
Dick.....Clifford Jones
Barbara.....June Vlasek
Yosef Novak.....Lew Warycott
Dan Foley.....Douglas Cosgrove
Judge Collier.....Douglas Dumbrille
Senator McGunness.....Frank Sheridan

"Billing, which calls this 'an imaginative biography,' is the squarer for any possible discrepancies in the telling of the life story of the late Mayor Cermak of Chicago. There can be no complaints from the late Mayor's family or friends, for this is the most flattering account ever written of any man's life, excepting the autobiogs which some people write for themselves.

Mayor Cermak, as mirrored by his character prototype—Jan Novak in this picture—was the 100% perfect man. That may have been so in life, too, but in film form the character is too good, too pure, too confoundedly angelic. Instead of gaining, it loses its power as it goes on, and the result is an uninteresting piece of far-fetched fiction.

Necessity of covering 60 years or so of Cermak's life, from babyhood to the grave, resulted in an episodic script. It takes some long leaps, some of them too long. It hurts the story and it dampens the interest.

At the birth of their first child, Jan at his wife's beside, says, 'Never again.' Roxy audience howled at that line. Next scene shows the Novak family some years later, with two more children present. Another howl.

Most and best of all, the technical department captured the spirit of the mauve decade to an engrossing degree. Progress of machines and of men is symbolized by the passing of time on a Chicago street corner, where the horse and buggy is replaced by the automobile, etc. Tandem bikes and busties provide comedy relief.

For every interesting bit the picture contains two drawbacks. It's slow and loses its punch before half over.

Cast is excellent, Norman Foster particularly, but there are no names to offset the other box-office handicaps. Zita Johann, whose performance as the Mayor's wife is expert, was a bad makeup victim. She's one of the few unwrinkled elderly grandmas on record.

As a tribute to an outstanding personality, the picture has some value, but as a commercial talker it's not likely to get very far. In Chicago, Cermak's home town, they didn't care for it. *Bige.*

Miniature Reviews

'Lady For a Day' (Col). Exceptionally adroit direction and scenario development of elderly Cinderella theme. Sell it with plenty of adjectivess as it will please everybody. Heart tug stuff cleverly mixed with belly laughs.

'Penthouse' (M-G-M). Gang story against romantic background, with many elements of novelty. Well sustained crime solution with smashing climax and arresting title. Warner Baxter and Myrna Loy in first rate subject that ought to spell good box office.

'Bureau of Missing Persons' (FN). Fairly entertaining flicker with average cast names but holds above average selling possibilities.

'Easy Millions' (Freuler). Familiar story with chances muffed by scenarist, but partly saved by a good cast. Fair indie.

'I Have Lived' (Chesterfield). Poor, jumbled backstage stuff and possible filler on double feature program in lesser grinds.

MISSING PERSONS

First National production and release of 'Bureau of Missing Persons' (full title). Directed by Roy Del Ruth. Screen play by Robert Presnell from 'Missing Men' novel by Capt. John H. Ayres and Carol Bird; camera, Barney McGill. At Strand, New York, commencing Sept. 7. Running time, 75 mins.

Norma.....Bette Davis
Captain Webb.....Lewis S. Stone
Butch Saunders.....Pat O'Brien
Belle.....Glenda Farrell
Joe Musik.....Allen Jenkins
Pete.....Ruth Donnelly
Slade.....Hugh Herbert
Therme Roberts.....Alan Dinehart
Caesar Paul.....Ted Alexander
Kingman.....Clay Clement
Mr. Arno.....Henry Kolker
Homer.....George Chandler

Pretty fair entertainment. Nothing socko but it will please and, depending on the exploitation to which this theme lends itself so well, its business may be above par, depending on the territory and the predilections the customers have for crime-adventure stuff.

Broadway Strand's premiere exhibition dressed up the lobby with the secret service police stuff and lots of silhouette and masked-figure flash, the right approximation of what this theme can stand.

Fortunately, it's been steered clear of overly sombreness or becoming too morbid; also hyper-dramatic or bordering on the gangster cycle. Instead, the artificers have made it a human document of a little known adjunct to the police departments of every metropolis, that of tracing missing persons. Preface mentions the large percentage of humans who seemingly manage to drop off the face of the earth with great success and little difficulty. On the Broadway showing Charlie Einfeld for the WB home office plotteers went for the works, including a $10,000 reward for missing Judge Crater. Showed the framed check in the lobby and notice said the check was good.

Lewis Stone as the kindly captain heading the Missing Persons Dept., is shown in sundry cross-sections on how to properly pursue his duties without working too great a hardship on any of the principals. When a playboy husband is found in his love nest he suggests not bringing extra heartaches to his family but a pseudo-amnesia disappearance and ultimate discovery instead. When a violin child prodigy of 12 runs away from his concerts and the symphony halls because he has the natural boyhood yen to be a kid and not a genius, the human equation is gotten over. Stone deftly gets across the idea of the police force being retained to protect not persecute the public, etc.

Against these colorful but rather disjointed details, Scenarist Presnell has wisely thrown a main romance theme involving Bette Davis and Pat O'Brien. Just when it threatens to become excellent trouping and some inspired dialoging start it back into proper gait, and thus the sum total impresses quite favorably despite threatening lapses.

Judicious pacing by Director Del Ruth including not a little skillful editing and cutting combine to shape the 'Bureau of Missing Persons' into a nicely knitted flicker which will please generally. *Abel.*

MILADY

(FRENCH MADE)
(With Songs)

Henri Diamont-Berger production. General Film release in U. S. Direction and adaptation by Henri Diamant-Berger; D. P. Maurice credited as assistant. Music, Jean Lenoir's camera, Maurice Desfassiaux. At Fifth Ave. Playhouse, N. Y., for grind run Sept. 6. Running time 120 mins.

Constance Bonacieux.....Blanche Montel
D'Artagan.....Aimos
Milady.....Edith Mera
Duke of Buckingham.....Maurice Escande
Cardinal Richlieu.....Jean Worms
Monsieur de Treville.....Harry Baur
Anne of Autriche.....Andree Lafayette
Louis XIII.....Fernand Fraucell
Dona Estefana.....Marcelle Monthil
Duchess Chevreuse.....Helene Lara
Madame de Lannois.....Ronce Varelle
Rochefort.....Henri Baudin
Monsieur.....Romain Bouquet
Planchet.....Paul Colline
Athos.....Pierre Blanchar
Porthos.....Tommy Bourdelle
Aramis.....Louis Allibert

Follow-up on 'Three Musketeers,' made by the same French company with the same native cast. Too long and not as action-y as the first film, but it ought to get some fairly good grosscs because of the background. In the U. S. it'll do as well as French films can possibly hope for because such a fine example of really good French spoken as to make it outstanding for school purposes. That's about 60% of possible foreign film revenue in the U. S. today.

In this section of the story D'Artagnan continues his old hectic life, fighting, dueling, making love and getting into trouble to guard the queen, while Richelieu continues to pester him. It's slower than the first section and the photography isn't quite as good.

French like costume stuff. The Dumas yarn is one they've always had a soft spot for, making it pretty easy over there. Same sets as in the first film helped shear down cost considerably. First film impressed as being lavish and costly, but with overhead spread two ways it's more understandable.

'Musketeers' got a pretty nice run in French houses in the U. S. in May and June and 'Milady' ought to repeat. *Kauf.*

HEADS WE GO

(BRITISH MADE)

British International Picture, released through Wardour films. Directed by Monty Banks. In cast: Constance Cummings, Frank Lawton and others. Length 7,700 feet, approx. Reviewed Empire, London.

British International has gone a step up the ladder with this picture, which is obviously also intended for the American market.

It is just one more version of Cinderella. Developed with the aid of comedy and often farce. B. I. P. is apparently paying a little more attention to its scenarios and in this instance care has been exercised to smarten up the dialog. The settings are rich, the photography good, and a generally competent company supported the stars.

The story is of a rich man's son who meets a mannequin and they fall in love. Humorous situations arise through the girl being mistaken for a film star, whose press agent wants to have the 'imposter' arrested. Scenes on board the millionaire's yacht in the Mediterranean and other classy shots with money apparently spent liberally without attempting too much ostentation. Good entertainment anywhere. *Jolo.*

L'ORDONNANCE

('The Orderly')
(WITH SONGS)
(FRENCH MADE)

Paris, Aug. 28.

Joint Capitole Films and Films R. P. production. Story from de Maupassant. Adaptation and dialog by Jacques Natanson and music by Rene Sylviane. Directed by Tourjanski. Made at Pathe-Natan Joinville studio. Distributed by Pathe Consortium Cinema. Opened at the Marignan, Aug. 25.

Helene.....Marcelle Chantal
Colonel.....Jean Worms
Philippe.....Alexandre Rignault
Etienne.....Fernandel
Saint-Albert.....Georges Rigaud
Marie.....Paulette Dubosc
George.....Claude Lehmann

Decidedly superior to usual run of French films. Not only does Tourjanski follow the main events of the original story in careful detail, but he manages to transpose the de Maupassant style to the screen. Also the atmosphere of the epoch (1890) is adroitly preserved.

Film starts with the suicide and funeral of Helene, who has drowned herself in the Seine. Left bewildered and brief-stricken husband, a colonel in the cavalry, discovers on his return home that his wife has left a letter for him. Her confession is then depicted. Picture gets its name from the character, Philippe, the colonel's orderly, who finds out about Helene's liaison with the handsome young captain and exacts a heavy price for his silence. The lovers have a daily rendezvous on a deserted island, and one fateful day Philippe, having opened a letter entrusted in his care which informs Helene that her officer will be unable to keep the tryst, seizes the opportunity to present himself in Saint-Albert's place. Overpowered by the brute force of the villainous orderly, the colonel's wife can no longer endure the shame of her position. Story ends with a flashback to the husband finishing the letter and a dramatic scene in which he shoots Philippe.

To make a full-length feature out of this short tale, Tourjanski devotes considerable footage to a number of secondary episodes such as the maneuvers of the regiment and the comedy relief love affair between Helene's maid, Marie, and Etienne, a former orderly to the colonel. These scenes, though well done and supplying color and variety, nevertheless acted more as they slow up the main action. Another fault is a needlessly crude treatment of the bestiality of Philippe in his encounters with Helene, a jarring note in a treatment otherwise marked by good taste. 'L'Ordonnance' holds interest and deserves the favorable reception which has already placed it as one of the new season's successes.

Rene Sylviane supplies two or three very tuneful songs and a musical score which is pleasing throughout. Cast is made up of capable and well-known French favorites, with only one newcomer to the screen—Claude Lehmann, of the Comedie Francaise, who plays an attractive young lieutenant and need have no worry about being in demand for future film roles.

I HAVE LIVED

Chesterfield production; First Division release. Directed by Richard Thorpe. Screen play and dialog by Winifred Dunn from story by Lou Reilfitz. In cast: Alan Dinehart, Anita Paige, Gertrude Astor, Matthew Betz, Eddie Boland, Maude Truax, Dell Henderson, Allen Vincent. At Mayfair beginning Sept. 7. Running time, 60 mins.

Very spotty specimen of production that at best shapes up for dual positioning. Parts of this where the direction is slovenly and where the situations are just ludicrous.

There is a speak with such atmosphere and dialog as to easily pass for a disorderly house.

Story as brought to the screen is another backstage effort, only of odd conglomeration. Anita Paige and Alan Dinehart are the leads. *Waly.*

SONGS!

"The Day You Came Along"

"My heart went leaping the day you came along, Forgot the weeping the day you came along,"

"Thanks"

"Thanks for all the lovely delight I found in your embrace, I'm thankful tho' I know it's sending all too soon. And thanks for unforgettable nights I never can replace,"

"Buckin' the Wind"

"In a flurry we never worry we're Buckin' the Wind, Safe and sound, we're holding our ground for we're Buckin' the Wind"

"Boo-Boo-Boo"

"All the world is saying "Booba Booba Boo", That's the way they coo their blues away."

Electrical transcriptions, itable for broadcasting, of the "TOO MUCH HARMONY" music with Bing Crosby, Jack Oakie, Skeets Gallagher, Nat Finston and Paramount Orchestra, "Buckin' the Wind" Girls in songs and skits—available at your Paramount Exchange.

Paramount Pictures

Paramount's

"TOO MUCH HARMONY"

with

BING CROSBY
JACK OAKIE
SKEETS GALLAGHER

Directed by
EDWARD SUTHERLAND

Drury Lane's 1932 Profit of $65,000 Turns to $50,000 Net Loss in 1933

London, Sept. 2.

Drury Lane deficit for the year ending June 30 was something over $50,000, as against a net profit of $65,000 for the previous year.

The loss includes $27,000 set aside for leasehold amortization, guarantee of dividends on the Dominion theatre and loss on the sale of war loan.

Candy Box Silencer

The Sixth Chocolate and Confectionery Exhibition is now in session at Olympia. One of the novelties is a silent box, in which chocolates are packed for sale in the theatres. When a theatre-goer eats a chocolate those nearby won't be annoyed by the crackling of paper, the maker promises.

U. S. Radio Spoof

Eddie Pola's radio show, titled 'America Calling,' designed as a burlesque of radio methods in the States, was tentatively scheduled to open at the Palladium, Sept. 11. After the flop of 'Nine Days' Wonder' the broadcasting revue moved from Olympia to the Palladium, the Pola negotiations ceased.

Radio Show Gross

Official figures are out showing that more than $130,000,000 worth of business done this year at the radio exhibition at Olympia.

American Bandwagon

very distillery in England and every wine-grower on the Continent has already despatched a representative to America to solicit orders. Distillery shares in England have appreciated materially in the last few months.

At Pavilion

London Pavilion, week of Aug. 28, has Paul Carlyle's Crazy Crooners, one more band added to the crowd around. This makes three bands for the house in one afternoon. Some of the acts have been around for years, particularly Chris Richards, still doing the same act he did for 25 years. Yet dancer got quite a few laughs.

Ladd, Grace and Charlotte, a bairooming trio from Paris, here after playing a few weeks at the Piccadilly Hotel, are a graceful team.

Leicester Sq. Goes Sawdust

Feature at Leicester Sq. is a circus set, 'Houp-La,' with Cilly Feindt, German equestrienne. Girl is good looker and her horses do everything but talk. Despite that, it is not vaudeville, and is only here due to difficulty of getting suitable headliners.

Newcomers are Yates and Lawley, good. Kadex Four, trapeze act from the continent, with clever tricks. Holdovers are Betty Jane Cooper and Lathrop brothers, who score with their nifty footwork. Fred Duprez as the compere, besides doing a comedy monolog, best part of the outfit.

IP's Trio

British International making good showing in the West End with three pre-releases. They are 'Heads We Go,' the Empire; 'Song You Gave Me,' Regal, and 'Facing the Music,' Plaza.

B & D Has Warner

British & Dominions have engaged H. B. Warner for his original part, in their talker version of 'Sorrell & Son.' The picture goes into production Sept. 11, directed by Jack Raymond.

Unit's London Repeat

'Dark Doings,' which played at Leicester Square for six weeks, and is now touring the sticks, has been booked for a fortnight at the London Palladium by Harry Foster, Sept. 18.

Understood arrangement is for a guarantee and percentage over $15,000.

Palladium 'Crazy' Season, besides the regular gang will also have three American standards.

These are the Yacopis, Paul and Nino Ghezzi and Marinoff's Art Circus. Likely opening date is Oct. 2, for six weeks.

Set for Paris Casino

Paris, Sept. 2.

Geraldine and Joe, Chicago youngsters, set with Mr. Varna for the new Casino de Paris revue opening Oct. 10.

The American act has been here for several seasons in local revues.

French Girls Return

Jaqueline Francel and Marcelle Vallee, French picture players imported by Paramount for a French language version in Hollywood, leave for home Wednesday (13) on the 'Lafayette.'

SIDNEY-MARSHALL TEAMED

Paris, Sept. 2.

Sylvia Sidney arrived here Aug. 26. Her departure from Chevalier's 'The Way to Love,' received much attention in the French press.

After a week or so at Cannes Miss Sidney will go to London, returning here to sail for America in time to begin work Nov. 1 in Holiywood, on 'Reunion,' in which Herbert Marshall was to play opposite her, unless plan has been changed.

Miss Sidney said rights had been acquired to Clarence Buddington Kelland's story, 'Thirty-Day Princess,' for her.

Dent Here Sans Purpose, but Has New BIP Pictures

Arthur Dent, head of British International, suddenly arrived in New York yesterday morning (11) after a quiet sneak from London.

Says it's partly a vacation trip and partly a trip to find out what this new excitement in the air's all about that he thinks is probably traceable to NRA and that he thinks will mean bigger business. Also—this is just incidental, he says—he's got a half dozen of the new British International pictures. The pictures that his company has been making in the past few months with Bebe Daniels, Ben Lyon, Sally Eilers, Jimmy Gleason and other American stars.

Nobody in London, he thinks, is aware of the fact that he's out of London.

MUSICALS TO THE FORE AS PARIS SEASON OPENS

Paris, Sept.

Cool spell has now set in and the Paris theatres are beginning to show signs of activity for the new season. At the Casino de Paris, Dufrenne & Varna are presenting this week, 'Paris en Joie,' the second version of 'La Joie de Paris,' with Marie Dubas heading the cast since the departure of Josephine Baker. Charpni and Brancato, Rita Naldy, chanteuse, the 24 Lysana dancers, and the Mahieux jazz act are presenting new numbers.

The Odeon, which closed for only three weeks, has reopened with its usual repertory. At the Nouvel-Ambigu, 'La Banque Nemo,' by Louis Verneuil, is holding forth; has 30 players in the cast. 'Rosette,' musical comedy by Daniel Norman and Louis Caroln, with Mme. Simonot in the title role, gives every assurance of a long run at the Sarah Bernhardt. Another comic opera, a revival of 'La Flie de Madame Angot,' with music by Lecocq, books and lyrics by de Clairville, Siraudin and Koning, is at the Porte-Saint-Martin. The Dejazet has a 3-act 'vaudeville' by Robert Tremois entitled 'Joseph Est Un Cochon' ('Joseph Is A Pig'), with Pierre Darteuil and Emma Noel. The Varieties has resumed representations of Claude Gevel's 'La Dame du Wagon-Lit,' farce, which started as 'Ca!' and the Grand Guignol is giving four one-act thrillers while rehearsing 'Quinze Couples' due Sept. 27. The English Players are on their last production for the year, 'Eight Bells.'

'Bondu Sauve des Eaux,' by Rene Fauchois, opens at the Mathurins Sept. 4, with the author in an important role. Revival of Yvan Noe's 'Teddy and Partner' reopens the Michel Sept. 7 with its creators. The transformation of the Follies-Dramatiques into the Yiddish Theatre took place this week with 'L'Homme au Portefeuille,' by Faldko, as the first attraction. The principal role is taken by Anatole Vinogradoff of the Jewish Theatre in New York.

Trans-Lux for Canada?

Ottawa, Sept. 11.

Although an official move was made in mid-summer for the establishment of a chain of Trans-Lux Theatres in Canadian cities, the development is apparently at a standstill.

Assumption is that the move awaits the return from Europe of N. L. Nathanson, president of Famous Players Canadian Corp., who is known to be favorable to the acquisition of the Trans-Lux idea for the Dominion as a wing to Famous Players operations. Nathanson is expected back in another week and, in the meantime, Trans-Lux sites are not being touched.

German Filmers Told To Make Good on All Production Promises

Berlin, Sept. 2.

Newest move of the Spio film commission is issuance of an order to film producers warning them against announcement of films that do not materialize or production plans that are not carried out. Producers are ordered under no circumstances to publish programs of production which are not absolutely certain to be carried through.

Idea is that exhibitors must always be able to get a clear view of market conditions in order to line up programs.

Spio Commission goes on to say that it intends to carefully supervise all film production plans and warns that those who disregard the warning do so at the risk of penalties.

PLAYS ABROAD

CLANCARTY

London, Sept. 1.

Musical drama in three acts, adapted by Percy Nash from play by Tom Taylor. Play presented by Jane Moorland at the Winter Garden theatre, Aug. 31. Production by Percy Nash.

Tom Taylor wrote 'Clancarty' somewhere around 1870. Early in the Twentieth century, Mr. and Mrs. Kendai played in it. Later Lewis Waller had a wallop at it and after that Mrs. Russ Whytal toured England with it.

It is an old-fashioned costume play that has been adapted by Percy Nash and musicalized by Wolseley Charles, who was responsible for most of the tunes in 'The Co-Optimists.' His more ambitious scoring of 'Clancarty' still suggests 'The Co-Optimists. It is revealed as a pretentious musical dramatic romance with splendid scenery, gorgeous costuming, a large and generally competent cast, but the piece itself is old-fashioned. A modernization of the idea in colloquial language might be the basis of a scenario for a film star like Jeannette MacDonald.

Femme lead is Enid Cruickshank, an opera star who has done considerable broadcasting. In deportment and physique she constantly suggests opera. The most remarkable performance, however, is that of Dale Smith, also a broadcaster of note. It is said Smith had never set foot upon a stage. Tall and handsome and with a gorgeous voice, he got away with it very well and, with more footlight experience, should be among the topnotchers.

The program announces the venture is presented by Jane Moorland. Inquiry elicited that she is a sweet old lady with plenty of money who likes show business. Bless her heart! *Jolo.*

Dame Mit Regenbogen

('Lady with Rainbow')

Vienna, Aug. 30.

Operetta by Jean Gilbert, book by Julius Brammer and Gustav Beer; decorations, Alfred Kunz; presented by Hubert Marischka at the Theatre an der Wien, on August 25.

This lady with the rainbow reveals herself as a humble mannequin who by mistake slips into the dress and carries the fan by which a rich woman should have been recognized at a ball. Mistake results in adventures and a lucky marriage for the poor employee, whereas the society femme reveals herself as anything but a lady. The only advantage of the trite old story is the scope it offers for the composer and the regisseur.

Jean Gilbert's music is fresh and bears the hallmark of popularity. 'I Wonder Who'll Love Me Tonight,' 'Give Me Your Arm, My Boy,' the tango, 'Why Just With Me?' and the Viennese Waltz at the second finale were among the chief encore numbers and will be sung by all the city.

Leads handled with skill by Mimi Shorp and Maria Elsner, with old Hugo Thimig enjoying a tiny episode. All the rest of the cast strong. Result is local success with plenty of chances of this piece succeeding on Broadway, if adequately adapted.

French Government Pressed to Act For Settlement of Gaumont Tangle

FRENCH STUDIO FIRE

Paris, Sept. 2.

Ire in the Braunberger-Richebe studio at Billancourt, Aug. 29, caused several million francs of damages.

Flames from a short circuit destroyed the interior of one of the major buildings and the sections devoted to photography and sound equipment. Several sets and some costumes for 'La Bataille' were lost. This is a war film in which Charles Boyer and Annabella are starred.

A four-day halt the production required for the construction of sets at the Paramount studio, where space has been rented.

UFA TAKES ON SHOWCASE IN PARIS

Paris, Sept. 11.

Ufa has decided to take an expensive try at gaining biz in France. German film company, working through other sources, has acquired the Aubert Palace, on the Boulevards, for a Paris showcase.

Theatre, formerly owned in partnership by Louis Aubert and M. Dumlen, was sold to Gaumont-Franco Film-Aubert, who turned it over to Derval, director of the Folies Bergere. Some wonder at the time as to what Derval wanted with a picture house, but cleared up now with announcement that he leased it, on a long term basis, to Alliance Cinematographique Europenne. That's a trick name for Ufa's Paris office.

KENT DEMANDS MORE DIRECT SHOT FOREIGNS

Hollywood, Sept. 11.

Sidney R. Kent has told the Fox foreign department to boost the number of direct shot Spanish talkers from 6 to 10. Opening up of Spanish market assigned as reason for the increase in production.

'You and She,' new title for 'Woman,' has already been finished for the current program. Three set are 'Conquistador,' musical for Jose Mojica starting Oct. 12, with William Dubois on script; 'Cardboard City,' for Catalina Barcena, starting Oct. 15, with Jose Rubio, Martinez Sierra and John Reinhardt on the story; and 'Masquerade,' musical for Raul Roulien, starting Nov. 15, Paul Perez and William Kernell on script.

Par Shifts

Some shifting of duties around the Paramount foreign department has Eugene Shosberg now heading the service department. Jack Rappaport, from the h.o., sailed Saturday (9) for Panama, where he reports to John B. Nathan, in charge of Central America.

Albert Deane continues as head of publicity and production contact between the coast and the foreign department.

Not in Honolulu

Warner Bros. will not build a theatre at Honolulu, Hawaii, as planned.

Called off through sale of the product to the Consolidated Amusement chain of Honolulu, just closed.

DOT FARNUM LANDS

Paris, Sept. 2.

Dorothy Farnum is the first American scenario writer to sign a 12 months' contract with the British Gaumont studios.

Her first story on contract basis which begins immediately upon the completion of 'Autumn Crocus,' will be an adaptation of 'Jew Suss.' Lothar Mendes has been signed to direct this. Farnum contract calls for residence in London.

, Sept.

Government's worry about the GFFA mess is coming to a head, with official action likely within the next few days. It must be straightened out somehow before the Chamber re-convenes on Oct. Likelihood now is

charge of Gaumont will be maneuvered out and new mob put in which is more amenable to governmental suggestion.

Difficulty still is that 411,000,000 franc debt that the picture company has piled up at the Banque de France. No way of paying the debt immediately is evident, government can't openly take the company over and clear the debt because of opposition of other fimers, besides general public hub-bub such a move would raise. And, on the other hand, the bank can't go on carrying the debt on its books indefinitely.

Mons. de Monzie, Minister of Finance and Fine Arts, has been conducting a survey into the affair for the past month with the possible hope expressed, at first, of uniting all the film companies with governmental backing. This plan was abandoned. Then, it is learned, he suggested that the government take over Gaumont, write off the debt and continue the company as a governmental film concern. That met with considerable naying from several quarters including the directors of GFFA who think they can straighten themselves out in time without governmental aid.

Several conferences have been called of film folk from various branches of the industry, with de Monzie asking them for suggestions. Mostly all the help he's been given were polite shouider shrugs.

South Africa

By H. Hanson

Capetown, Aug. 15.

Hermann Weigert, famous conductor of the Berlin State Opera for 19 years, has arrived in this country, and will make South Africa his home. Due to being a Jew he is a Nazi exile. Intends to establish an opera institute here. Will make Capetown his headquarters. May give concerts in Capetown.

Two years ago the Gil Vicente Cinema, Lourenco Marques, Portuguese territory, was burnt out. On August 8 the fine new theatre on the same ground, property of Manuel Augusto Rodriques, a pioneer resident, was opened by the Acting Governor General. The new building, costing 30,000 pounds, has all modern appliances. The program will be supplied by the MGM circuit offices in Johannesburg, and Portuguese films will also be screened. Cari Sonin, South Africa director, and Jack Hyman, manager of M-G-M (South Africa), planed over from Johannesburg for the opening. Seating capacity, 1,250.

ilm Censoring

The agitation raised by the Kimberley School Board to demand a stricter censorship on films and posters is spreading over the country, and many school boards are joining. 'Merrily We Go to Hell' appears to be specially picked out as a bone of contention. It was o.k.'ed by States censors.

J. C. Williamson's Gilbert and Sullivan opera company reaches the sixth week at His Majesty's.

Back to Hitler

Herbert Grau, Ufa's New York manager, has gone back to Hitlerland.

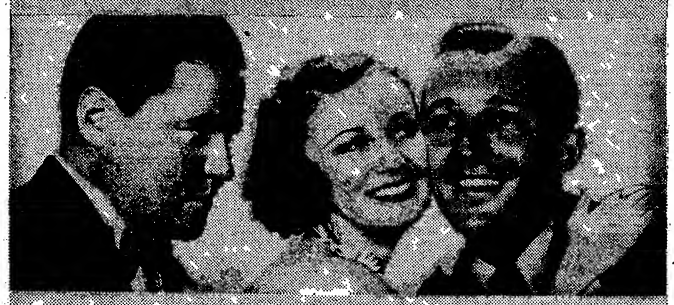
Grau likes the new order of things in his native country and wants to be on the spot.

NEW FRENCH STUDIO

The Hague, Sept. 1.

France is boosting its national film industry. A new studio is being built near Cannes on the Riviera in a small village, called Mougins. The enterprise is being financed by an international combine with French, German and English capital. The whole technical outfit, including sound apparatus, flashlights, etc., has been ordered in Holland. The studio has to be ready early next year.

STORY!



Hold tight, Jack! You're about to lose something!

"There's too much loving here and not enough harmony!"

The boys put the bee on a blonde belle!

Broadway called it acting
...but they knew it was love!

Paramount's
"TOO MUCH HARMONY"
with
BING CROSBY
JACK OAKIE
SKEETS GALLAGHER
Directed by
EDWARD SUTHERLAND

EXPLOITATION By Epes W. Sargent

Verbal Serial

Looking for a novelty for his children's club one club conductor has invented what he calls the spoken serial. At each session one of the children, previously designated, gets up and adds a five-minute chapter to a story which has been running about two months now. Child must end the contribution on a crisis, the same as in the picture serials, and it's up to the next kid, the following week, to get the hero out of his predicament.

A small prize is awarded each month for the child who provides the most puzzling climax and another to the youngster who most successfully extricates the character from the previous week's peril.

Rules are simply that the episode must be distinctly related to the previous chapter, and retain the hero but child can swing the story as desired. One week, for example, the hero was rescued from the grip of a python in the South American jungle and left on the ocean bed in a sunken submarine.

One of the advanced pupils from a business school comes over to take down the story and makes an original and a carbon. Former is for the files and the latter is sent the child designated to carry the story forward. Conductor is flirting with the idea of changing the scheme to ask all children to come prepared, with the one selected at the meeting to give the current recital. Figured that it will make even more interest that way.

Either way it's a winner where the children have imagination, and most children have.

Always Right

One lobby novelty is adapted from an educational toy in which a light flashes when the proper answer to a question is located. It's a one sheet sized box made to fit into a lobby frame and presenting a number of spaces, each with a light switch beside it. Cover line urges the lobby shopper to 'Press the button and see if you can locate the title of our next big picture the first try.'

Anyone can, since each of the spaces, covered by colored paper, is further backed by a second card on which the title of the picture is written. Turning any switch gives the title, but most investigators snap other switches to see what the other spaces say, and get the title hammered in.

It might be better to make about half the spaces sales copy, but the original user counted on the repetition as being more important than sales talk, since he desired merely to clinch the title against a later build-up for the feature.

Unveiled a Sign

Looking for something to attract attention one steersman painted an oilcloth banner in oil paint for his outstanding pictures for the new season. This was stretched on a frame and heavily coated with whitening made into a thick paint with water. Below the sign was a statement that the list of pictures would be unveiled at a stated time by the fire department. Outfit was hung from the side of the building, which adjoined a vacant lot. Hung just below the edge and just how the firemen were going to figure had the average person worried, with the result that a noon-hour session drew a large crowd.

Firemen dashed up with their apparatus, hooked to a hydrant and washed off the whiting, exposing the hidden lettering. Crowd chuckled at the simplicity of the idea and went home with the new product titles firmly fixed in mind. Always danger of a washdown, but figured that would help to a newspaper story anyhow.

Risky Stuff

New Haven.

For 'Bureau of Missing Persons' at the Roger Sherman, Jack Sanson has rigged up a snappy lobby display featuring a 'missing persons' booth with a girl handing out circulars on the forthcoming film. Display also includes two annunciators, which carry a series of stills of girls in the picture, together with their description, under a scare head 'Missing.'

A number of eight-foot panels contain lettered copy headed 'The police are liars,' 'The police are fakers,' etc., with explanatory text about the film. These heads are attention-getters, but may strike a sour notes with the gendarmes unless their co-operation is obtained in advance of display.

Small Towns Only

By way of being different one small towner has a stunt he works about once a week. It seems to get better with age, which is more than can be said of most gags.

There's a train which comes in around six o'clock. Manager has an arrangement with a man in the next town to take the train carrying a large carpet bag bannered 'I've come to Henderson to take in the show at the Bijou and get a square meal at Gardner's,' the latter a local eating place. Sign adds the name of the picture being shown.

Everyone knows it's just an advertisement, but still it impresses that anyone should come from the other town just for dinner and a show.

Cost is 80c for the ticket, a dollar to the man, a dinner from the restaurant and a ticket to the show. Stands each co-operator 90c a trip.

Emergency Board

One of the old timers has made a practice for years of holding in readiness an emergency board for a special announcement. Other boards are going through the works, being repainted to take coming announcements, and generally the material is all in use, but he holds one large board with a yellow face, ready for a quick talk to the lobby starer.

It may be a clip from the newsreel which has more than ordinary local interest, perhaps a switch in bookings, a short which turns out to be better than usual or a special attraction, perhaps for only one night. Whatever it is, it is lettered on the board in red, and it stands out above all the other lobby display. Regulars have come to look for it, knowing the system. It still has value for its use is never abused. It is always used for something worth while and it is always phrased to tell precisely what that something is.

Figured it has been worth a three figure sum to the house in the extra business it draws and that may very well run into four figures. There's no exact way of telling. It has worked so well that a similar color scheme is being considered for the motor perambulator.

As an example, the most recent use was to plug special pictures of the recent hurricane. Theatre was in the storm belt, and everyone was interested.

Building a Turn

Using only a single singing turn for Saturday night, a minor theatre capitalizes the engagement by alternating a man and a woman, with an offer of a prize for the best imitation of the singer in a certain number the following Thursday night, which brings out a pretty fair business for what used to be an off night.

Care is taken that the singer will do one number most people know and this is selected for the imitation. Supposed to be in that singer's style, but the judging is left to the audience, which seems to care more for the song than the imitation and frequently goes batty in making the decision. But it's the audience and the losers have no comeback.

By varying the singers booked, the house keeps a certain variety that enables all aspirants to get into a contest at least once a month, and the response is so good that he figures the professional earns a double salary since the artist draws two houses.

Helps Rebook

New Haven.

Walter Lloyd is putting over a smart one as a come-on for a forthcoming 'I'm No Angel' run at the Paramount, Lloyd is showing a re-issue of the Mae West 'She Done Him Wrong' film and is saturating his newspaper copy with stuff like this: 'In anticipation of Mae West's 1933 smash sensation, 'I'm No Angel,' we offer a demand performance of 'She Done Him Wrong.' What you missed the first time you may catch the second or third time. Get used to Mae West in this film so you can enjoy her thoroughly in 'I'm No Angel' later on.'

Stunt is not only a swell boost for the forthcoming 'Angel,' but is causing plenty comment currently on the 'She Done Him Wrong' revival.

Nifty Emblem

Most theatres are displaying the Blue Eagle, but chiefly in the form of a flag or on a card tacked up over the box office. One theatre took the card, mounted it on plywood and cut out both the emblem and the lettering. This gave a raised effect that made it look like something entirely different. They were tacked to another panel done in aluminum and the emblem was covered with the flitter and the lettering with red. The result, with a baby spot thrown on it, is an eye knocker-outer, and yet it cost little more than the spare time of the sign writer.

It gives a new dignity to the box office and somehow suggests that the theatre has been designated to receive an especial mark of governmental favor, since it is so much more imposing than the generality of similar displays.

'It never hurts to doll things up, and this goes double for the eagle.

Columbia's Gag

Using a press stunt suggested in the special campaign book on 'Lady for a Day,' George Brown and his Columbia cohorts and the press force of Radio Music Hall put over the lady-for-a-day stunt in a large and generous fashion.

Nellie McCarthy, an actual apple seller, was selected for the stunt, quartered at the Waldorf in a suite, given a complete wardrobe to suit her new position, taken to lunch and dinner at costly places and winding up at a night club.

The 'American' gave her three two-col. cuts staggered over a four-col. space, following a one-col. cut and half-col. story. The 'Times' contributed upward of a column and even the 'Post' came in with a two-col. cut and nearly a col. of text. Every paper had at least one cut, and most of them ran two stories. Even Arthur Brisbane sat up and took notice, cracking that it would have been a more practical thing to have slipped her $50.

As a matter of fact, Columbia and the Music Hall each gave her $25 in cash, she was permitted to retain all clothing bought, and Lou Goldberg tried to get the Music Hall to permit her to set up her stand in front of the theatre.

Just goes to show that New York is as yap as the small timers, and also to demonstrate that a good stunt is a good stunt anywhere.

Local Critics

Small towners like to see their names played up, and one good way is the criticism board which is used to mount the audience comment. Lobby is large enough to give space to a couple of desks with pages of paper about 3 x 5 inches with an invitation over the top to write out a criticism.

These are used on a permanent board with the best and a few of the worst picked out on the lines of the Vox Populi department in 'Liberty.' Most of the slams are palpably written to be funny and are not apt to be hurtful.

Only danger is there's liable now and then to come along a picture no one likes in particular. When that happens it's tough to have to admit a frost, but it will help other pictures along, and the town is so small that the first night talk would hurt business more than the written comment.

All criticisms should be signed with authentic names with no effort made to pad with favorable comment. Good little gag for a town where everyone knows most everyone else.

Helping Out

Uptown house, in a city where there is a drama subscription season, is working up business in its territory in the guise of local pride, but in reality with an ulterior motive. Management feels that these shows, which will be the first to be seen in a couple of years, will give the patrons who bewail the loss of the old-fashioned drama chance to compare the mounting and acting average of the visiting shows with the work of the Hollywood productions. Has an idea that it will redound to the advantage of the pictures.

May be a risky experiment, but the management feels that the seats may flop before the six productions are played, and in any event it's not likely that the people who subscribe would stay away just because they could not get tickets at the picture theatre. House will gain a reputation for liberality and possibly pave the way to a film subscription for the following season, subscribers uniting to bring the big ones to the theatre, and probably staying away from the downtown earlier showings.

Combined

Seattle.

For 'Moonlight and Pretzels' (U) the Music Box (Hamrick) attracted attention with 18-inch pretzels, on moon cut-out, placed on counters of 20 leading beer parlors. Wording on card, 'Moonlight for love; pretzels for fun,' with announcement of the pic being at M.B. In lobby of theatre barrel of pretzels was displayed, with passersby invited to take a taste. Bob Murray, manager, states 320 pounds were given away.

Running Props

Often a good idea is passed up because the materials for an unusual stunt are not immediately available. It's a good plan to mark down possible sources and be ready for emergencies. One advertiser, for example, had an idea for submerging a cutout under an inverted glass in an aquarium. He used a pickle bottle and it looked just like a pickle bottle. But he knew the janitor of the high school and had no trouble in borrowing a bell glass from the chemistry lab, and it worked like a charm.

In another instance an old clock was wanted, and the exploiteer remembered that one of his patrons had spoken of a grandfather's clock one day, so he took a wheelbarrow and went around and borrowed it.

Knowing just where things can be located is as handy to a lobby builder as to a studio or theatre property man, but most lobby workers generally have to start from scratch because they didn't remember where they had seen things.

Deadly Parallel

Working from the files of VARIETY, a theatre recently offered a chart of the New York theatres, showing that only one success was running and that most of the recent Broadway tries had been flops. On the other side of the table was the list of notable successes scored by the picture house in the period when Broadway was at a lower ebb than it had been in years.

The inference was that the Broadway hits all came to the local house in due course, splendidly mounted, better played and often more smartly written than the original play with the moral that Broadway had moved into the country and that it no longer supplied even a small percentage of the successes the small town patron was permitted to see at much smaller prices.

Same house is planning to list the stage hits it will show with a comparison of the prices paid on Broadway and the much smaller sums asked for local showing. It's good argument, with plenty of sound sense behind it.

Paraded a Theatre

Birmingham.

In the Labor Day parade here the operators' union had a float which can be adopted for ordinary street ballyhoo. A large truck was secured and an old silent projector was bolted to the rear end. A screen was then placed at the front of the truck, just behind the driver's cab, and a six-sheet pasted on it. Seats were on the truck and an audience used.

BEHIND *the* KEYS

Clinton, Ill.

Burhorn, manager of Clintonia, is now general manager of a circuit in Paxton, Fairbury, Dwight, Clinton, Hoopeston. G. Nelson of Dwight, succeeded Burhorn.

Grinnell, Ia.

Richard Phillips managing the Iowa for Central States, former Colonial.

Lynchburg, Va.

Roanoke at Roanoke may reopen after closed most of summer. House went dark after flames swept department store next door.

Seattle.

John Danz theatre here, Roosevelt, opened Sept. 5 as second run house. Seats 900.

Birmingham.

George Steele, manager of Jefferson, vaudefilm here. Policy changed from subsequent to first-run with independent pictures now.

Pittsburgh.

Maurice Baker, manager of the two Warner houses in State College, Pa., has resigned to go with Chatkin and Feld in Stubenville, O. Successor is George Planck.

Resignation of Morty Henderson as manager of Etna has sent J. A. McDonald, of Davis, to that house. McDonald's assistant, Sam Gould, elevated at Davis.

Chicago.

M. H. Singer circuit opened its Dubuque house. Now the Orpheum, formerly Spensley. Will play pictures with occasional name stage shows.

Denver.

Marian Hart bought and reopened Iris at Edgemont, S. D.

Seattle.

Ray Grumbacher, old timer as film exchange and theatre operator in Northwest, owning houses for years in Spokane, here as manager for Jensen-von Herberg at Roxy theatre. He succeeds J. William Houck, who plans trip to California.

Seattle.

Don Geddes is manager of Sterling chain's new house, Roosevelt, on Pike near Fifth. Roy Cooper is chain manager of this John Danz string.

Here's an Idea

Birmingham.

attlesnakes are a big problem for Franklin county, Tenn., and are scaring tourists away from that section. So somebody hit upon the idea of ridding the county of some snakes by using them for admissions to the county fair. Everyone killing a snake is entitled to an admission, and the bigger the snakes come, the more tickets. A ticket is given for every rattler on the snake.

Furthermore, a prize of $25 for the largest live snake and $10 for the largest dead one is offered.

Repeating

Universal did so well with its radio record on 'Jazz King,' a similar record has been prepared for 'Moonlight and Pretzels'. Double-faced and local announcement necessary only when the disc is flipped over.

Set New Rental Deals For F-WC Calif. Houses

Los Angeles.

New deal whereby West Coast, through Fox Rialto Theatres Corp., resumes operation of the deluxe Fox in San Diego, calls for a reduced rental figure, but with a 15% of the gross maximum monthly to be paid. Deal, entered into with the Gildred Building Co., landlords, brought a modified lease whereby the rental figure for the period starting this month, and continuing until June, 1934, is set at $4,583.33 per month.

After that, fixed monthly collection advances to $5,000 for the rest of the year, with the rental from that time until the lease expires Dec. 31, 1937, to be later determined.

For the entire period F-WC subsid will pay the rental figure specified, or an amount equal to 15% of the house monthly gross. In order to pay the premium rental, house will have to gross around $7,500 weekly.

Sunkist Theatres Corp., another F-WC subsid, has executed a new lease on the Sunkist, Pomona, effective as of July 4, this year, extending for nine years and four months. Rental figure up to end of April, 1938, will be $413.50 monthly, and then $550 to Nov. 4, 1942. Option is renewal for 10 years at a monthly rental of not less than $550.

HOME-MADE LADY FOR DAY

Col's Publicity Boys Put Over Quite a Stunt With Rosie of the Alley

Arnold Van Leer, Lou Goldburg and Leo Friedman, under George Brown of the Columbia Picts home-office, put over some excellent space for 'A Lady for a Day,' opening Sept. 7 at the Radio City Music Hall, New York, with Rosie of Shubert Alley as the subject. She's an apple seller, 73, and quite a character in Times square sector.

Exploiteers took her in charge for 24 hours and she became a regal lady for a day, parking at the Waldorf-Astoria, lunching in swank places, outfitted by exclusive modistes and motored with police escort, including a visit to Mayor O'Brien (whom Rosie snubbed by refusing to wait for the late-arriving chief magistrate).

It all landed lots of space most difficult of the daily papers.

The 'Times,' 'Sun,' etc., went over a column each, detailing the experiences of Rosie as she became a lady for a day under the aegis of a film company. It broke just right on the day or two preceding the film's opening. The publicists promoted everything through tie-ups, paying for little, including the fancy edibles which merchants, bakers, food shops, along with the restaurants, modistes, hotel, etc., donated.

Got a Lot

Then Rosie was staked to the whole caboodle, including the clothes and $50 in cash, whereupon she resumed selling fresh fruit in Shubert alley at 5c each. Rosie's daily gross before she went higher up for a day was about $1.75. It climbed right after the publicity, though Rosie didn't boost the price on apples.

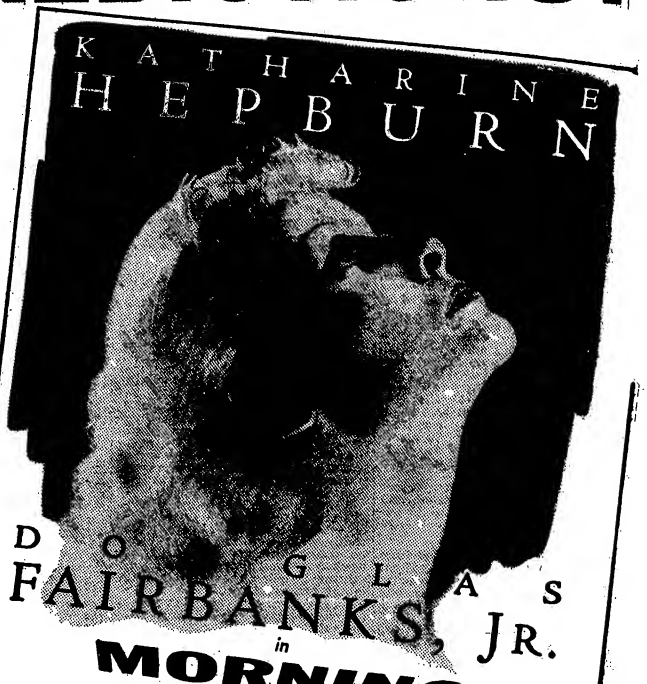
PRODUCTIONS... NOT PREDICTIONS!

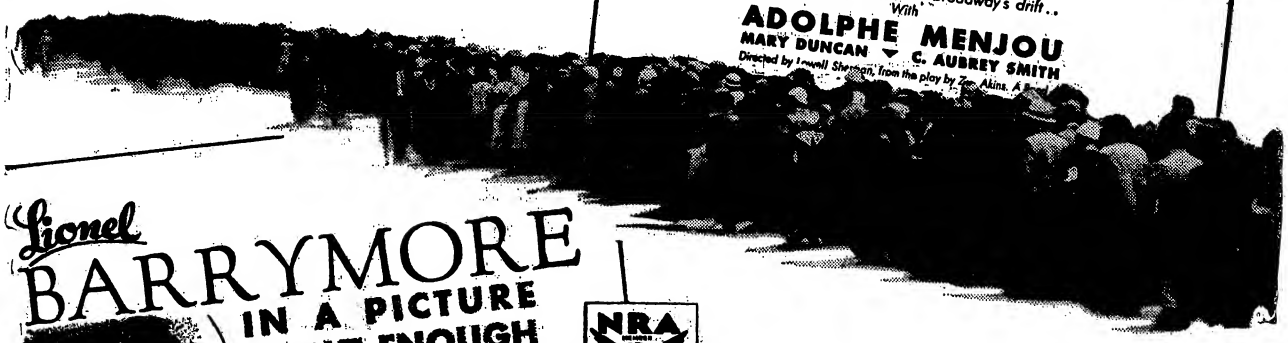
★

RKO-RADIO'S first two pictures of the new season are duplicating throughout the country their record breaking achievements at Radio City.

★

RKO-RADIO is committed to a policy of producing only such outstanding shows—for the simple common-sense reason that they are the only ones that are profitable!





Lionel BARRYMORE

IN A PICTURE GREAT ENOUGH TO CROWN HIS GREAT CAREER!

"ONE MAN'S JOURNEY"

A STORY OF DEVOTION

With

MAY ROBSON
DOROTHY JORDAN
JOEL McCREA
FRANCES DEE

A Pandro S. Berman production. Directed by John Robertson

NRA MEMBER WE DO OUR PART

RKO Radio Pictures

COMING PRODUCTIONS ...NOT PREDICTIONS!

★

IRENE DUNNE WALTER HUSTON
In Sinclair Lewis's world sweeping book
"ANN VICKERS"

★

KATHARINE HEPBURN
in
"LITTLE WOMEN"
Louisa May Alcott's beloved story that four generations have hugged to their breasts.

★

RICHARD DIX in "ACE OF ACES"

★

"SON OF KONG"

★

CONSTANCE BENNETT
in "THE WOMAN SPY"

★ ★ ★ ★

MERIAN C. COOPER
Executive Producer

Hollywood Productions

Week of September 11

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

COLUMBIA

'Fury of the Jungle'
(2d week)

D—Roy Wm. Neill
A—Horace McCoy
Ethel Hill
Dore Schary
C—John Stumar
Cast:
Donald Cook
Alan Dinehart
Harold Huber
Dudley Digges
Toshia Mori
Clarence Muse
Frederick Vogeving

'East of Fifth Avenue'
(4th week)

D—Al Rogell
A—Lew Levinson
Jo Swerling
C—Ben Kline
Cast:
Dorothy Tree
Wallace Ford
Mary Carlisle
Walter Connolly
Walter Byron
Harry Holman
Lucien Littlefield
Maude Eburne
Fern Emmett
Willard Robertson

'Man of Steel'
(3d week)

D—Lambert Hillyer
A—Chester Erskine
Ed. Paramore
Seton I. Miller
C—Joe August
Cast:
Jack Holt
Fay Wray
Theodor Von Eltz
Walter Connolly
Burton Churchill

DARMOUR
(Mayfair)

'Girls of the Follies'
(2d week)

D—Wesley Ford
A—F. McGrew Willis
C—James S. Brown, Jr.
Cast:
Sue Carroll
Nick Stuart
Cecilia Parker
Jack Mulhall
Harry Barris
Harmony Trio

FOX

'Smoky'
(5th week)

D—Eugene Ford
A—Will James
Paul Perez
C—Dan Clark
Cast:
Victor Jory
Irene Bentley

'There's Always Tomorrow'
(2d week)

D—James Cruze
A—Ann Tameron
Sonya Levine
Ralph Spence
Cast:
Will Rogers
Zasu Pitts
Florence Desmond
Rochelle Hudson
Howard Lally
Harry Green

'Frontier Marshal'
(1st week)

D—Lew Seiler
A—Stuart N. Lake
Wm. Conselman
Stuart Anthony
Cast:
Geo. O'Brien
Irene Bentley

'Hoopla'
(2d week)

D—Frank Lloyd
A—Kenyon Nicholson
C—Ernest Palmer
Cast:
Clara Bow
Preston Foster
Richard Cromwell
Minna Gombell
Herbert Mundin
Roger Imhof

'As Husbands Go'
(2d week)

D—Hamilton MacFadden
A—Rachel Crothers
C—Hal Moore
Cast:
Warner Baxter
Helen Vinson
Catherine Doucet
G. P. Huntley, Jr.
Eleanor Lynn
Frank O'Connor
Jay Ward
Alfred Hesse

'Mad Game'
(1st week)

D—Irving Cummings
A—Ed. Dean Sullivan
Wm. Conselman
Henry Johnson
C—Arthur Miller
Cast:
Spencer Tracy
Claire Trevor
Ralph Morgan
John Miljan

'Olsen's Night Out'
(1st week)

D—Malcolm St. Clair
A—Henry Johnson
James Pyman
C—L. S. O'Connell
Cast:
El rendel
Walter Catlett
Barbara Weeks
Wm. Bakewell
Mabel Turner
Edward Pawley
Susan Fleming
Joseph Sauers

INTERNATIONAL
(Bernstein)

'Cane Fire'
(3d week)

D—Lois Wober
A—Alvin Wycoff
Cast:
Mona Maris
Hardie Albright
Virginia Cherrill
David Newell

'METRO'

'Dancing Lady'
(13th week)

D—Robt. Z. Leonard
A—James Warner Bellah
P. G. Wolfson
Allan Rivkin
C—Oliver Marsh
Cast:
Joan Crawford
Franchot Tone
Clark Gable
Madge Evans
Frank Morgan
Grant Mitchell
Ted Healy
Winnie Lightner
Jean Howard
Ferdinand Gottschalk
Florine McKinney
T. Roy Barnes
Fred Astaire
Robt. Benchley
Nelson Eddy

'Tarzan and His Mate'
(7th week)

D—Cedric Gibbons
C—Chas. Clark
Cast:
Johnny Weissmuller
Maureen O'Sullivan
Nell Hamilton
Rod LaRocque
Doris Lloyd
Frank Reicher

'Queen Christina'
(7th week)

D—Rouben Mamoulian
A—S. N. Behrman
Salka Viertel
C—Bill Daniels
Cast:
Greta Garbo
John Gilbert
Lewis Stone
C. Aubrey Smith
Elizabeth Young
Aklim Tamiroff
Ian Keith
David Torrence
Lawrence Grant
Reginald Owen
Edward Norris
Barbara Barondess

'Hollywood Party'
(5th week)

D—Russell Mack
A—Edmund Goulding
Howard Dietz
C—Jimmy Howe
Cast:
Marie Dressler
Joan Crawford
Jean Harlow
Jimmy Durante
Lupe Velez
Jack Pearl
Charles Butterworth
Jean Hersholt
Albertina Rasch Ballet
Eddie Quillan
Polly Moran

'Meet the Baron'
(5th week)

D—Walter Lang
C—Al Siegler
Cast:
Jack Pearl
Jimmy Durante
Charles Butterworth
Ted Healy and Stooges
Lyda Roberti
Jimmy McHugh
Dorothy Fields
Doc Rockwell
Gloria Hatrick
Zasu Pitts

'Bombshell'
(5th week)

D—Victor Fleming
A—Caroline Francke
Mack Crane
C—Hal Rosson
Cast:
Jean Harlow
Lee Tracy
Franchot Tone
Frank Morgan
Una Merkel
Ivan Lebedeff
Martha Sleeper
Ted Healy
Pat O'Brien
Etta Moten
Leonard Carey
Wilbur Mack
Mary Carr
Mary Forbes

'Prize Fighter and the Lady'
(5th week)

D—Howard Hawks
A—Frances Marion
C—Ted Tetzlaff
Cast:
Max Baer
Myrna Loy
Primo Carnera
Walter Huston
Vince Barnett

'Cat and the Fiddle'
(4th week)

D—Chester Franklin
Nick Grinde
A—Joseph Vance Hoyt
C. Gardner Sullivan
Frank R. Adams
Anne Cunningham
C—Clyde DeVina
Jon Lyons
Cast:
Jean Parker
David Landau
Willie Fung
Olin Howland
Russell Hardie

PARAMOUNT

'The Way to Love'
(11th week)

D—Norman Taurog
A—Gene Fowler
Benj. Glazer
Claude Binyon
Frank Butler
C—Charles Lange
Cast:
Maurice Chevalier
Ann Dvorak
Ed. Everett Horton
Arthur Pierson
Minna Gombell
Blanche Frederici
Nydia Westman
George Rigas
Douglas Dumbrille
Sidney Toler
Grace Bradley
Arthur Housman
Jason Robards
Mutt (dog)
Geo. Hagen
John Miljan
Billy Bevan

'The Way to Love'
(11th week)
(French Version)

D—Norman Taurog
A—Jean Boyer
C—Chas Lange
Cast:
Maurice Chevalier
Jacqueline Francell
Marcel Vallee
Bruce Wyndham
Germaine De Neel
Adrienne D'Ambricourt
Leonie Pray
George Hagen
Georges Renavent
Emile Chatard

'I'm No Angel'
(10th week)

D—Wesley Ruggles
A—Mae West
C—Leo Tover
Cast:
Mae West
Cary Grant
Edward Arnold
Russell Hopton
Kent Taylor
Gertrude Michael
Gregory Ratoff
Dorothy Peterson
Wm. Davidson
Ralf Harolde
Nigel de Bruller
Irving Pichel
Geo. Raft
Nat Pendleton

'Design for Living'
(9th week)

D—Ernest Lubitsch
A—Noel Coward
Ben Hecht
C—Victor Milner
Cast:
Fredric March
Gary Cooper
Miriam Hopkins
Ed. Everett Horton
Franklin Pangborn
Emile Chatard
Isabel Jewel

'Tillie and Gus'
(5th week)

D—Norman McLeod
A—Nunnally Johnson
John McDermott
Walter DeLeon
Francis Martin
C—Ben Reynolds
Cast:
W. C. Fields
Alison Skipworth
Baby LeRoy
Jacqueline Wells
Clifford Jones
Clarence Wilson
Geo. Barbier

'Captain Jerico'
(4th week)

D—Grover Jones
Wm. S. McNutt
A—Max Miller
Jones and McNutt
C—Al Gilks
Cast:
Richard Arlen
Judith Allen
Charles Grapewin
Sir Guy Standing
Baby LeRoy
Gertrude W. Hoffman
Matsue
Wm. Brawley
Barton MacLane

'White Woman'
(4th week)

D—Stuart Walker
A—Norman Reilly Raine
Frank Butler
Samuel Hoffenstein
Gladys Lehman
C—Harry Fischbeck
Cast:
Carole Lombard
Charles Bickford
Charles Laughton
Kent Taylor
Percy Kilbride
Charles B. Middleton
James Bell
Claude King
Ethel Griffies
Jimmie Dime

'Cradle Song'
(3d week)

D—Mitchell Leisen
Nina Moise
A—Marc Connelly
Frank Partos
Cast:
Dorothea Wieck
Evelyn Venable
Kent Taylor
Louise Dresser
Sir Guy Standing
Georgia Caine
Gail Patrick
Marion Ballou
Nydia Westman
Diane Sinclair

'Pardners'
(1st week)

D—Paul Sloane
A—Paul Sloane
C—Theodore Sparkuhl
Cast:
Jackie Cooper

RADIO

'Beautiful'
(5th week)

D—Al Santell
A—Humphrey Pearson
Myles Connolly
Mildred Cram
C—Lucien Andriot
Cast:
Ann Harding
Robert Young
Nils Asther
Sari Maritza
Donald Reed

'Flying Down to Rio'
(4th week)

D—Thornton Freeland
A—Louis Brock
Ann Caldwell
Harvey Thew
Erwin Gelsey
C—C. Roy Hunt
Cast:
Dolores Del Rio
Ginger Rogers
Raul Roulien
Fred Astaire
Gene Raymond
Walter Walker
Blanche Frederici
Bill Cagney

'Behold We Live'
(3d week)

D—Elliott Nugent
A—John Van Druten
Dwight Taylor
C—Eddie Cronjager
Cast:
Irene Dunne
Clive Brook
Nils Asther
Henry Stephenson
Laura Hope Crews

'Lost Patrol'
(2d week)

D—John Ford
A—Garret Fort
Philip MacDonald
C—Harold Winstrom
Cast:
Victor McLaglen
Boris Karloff
Wallace Ford
Alan Hale
Reginald Denny
Billy Bevan
Howard Wilson

UNITED ARTISTS
(Goldwyn)

'Nana'
(6th week)

D—Dorothy Arzner
A—Edwin Justic Mayer
Leonard Birnesky
C—Ray June
Cast:
Anna Sten
Warren William
Phillips Holmes
Pert Kelton
Moffat Johnson

'Roman Scandals'
(6th week)

D—Frank Tuttle
A—Geo. Kaufman
Robert Sherwood
Wm. McGuire
C—Gregg Toland
Cast:
Eddie Cantor
Gloria Stuart
Ruth Etting
Alan Mowbray
David Manners
Ed. Arnold

(20th Century)

'Moulin Rouge'
(2d week)

D—Sidney Lanfield
A—Nunnally Johnson
Henry Lehrman
C—Chas. Rosher
Cast:
Constance Bennett
Franchot Tone
Tullio Carminati
Helen Wesley
Andrew Tombes
Russ Brown
Fuzzy Knight
Wm. Kent
Georges Renevant

UNIVERSAL

'Tin Pants'
(3d week)

D—Ed. Sedgwick
A—Ebba Havez
Clarence Marks
H. M. Walker
Dale Van Every
Cast:
Slim Summerville
Andy DeVine
Lella Hyams
Una O'Connor
Ferdinand Gottschal
Ethel Griffes
May Beatty
Cornelius Keefe
David Torrence

'Dangerous to Women'
(4th week)

D—Kurt Neumann
A—Wm. A. McGuire
C—Chas. Stumar
Cast:
Chester Morris
Alice White
Helen Twelvetrees
Grant Mitchell
John Miljan
Geo. E. Stone
Geo. Meehan
Frank Albertson
Warren Hymer
Harry Galfund
Maxey Rosenbloom
Dave Miller

'Perils of Pauline'
(Serial)
(5th week)

D—Ray Taylor
A—Elsie O'Neill
C—Richard Fryer
Cast:
Evelyn Knapp
Robert Allen
James Durkin
John Davidson
Sonny Ray
Frank Lackteen
Pat O'Malley

'Wanted at Headquarters'
(3d week)

D—Ed. Marin
A—Prescott Chaplin
C—Norbert Brodine
Cast:
Onslow Stevens
Marian Nixon
Wm. Collier, Sr.
Alan Dinehart
Warren Hymer
Ed. Van Sloan

'Counselor At Law'
(1st week)

D—Wm. Wyler
A—Elmer Rice
C—Norbert Brodine
Cast:
John Barrymore
Bebe Daniels
Doris Kenyon
Thelma Todd
Isabel Jewell
Onslow Stevens
Vincent Sherman
Conway Washburn
John Qualen
Bobby Gordon
Elmar Brown
Malka Kornstein
Angela Jacobs
Clara Langster
T. H. Manning
Marvin Kline

WARNER

'From Headquarters'
(4th week)

D—Wm. Dierterle
A—Robt. Lee
Peter Milne
C—Wm. Reese
Cast:
George Brent
Margaret Lindsay
Eugene Pallette
George E. Stone
Frank Darien
Kenneth Thomson
Dorothy Burgess
Ken Murray
Theodore Newton
Hobart Cavanaugh
Robt. Barrat
Murray Kinnell
Henry O'Neil
Edward Ellis

'Son of the Gobs'
(4th week)

D—Lloyd Bacon
A—Al Cohn
Paul Gerrard Smith
Cast:
Joe E. Brown
John Mack Brown
Jean Muir
Frank Muir
Frank McHugh
Thelma Todd
George Blackwood
Walter Miller
Kenneth Thomson
Samuel Hinds
Arthur Vinton
George Irving
John Marston
Garry Owen
Purnell Pratt
Joe Sauers

'The Shakedown'
(2d week)

D—John Francis Dillon
A—Sam Engels
Rian James
C—Sid Hickox
Cast:
Bette Davis
Charles Farrell
Ricardo Cortez
Glenda Farrell
Allen Jenkins
Adrian Morris
Frank Reicher
Geo. Pat Collins
Dewey Robinson
Ben Hendricks
George Cooper
Robert O'Connor
Harold Huber

'College Coach'
(3d week)

D—Wm. A. Wellman
A—Manuel Seff
Niven Busch
C—Arthur Todd
Cast:
Pat O'Brien
Ann Dvorak
Lyle Talbot
Dick Powell
Phil Faversham
Hugh Herbert
Chas. C. Wilson
Arthur Byron
Donald Meek
Burton Churchill
Big Boy Williams
Doug. Dumbrille
Harry Beresford
Nat Pendleton
Ward Bond
Joe Sauers
Herman Bing

'Finger Man'
(2d week)

D—Roy Del Ruth
A—Rosalind Shaffer
Ben Markson
Lilie Hayward
C—Tony Gaudio
Cast:
James Cagney
Mae Clark
Leslie Fenton
Russell Hopton
Marjorie Gateson
Robert Barrat
Douglas Cosgrove
Samuel T. Hinds
Raymond Hatton
Doug. Dumbrille
Robt. Elliott

'Dark Hazard'
(2d week)

D—Al Green
A—W. R. Burnett
Brown Holmes
Ralph Block
Cast:
Edward G. Robinson
Genevieve Tobin
Glenda Farrell
Robert Barrat
Gordon Westcott
Sidney Toler
Geo. Meeker
Emma Dunn
Hobart Cavanaugh
W. Robertson
Harris Ford

GORES TO AUGMENT CALIFORNIA CHAIN

Los Angeles, Sept. 11.

Newest addition to the Gore Bros. pic house chain in Southern California will be an 850-seater, erected in Compton, suburb, by C. H. Russell and associate. Gores have taken a 10-year lease and will equip. Construction starts Oct. 1, with house expected to be finished around Jan. 1.

Gores recently, in association with Fox-West Coast, took a 10-year lease on the Embassy in San Francisco (F-WC operating), and also acquired a lease on the Iris, Hollywood, possession of which they secure in May.

Berinstein Follows Metzger

Los Angeles,

Ben N. Berinstein has been elected president of the Independent Theatre Owners of Southern California, succeeding Gus Metzger, who declined to stand for re-election, after having served as president for three years.

Other officers are: Robert Whitson, vice-president; Arnold Shack, treasurer; George F. Bromley, secretary. New board of directors comprises the four officers and Russell Rogers, Harry Hicks, George Hanes, Harry Chotiner and H. J. Siler.

Title Changes

1 Brendel's 'I Come from Hell' to 'Olsen's Night Out,' Fox, starting Monday.

'There's Always Tomorrow' to 'Mr. Skitch,' Fox.

'Kid Gloves,' Universal, to 'Dangerous to Women.'

"Hillbillies,' Polly Moran-May Robson story, has been re-tagged 'Comin' Round the Mountain' by Metro.

Inside Stuff—Pictures

Electrical Research Products, Inc., better known as ERPI and a 100% subsidiary of Western Electric, seems to be under an investigation of interested stockholders in AT&T. The stockholders with the Sun Life Insurance Co. of Canada among them, and said to be, with the estate of Geo. F. Baker, the largest individual holder of AT&T stock, want to know more about ERPI going into picture production at the former Paramount studio on Long Island, now operated by ERPI partly on a rental basis to picture producers.

One of the claims is that money advanced or invested by ERPI in the picture productions being made at the Long Island studio is not properly authorized. Another angle to the investigation reported started is that loans or advances made by ERPI to exhibitors come under the same heading.

Specific indications are that the Sun Co., which appears to be the instigator of the investigation, doesn't wholly approve of the ERPI direction by John E. Otterson.

Investigators are instructed, according to the account, to report their findings at the Sun's office. Intention seems to be that if the investigation upholds the contention of the disagreeing stockholders, that the result will be placed before AT&T heads with suggestions for changes.

Through Filman, writer for 'Sound and Shadow', an Oriental fan mag with a large circulation in Asia and Europe, India emits a loud squawk in reply to the Haliburton-F. W. Futter picture 'India Speaks'. Chief protest is directed at certain exploitation blurbs as Filman has read them in American film trade journals. Author, whether on his own or as a sort of unofficial mouthpiece for the country, complains that the boost literature gives an entirely erroneous and distorted conception of India. Phrases quoted refer to India as 'mother of ten thousand sins—where heathen gods look down unashamed on human orgies, and men hope to be hoisted to heaven by a cow's tail.'

'Sound and Shadow' has written to the Motion Picture Producers Association asking that no more opportunity is allowed 'to pervert facts and heap upon this country any insults by misguided persons in their eagerness to cash in on the credulity of human beings.

Contrary to report, Paramount did not execute a contract with B. P. Schulberg for the eight pictures he has been down for on Par release this season. Par and Schulberg were set on eight to be made by Schulberg for Par, but no papers were signed. This would seem to make it clear for Schulberg to swing to Fox, if wanting.

Question of Sylvia Sidney in Par minds is something else again, under contract direct to Par instead of to Schulberg.

Latter wanted his European trip, on which he's still current, at this time since he was between picture production plans. Miss Sidney's troubles with Par arose at the same time and she's on the other side, too. No one has been advised when either Schulberg or Miss Sidney is expected back.

Two sets of cast credits, one of the end as well as beginning, are coming into vogue among producers. Paramount, Fox, Radio and UA are now using the doublers sporadically. Universal has followed this policy for a period of years.

The day he was exhorting exhibs in New York to fight for independence in the permanent code, Harry Brandt and most of his organiza-

(Continued on page 62)

Studio Placements

Julanne Johnston, 'Bombshell,' Metro.

Majel Coleman, Charles Sellon, 'Fire Chief,' Metro.

Paul Porcasi, untitled feature, Si Neufeld.

Barbara Van Brunt, 'Two Much Harmony,' Par.

Esther Muir, 'Capt. Jericho,' Par.

Irving Pichel returns to acting for awhile and goes into 'Beautiful,' Radio.

Louis Alberni, 'Behold We Love,' Radio.

Paul Porcasi, Helen Brock, Reginald Barlow, 'Flying Down to Rio,' Radio.

Ruth Gillette, Allan Edwards, 'Frontier Marshal,' Fox.

Herbert Mundin, 'Orient Express,' Fox.

Frank Campeau, 'Smoky,' Fox.

Mary Mason, 'Mad Game,' Fox.

Beaula Bondi, 'Wildbirds,' RKO.

Arthur Hohl, Claire Dodd, Robert Barrat, Henry Barrat, Henry O'Neil, 'Massacre,' WB.

Johnny Mack Brown, 'Female,' WB.

Fred Burton, 'By Candlelight,' U. Walter Kane booked.

George Meeker, 'Dark Hazard,' WB.

Elise Cavanna, 'Forever Faithful,' Metro.

Mary Carlisle, William Janney, 'Vinegar Tree,' Metro.

Sam Wood to direct 'Comin' Round the Mountain,' Metro.

Bobbe Arnst, 'Hollywood Party,' Metro.

Warner Oland, Blanca Vischer, 'As Husbands Go,' Fox.

June Vlasek, Dixie Frances, 'There's Always Tomorrow,' Fox.

Walter Catlett, Barbara Weeks, 'Olson's Night Out,' Fox.

Howard Lally, Kathleen 'The Mad Game,' Fox.

John Wray, 'Partners,' Paramount.

Tom Wilson, Lady,' Metro.

Nydia Westman, 'Wild Birds,' first on her Radio contract.

Lansing Halden and Harold Buckley scripting 'Red Knight of Germany,' Radio.

Helen Mack's option lifted by Radio.

BALMER WITH HARRIS CO.

Pittsburgh, Sept. 11.

James G. Balmer, district manager for Warners West Virginia, has resigned to take over field supervision of the 16 new houses recently secured by the Harris Amusement Co.

FOX knocks Chicago for the LOOP

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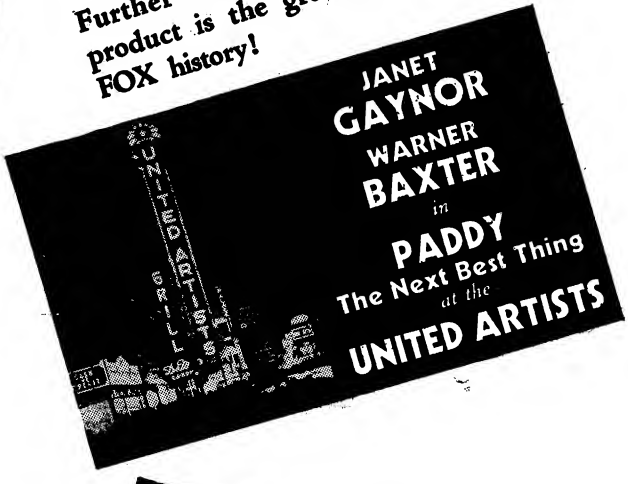

Lead the recovery parade in *your* town

JOIN THE UPSWING WITH FOX

PALACE, CHICAGO

(Continued from page 15)

ing was Noble Sissle with his colored band. Sissle is doing about the same turn he has been delivering through the east during the past few months. Does 'Rocking Chair' for comedy and the Mills Bros. type of mouth and fingers instrumentalizing.

Eddie Garr was pie for this audience, those impersontations getting receptions for each. Garr has his subjects down to an eyelash flicker; he doesn't even have to announce his subject for them to be immediately recognizable, which is a stunt in itself.

Garr was m.c.'ing and a little hazy at the first show. Eleanor Powell showed them what tap dancing really is all about.

Flicker is 'First Mate' (U). Newsclips from Pathe and NRA featurette completed film end.

Business terrific as usual these World's Fair days.

MET, BROOKLYN

It's a satisfactory assortment the Met has in its vaude grab bag this week. Session starts quietly and stays that way for a long stretch, but once the excitement starts popping the show assumes a high-powered quality of entertainment that makes it hotsy totsy all around. Feature, 'Hollywood to Broadway' (Metro) is an afterdating to the sister house in Manhattan, Capitol, with the attendance toll at the Met on the initial unveiling Saturday indicating anything but a sturdy b.o. take for the current stanza.

Introductory honors on the bill went to the DeLong Trio, bevy of graceful and young lookers who plied them with a nice mixture of tumbles, headstands, nipups, pyramids and similar acrobatics. It was a quiet interlude and the solemity of the occasion prevailed through the major part of the act that followed. Here it behooved Luis Zingone to bring 'em to with a little laugh fare, but the going didn't rate better than spasmodic with the exception of the last two or three minutes when Zingone went desperate and dished out a few blue ones of skin grafting theme. These the customers couldn't muff, since the monologist made sure they were anatomically illustrated.

Break in the spell of quietude came with the entry of Chester Fredericks. This fast little ball of laughs and stepping is still doing his mountain camp act, but whatever the background or support the knack for bringing home the results is there stronger than ever. With him now are only two girls, but they serve his style of rough and tumble mushing it up well. They sent him off here with a solid and sustained round.

But it took Mills, Gold and Raye, spotted next to shut, to tear them wide open. Though Mills hails from the old combination of Mills, Kirk and Martin, the madhouse antics confabulated by his present partnership shows no carryover strains. The harder the socks delivered the harder they roared out front with the set-to with the blonde stooge building the clowning hodge podge to a smash finish as far as this Saturday matinee mob was concerned.

Barney Rapp and his aggregation finished off the event with a crack performance. Applause rewards here were well spread around with a goodly share of it going to his redhead trio of tapsters, youngster lookers whose flair for toe and heel rhythm rates them away up in their class. Another hefty whooper of the palms was the dusky hoofer of the menage. Babe Miller, the other warbling standby of the troupe, though billed did not appear on this show. Rapp is still using the whiskey bottle xylophane ensemble for the finish and with telling effect.

Odec.

PARAMOUNT, B'KLYN

Good vaude is salable. The Brooklyn Paramount is proving this. This Brooklyn Par style of show is not new. It's just straight vaude, and the way the show is programed here is the same as others have been programing shows around in spots.

Pit works on the stage and is run by Stan Meyers. He doesn't try to be an actor. Just leads the crew and introes the acts without extra chatter. He doesn't annoy customers with cheer-leader methods after an act is finished. Smart and good.

Side curtains used to advantag in the final act, Parker and Sandino. This dancing pair carries a trio of harmony singers, O'Connor Sisters. The girls make two appearances, and they contrive a spontaneous flash.

First on are Beliet and Lamb. Reverse usual by having the girl do knockabout, and gets the show off to a happy start.

Striking angle about current show is that the whole bill comprises no more than 12 people. That's split between five acts, of which the final one. Park and Sandino utilizes six if the accordionist is counted. Aggregate also includes Zelda Santley's pianist.

Two spot has Alex Gray. In white linens. Without affectation, Gray's baritone voice pleases. No mikes or mechanical contrivances on the Par stage. Really vaude without assistance.

Zelda Santley and her pianist strike the middle. She seems to please more than when previously seen. Now she is in front of a band. Perhaps her only number that doesn't strike so hot in the Durante bit. Although she does the expected Zasu Pitts and the Mae West things which every imitator is doing, Miss Santley's are different.

George Beatty, next to closing, has an easy time. Sounds like he is shooting some new material, and his finishing bit of the drunken sailor is as good as ever, if not better. When caught, his timing perfect.

House has a good short trailer on 'Three Cornered Moon' (Par), next week's films, which has teasing qualities. Noticed here that the house has 'Coming Friday' on bottom of each clip as shown. Good idea. Newsreel doesn't run too long, around 7 minutes, and no Hitler shot in it. Feature, 'Songs of Singe' (Par), 90 minutes. Vaude end around 66.

Shan.

Palace, Youngstown

Youngstown, Sept.

Youngstown's new deal in vaudeville opened at the Palace Friday (1), first stage show for the city since last May. Former RKO house, now under lease by Milt Feld-Dave Chatkin-Harry Katz combination, was the second house of the new chain to open in Ohio within a week. The opening bill was a wow from the opening until close. If applause is any information that Youngstown liked its new deal, then Youngstown is to love it.

Show opened with a well-drilled chorus, billed as the Palace Rockets, under the direction of Felicia Sorrel, and the audience was treated to really something novel in this respect. Line was neat and well costumed. Robbins family, long in vaudeville, four acrobatic dancers of unusual ability, two boys and two girls. The father, veteran of the stage, was introduced before the act closed. Most of the routine is new.

Shirley Richards, presented with Bobby Gillette, who stays on as master of ceremonies and directs the band. Billed as 'Miss Personality Plus,' she is a neat, trim girl who can dance and scored heavily.

Jack Holland and June Knight offer a highly acceptable ballroom dance specialty. Their opening number was loudly acclaimed and followed by their interpretation of the rhumba, a novelty here.

Ted and Al Waldman, standard pair, brought down the house with their joke-patter and their ability to play mouth organs, ukuleles and jewsharps. Although seen here many times, act stopped the show.

Final act on the bill Sydney Page and company, brings three comedians to the stage, two girls in outlandish costumes that are riots, and Page himself, a smooth master of comedy who keeps the act up to the minute all the time.

Chorus will be permanent and Bobby Gillette will continue in the capacity of m.c. and band leader. There is an 11-piece band which shifts from the pit to the stage following the opening.

Opening bill played to standing room at 40c top and 25c matinees.

McConnell

ACADEMY, N. Y.

The boys who whistle in the mezzanine and show a disposition to create community stomping on any opening for same were reasonably quiet Saturday afternoon as Ching Yee Yah Troupe, Le Paul, Alice Dawn, Mel Klee and Eduardo Bianco's Argentines paraded across the proscenium in that order. It was a fair-to-middling sort of bill.

Ching Yee Yah have been playing for RKO in the middle west and are not new. They do magic, acrobatics and Chinese whatisit. Good of type and well received.

Le Paul's educated digits had the pasteboards under careful discipline. Deceiver makes a class appearance in spills. Works up to a strong walk-off when palming cards simultaneously from each hand. He returns for a comedy session with three boy plants, which probably helps him get booked, but is otherwise simply a hokdum postscript to a demonstration of real agility.

Alice Dawn did poorly. With the song material she is using that's about what could be predicted at the Academy. Handling an audience of this type is a task, on the other hand, for which Mel Klee is well equipped. His gags don't overburden the 14th street intelligence and he has a rough-and-ready line of palaver that causes bushy eyebrows to corrugate in the Union Square equivalent to laughter.

For a closer the lackadaisical and subdued Argentine rhythm of the Bianco turn (New Acts) did much better than anybody would guess in advance for this house. "Paddy the Next Best Thing' (Fox) made it an afternoon. Biz pretty good.

Land.

PALLADIUM, LONDON

London, Aug. 28.

Last minute booking here is the 'Nine Days Wonder,' radio revue from the broadcasting theatre at the Olympia, which ran at the radio exhibition for nine days playing to capacity and seen by 13,000 people. George Black grabbed most of the outfit on its press notices. Originally show was to include a band at a cost of $3,250, but band is out, and understand show is in for $2,500. It takes up half of the bill. Second performance ran overlong.

It is not known if the Black booking was to show his regulars how bad the show really is, or for the purpose of cashing in on its publicity. If it is the former G. B. has attained his objective, if the latter it will prove disappointing.

Show as a whole is amateurish and, despite several names, is not suitable for the sophisticated clientele of this theatre. Some of the skits are antiquated, as evidenced by a 'A Few Nails,' a burlesque on the fixing of an aerial. Likewise the 'One Man Drama,' as played by Lupino Lane, which was not new 25 years ago.

Best part of the show is a series of imitations of various radio infictions rendered by Anona Winn, but Miss Winn's earlier number, the tresses as a soubret, is ludicrous. The dancing chorus of 12, who flit in and out on various occasions, are far from lookers and compare very unfavorably with the Palladium girls. At times the show became quite tedious.

Best part of the bill is the first half, string of vaudeville acts. Bill is opened by Billy Rey, a sterling juggler with personality. Boy can also dance and speaks lines.

Naunton Wayne, back from films, comperes. Wayne takes a little time to get into his stride. Max Wall and the gang being several trained dogs, is a clever act with an original opening. Opening in one, Max goes through several intricate steps for which he is well rewarded. Full stage reveals about half dozen canines who go through various stunts showing them well trained. Idea of dogs emulating all the tricks first done by Max is something different in animal training.

Marie Burke, after several seasons in musical comedy, gets a reception on entry, and sings three numbers in good voice. The Burke girl is still popular. Harris Twins and Loretta, heldover, repeat their last week's success. Team should enjoy a healthy stay here, as they have brought something new in footology.

Vic Oliver, assisted by Margot Crangle, another holdover, varied his act first show, but was asked to stick to his old routine, which was a decided improvement. Oliver clowned and fooled at the piano to excellent results.

STATE-LAKE, CHI

Chicago, Sept. 10.

This new-old spot has taken on a new lease of life, with all the big circuits shooting at it. Although the booker and the two Jones boys, Johnny J., and Aaron Jr., view the success as arising from a new policy the older show heads figure it's strictly price plus plenty of amusement.

In trying to make it tough for the State-Lake, both Balaban & Katz and RKO have helped put the house over. Namely, the holding back of third and fourth run on the major product, they have forced this theatre to go after pictures that suit the house. In declaring State-Lake opposition they have forced this theatre to use ingenuity in framing attractive bills out of available material.

This 2,700-seat house in the middle of the Loop is playing a four-act vaude bill separate from a stage band show with another four acts plus a picture, and all for 25c, to 40c, the 40c only going at night and holiday.

The theatre every day since its opening eight weeks ago has averaged 1,000 children daily, which means an adult with every child.

It's a new fight every week for the State-Lake but with their special publicity man, they think up new stunts almost daily.

Show this week may not mean much to the New York City manager but out here it's a perfect build-up. Lewis and Ames, closing the opening vaude half, wouldn't get a smile out of the show-wise muggs, but the act has been getting excellent money for years. Hokey material, but pie for this audience. Nothing over the heads of this audience, and a laugh for every one of the Joe Millers. Giant is still one of the best of climaxes for a turn that has more than delivered its money's worth already.

Lloyd Nevada and company opencd with the black art turn, okay for the kids but the adults resented the sloppy manner act is being presented. Lynn Carter deuced with a vocal act, turning in a click on a couple of specially written numbers, though that punchline on the beer parade song is a bit too offside for a family house.

Eddie Rio and Co. string along a lot of bits to fill out a lot of minutes, but finish best with a sock legmania routine. Rio's three stooges wander in and out of the act, opening as three rival Schnozzolas to Rio's Durante impersonation and top it with a minor conflict with Nevada's opening turn by trying a black-art bit themselves.

In the stage show half of the 90-minute entertainment were two sock acts, Pat Kennedy building them up to a punch on three songs, Forsythe, Seamon and Farrell shut the show, stalling around until the big girl started into her dance. More comedy like that up ahead in the turn would kill off a lot of the dull opening minutes.

Mildred Lescette in betwcen these two turns for a couple of songs, but in a bad spot since she couldn't follow Kennedy. More than that, she hurt herself at the start by trying to gag.

Business capacity at the first show Sunday plus a sidewalk holdout which is an editorial itself. Flicker an indie, 'Avenger' (Mono).

COLONIAL, DETROIT

(Mi ight Show)

Detroit, Sept. 11.

Most unique entertainment in town combining a vaude show, amateur show and femme wrestling bout. This arrangement has been running successfully for three years. It has become so well known to professionals that those in town are always present every Monday night when the show goes.

Vaude is played as is with the permananet m.c., Maxie Gaeler, and his gang on stage. With a slight intermission between vaude and wrestling show, the entire evening is strictly for laughs. Wrestling is a tip off as to what is to be expected. The gals get plenty of encouragement from the audience.

In the 'amateur' show there are no prizes. Each act is bought for $2 or $3, according to how bad. The worse they are the more money they get. All from Dixie.

Props used for the show include the hook, siren, etc. If the hook doesn't work one of the stage hands comes out and carries the act off.

A few of the acts are pretty good and they get plenty of throw money from the audience. And it runs into dough sometimes. Acts keep whatever they can find.

Most of the success of this amateur policy is due to the m.c., who keeps things moving. And without repeating himself too much. Using a different set of stooges each week, he gets plenty of laughs letting the shell-shocked performers go nuts.

Show runs about three hours and sells for 25c., with the privilege to stay all night and see the pictures.

Lee.

DOWNTOWN, L. A.

Los Angeles, Sept. 8.

It's a case of good vaude badly routined as to running order currently, but with the house customers apparently overlooking these defects and getting plenty of relishment out of the five widely diversified acts. First three run heavily to refinement, with the last two hoke and broad comedy.

Max Dolin, of coast musical and orchestral reputation; Al K. Hall, veteran comic, and Ben Beyer, who is filling his first regulation vaude date in a long time, are the best known.

Show gets started after a weak attempt at an overture by the skimpy pit combination, with Tracy and Ray, assisted by Paul Russell at the piano. Team are a nimble pair of hoofers, running largely to eccentric stuff, and Miss Hay contributing a fine bit of Russian stepping. Russell tries to warbie the time-worn 'Dime' song, but doesn't impress.

In the deuce spot is Joyce Reamer, 13-year-old acrobatic and web worker from Riverside, nearby town, who, despite her youth displays a lot of real talent. Girl has charm and ability, and when she gets going on the web she is faintly reminiscent of Dainty Marie in her palmiest days, even to a song while descending in an inverted position. Neat little act that ought to get placed.

Max Dolin with Katherine Thompson (New Acts) are most recently from the air lanes. Dolin is a finished disciple of the violin and Miss Thompson accompanies nicely on the harp as well as doing a solo rendition. Class act of the bill and clicks solidly.

Al K. Hall has discarded the elaborate company used for so many years and now works solely with his son, Al K. Hall, Jr. Latter has grown rapidly and now towers above the comic; likewise he nearly dominates the act with his hoofing and mild clowning. Apparently Al, Senior, is satisfied to let the youngster grab off the laurels. They still do the comedy tin pan band number and the Svengali burlesque with which the act scored for many seasons.

More hilarious comedy at the finish, when Ben Beyer does his Joe Jackson type of cycle riding, winding up with some difficult unicycle work that tops the act off with a sock.

On screen 'Bureau of Missing Persons' (WB), Ruth Etting short and news. Biz jake opening mat of second day, with lower floor capacity.

PARAMOUNT, L. A.

Los Angeles, Sept. 6.

Booking the Blue Monday Jamboree, San Francisco air act which has had a considerable Pacific coast following, looks like a stroke of biz for this house currently. Rushed in two days ahead of the regular Thursday opening, the new show, with Par's 'Torch Singer' on the sheet, got away to a healthy start.

Jamboree is of the vaude type of broadcasts. Dozen or so acts participate, with a semblance of continuity, worked in for the stage showing.

Among those in it are Murray and Harris, Doakes and Doakes, Consuelo Gonzales, three Yoemanettes, Madeline De Michel and The Noodlebugs, latter comedy quintet comprising the Yemanettes and Murray and Harris.

Outstanding are Doakes and Doakes, man and women, along lines of York and King, with a somewhat similar makeup, but with a delivery and material all their own. Pair are troupers, specializing in a lot of old time song and dance stuff. Over for solid return.

Murray works mostly straight for Harris' light comedy, in this particular instance mostly in the character of a Sherlock Holmes trying to ferret out the slayer of the announcer. Finale reveals that the announcer has shot himself to escape the atrocities that he expected would follow. Hoke, but got laffs.

Miss Gonzalez is a Spanish sort of comedienne, with a fine soprano voice. Sings a couple of comedy numbers in her native tongue.

Stage show opens with the house line girls in an old-time can-can routine, to the tunes of Frank Jenks batoned band. Jenks this week has dropped some of his seeming flipness of announcements, but pulled a near-blue gag that has no place in a F&M show. Novelty number by the band followed the opening, with Jenks warbling and playing a bit on the trombone, followed by the house favorite, Max Lerner, tenoring and mopping as usual.

Finale had the girls on for a well-executed fencing routine, with their garb mostly of the undress variety. Show runs a full hour at the opener today and could stand a little trimming. 'Tarzan' serial episode, screen song with Duke Ellington and band, and Par news completed screen show. Biz near capacity *Edwa.*

STATE, L. A.

Los Angeles, Sept. 7.

Estelle Taylor is making her first picture house appearance locally at the State this week. Initial show demostrates she acted wisely in postponing her L. A. debut until a time when proper grooming and voice training had fitted her for the task of living up to headline billing. Former Mrs. Dempsey not only reveals a clear, if not overly powerful soprano voice, and loads of personality, despite opening day nervousness, but on successive appearances before the foots displayed a selection of gowns which elicit favorable feminine approval.

Miss Taylor warbled three numbers on her first appearance, comes on later for a bit of comedy with Ed Lowry in the form of a blackout, and winds up seated in an illuminated heart lowered to stage from the flies in the final picture. While her current efforts may not immediately stamp Miss Taylor as outstanding b. o., she displayed a versatility that should react favorably for future pic house or vaude bookings.

Plus Miss Taylor, house this week is offering what it probably one of the niftiest stage shows in many months. Outstanding are King Bros. and Cully, trio of nut comics, who uncorked a diversity of talent and hoke that catches the fancy of the mob and permits them to sew up the show completely.

Running the trio a close race for applause honors is nine-year-old Jimmy Baxter, with a baritone voice that is as close to Bing Crosby's as to make it hard to realize it is not the crooner himself. Young Jimmy appears in connection with his brother, Phil Baxter, composer, who plays and sings several of his own compositions, and also accompanies the kid for one number. Baxter's finale has Ed Lowry and the band boys working overtime.

Lowry is again in evidence, and starts the stage proceedings with a comedy twist by means of a 'Lazy Bones' number with the band that provoked plenty of howls. And after his work with the Baxters, Miss Taylor and the nut trio, Lowry vocalizes, using a repeat of 'Marching Along Together,' the NRA song slogan, for a wow build-up to the finale. Spotted early, and again at the finish, Gaylene sisters, stunning blondes, uncork some neat acrobatic dancing, including a series of kicks and inverted splits that are dexterous and effective.

Combination of Estelle Taylor with 'Another Language' (MG) on screen drew holdout biz at the opening, with everything pointing to a healthy week at the b. o. Mickey Mouse cartoon, 'Puppy Love,' drew many howls, with news helping round out the screen fare.

Edwa.

4 STARS ★ ★ ★ ★
from LIBERTY Magazine

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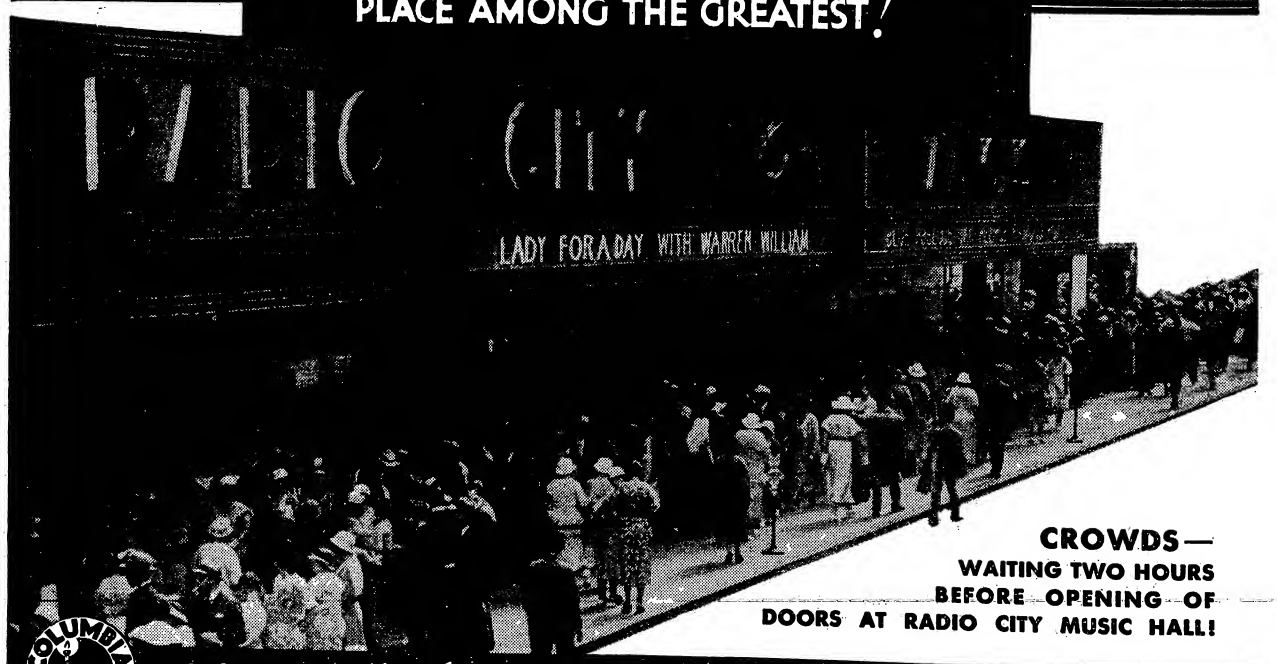

CROWDS— WAITING TWO HOURS BEFORE OPENING OF DOORS AT RADIO CITY MUSIC HALL!

COLUMBIA PICTURES

March Forward with Columbia!

Stock Market

(Continued from page 6)

ures, as it is abundantly empowered to do.

Grains lost up to two cents a bushel Saturday, and the dollar advanced sharply against foreign gold currencies without inspiring any general urge to sell stock. The averages for that day were but minutely changed. Market thus is being sustained by the conviction that whether it wants to do so or not, inflationary action by the government in inevitable. The present non-committal attitude of Washington, the Street believes, will last only until Government financing is completed this fall.

While there has been a let-up in activity in the heavy industries, as typified by a reduction in steel tonnage of 129,000 tons for August (about half-way between the predicted extremes), reports of improved retail buying come from all directions. Third quarter income repo... will begin to make their appearance shortly, and there is a feeling that they may be disappointing, which would subject certain industrial securities to something of a market test. There is also a suspicion that there was a good deal of distribution of stocks during the August advance and that pool operators would be willing to see prices dip before they became active again on the constructive side, as they call it.

Amusements Relatively Good

The theatre group did fairly well. Losses were narrow and dealings light. Continued warm weather in September may have discouraged theatre attendance, but that is a seasonal influence of only momentary significance. Against the decline of four points in the index, losses among the active amusements were trifling. Loew's lost 1⅜ to 32⅛ as a result of the six days's trading, and that was one of the widest movements in the group from Friday, Sept. 1, to Saturday, September 9 close. Such important stocks as General Electric and Westinghouse lost much more, nearly 2 in the former case and close to 3 in the other. U. S. Steel was down 3¾. Thus, the entertainment shares did better ticker-wise than the generality of stocks.

Steadiness in the face of a general creeping decline reverses the familiar action of the picture issues. Last spring and in the early summer it was characteristic of this group to take advantage of surrounding strength to pass stock out.

Theatre securities are regarded as 'winter stocks.' Their season of speculative activity normally starts in early winter, when the public's return to indoor recreation begins to show in income statements. A low rate of current profits for the summer is taken for granted, so that the forthcoming third quarter reports is unlikely to have any important bearing on their market fortunes.

The performance of Loew's last week might be interpreted as suggesting a campaign of quiet accumulation. Early in the week Loew's had a sinking spell which carried it to 30, penetrating what was re-garded as a resistance level around 31. But its rebound was prompt and thereafter it held relatively steady above the low. It was notable that the film leader was able to push ahead during moments of general weakness in the main list, making it a fair inference that its sponsors were taking on stock at times when there was general selling, instead of employing the familiar clique maneuver of grand-standing purchases during a rising market, which would attract a following. This is the device of a pool passing stock on. The other technique might represent accumulation of a bull pool line.

Public Buying Holds

A prime argument for the better amusements appears in the authenticated reports of real quickening in retail trade, especially in New York and Boston. Figures for August reflected improvement and a leading New York department store head is quoted as declaring that the increased momentum shows no slackening thus far in September. He estimated the current department store sales rate as from 50 to 60% ahead of this time in 1932. Significance of this detail in relation to the theatre, is that increased public spending in stores would have a like effect upon the people's amusement budgeting.

Market observers have been commenting upon the strange absence lately of specific market tips—tips on individual issues, that is. Only two groups that have figured in ballyhoo are the alcohol coterie and the oils, both of which are already in high ground where pools would like to cash in. Some market writers believe that a lot of the repeal issues have been distributed already. The oils are benefitting from price advances under the industry's code, but the peak season of gasoline consumption is rapidly passing and this might be a fine time for pools to realize.

There hasn't been a bull tip on an amusement in a month. Last one circulated was a hunch on Warners, which was generally disregarded. Of course, the public is pretty completely out of the market all around, and especially out of the amusements which have been kicked around a little more than most other groups. The entertainment coterie have so few friends at the moment that a shrewd trader would be tempted to give some of them a whirl, just for that reason.

Consolidated Film Industries preferred moved against the current, ending the week 1⅛ net up on sales of 4,400 shares. Only other strong spot was the senior Pathe, advancing ⅝ to 9¼, not far from its summer top of 9¾. The trade heard a month or so ago that Pathe proposed to go into the laboratory business on a considerable scale, presumably on the strength of its interest in the DuPont raw film branch. Story at the time did no good to a campaign then going on in Consolidated. The two coming to the fore together in a surprise upswing, inspired a lot of guessing.

Columbia Pictures which had put a bold front on the early decline, turned extremely dull last week. Transactions totalled only 800 shares accompanied by a minor decline of 1½ to 22.

Bonds of the picture companies were reactionary, slipping with the rest of the speculative liens in the Exchange list. Loew's broke rather sharply to 83½ for a net loss of 5, but volume was small. Warner Bros. debentures were very active at higher prices.

Summary for week ending Saturday, Sept. 9:

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	igh.	Low.	Last.	Net chg.
7⅛	⅞	700	American Seat	4	3⅝	3⅝	– ⅞
24½	6⅝	800	Columbia P. vtc	22⅝	22	22	–1½
5¾	1¾	300	Consol. Film	4	3¾	4	+ ¼
14¾	5⅝	4,400	Consol. Film pfd	11⅛	9½	11⅛	+1⅛
80⅝	46	*4,500	Eastman Kodak (3)	84½	80	82	–2⅛
18¼	12⅛	2,300	Fox, Class A	14⅛	12⅛	14	– ⅝
30¼	10⅝	68,600	Gen. Elec. (40c.)	24⅛	22⅝	23⅝	–1⅞
25	8	.....	Keith pfd	..	..	15 bid	
34⅝	8⅝	23,200	Loew (1)	33	30	32⅛	–1⅜
78⅛	35	400	Do pref. (6½)	70	70	70	
7	1⅝	700	Madison Square Garden	3⅛	3¼	3¼	– ⅝
22	13½	200	Met-G-M pref. (1.89)	22	20⅞	20⅞	–1⅛
2½	⅛	13,300	Paramount ctf.	2	1¾	2	
2⅛	¼	3,100	Pathe Exchange	1⅝	1½	1⅛	
9⅞	1¼	8,200	Pathe, Class A	9¼	7⅝	9¼	+ ⅝
12¼	3	5,700	Radio Corp.	9⅝	8½	8⅝	– ⅝
5¾	1	2,500	RKO	3½	3⅛	3½	– ⅝
35	10	.....	Universal pref.	..	..	23 bid	
8⅝	1	49,100	Warner Bros.	8	7¼	7⅝	– ⅝
22	4¼	200	Do pfd.	19	19	19	–1
58⅝	19⅝	25,900	Westinghouse	40¼	42⅝	43¼	–2⅞

* Ex-div.

23½	7	100	Columbia Picts.	22	22	22	–1
⅞	⅛	400	Gen. Thea. E.	⅛	⅜	⅜	– 1⁄16
10½	2⅛	1,200	Technicolor	7⅝	7½	7½	
3¾	1⅛	300	Trans Lux	2¼	2⅛	2⅛	– ⅛

PRODUCE EXCHANGE

		4,600	Par-Pub				+ ⅛
9¼	1	$54,000	Gen. Thea. Eq.	5⅝	5	5	– ⅝
61	29¼	16,000	Keith 6's, '46	51½	49⅝	49⅝	–2¾
89	48	10,000	Loew 6's, '41	88½	83½	83½	–5
87	47½	6,000	Pathe 7's, '37	80	80	80	
35	4¼	96,000	Par-Fam-Lasky 6's	33¼	32	32	–1
35⅝	5⅝	30,000	Par-Pub 5½'s, '50	33	32	32	–1⅛
30	8½	.....	RKO debs 6's	..		..	
44⅝	12	230,000	Warner Bros.	44		43½	+1½

Over the Counter, N. Y.

Bid.	Asked.		
⅛	1	.....	Roxy, Class A

Gen. Theatre cfs. sold $14,000 @ 4½, 4⅛, 4⅛, net off ¼.
Par-Fam. cfs. sold $38,000 @ 32⅝, 32, 32, unchanged.
Par-Pub. cfs. sold $64,000 @ 33, 31¼ 32¼, net off 1¼.

Incorporations

New York

Albany, Sept. 11.

S & B Amusement Corp., Manhattan; amusement all kinds; 10,000.

Speed Radio Corp., Queens; radio business; $20,000.

The New Honeymoon Danceland, Inc., Manhattan, amusement devices all kinds; 200 shares no par.

New Altros Club, Inc., Schenectady; entertainment, restaurant; $5,000.

Patchen Amusement Corp., ings; theatrical; 50 shares no par.

Monarch Theatres, Inc., New York; theatrical; $50,000.

Southern Radio Corp., Manhattan; general radio; $10,000.

Josmin Productions, Inc., Manhattan; pictures; 100 shares no par.

New York State Plays, Inc., Manhattan; theatrical; 250 shares—150 pfd. $100, 100 common no par.

Fred A. Barber, Inc., New York; pictures; 25 shares—15 pfd. $100, 10 common no par.

George E. Dilworth, Inc., Manhattan; radio advertising and broadcasting; 200 shares no par.

United Newsreel Corp. of America, Manhattan; pictures of all kinds; 100 shares no par.

Elmira Colonial Theatres, Inc., Elmira; theatrical; $20,000.

Columbia Television Corp., Manhattan; general radio business; 200 shares no par.

Huban Plays, Inc., Manhattan; theatrical business; 100 shares no par.

Hippodrome Amusements, Inc., Manhattan; theatrical; $20,000.

Ultra Pictures, Inc., Manhattan; films of all kinds; 50 shares no par.

Playhouse Premiums, Inc., New York; theatre premiums; $5,000.

Fides Opera Co., Inc., Manhattan, musical entertainment; $10,000.

The O'Grady Corp., New York; tures; 2,000 shares no par.

Made in America Exposition, Inc., New York; theatrical; $20,000.

Nira Theatre, Inc., Kings; theatrical; $1,000.

Pilot Radio Corp., New York; general radio business; $10,000.

Ullcraw Productions, Inc., Manhattan; theatrical; 100 shares no par.

Anne Amusement Corp., Manhattan; theatrical; 200 shares no par.

Harlem Amusement Corp., Kings; theatrical; $1,000.

Change of Name

From Jolmor Theatricals, Inc., New York, to Jerwil Theatricals, Inc.

California

Sacramento, Sept. 11.

Edward Small Co., Inc. Capital stock, 100 shares; subscribed, $3. Morris Small, Frank Beetson, Reuben Smolen.

Agents Managers Association, Inc. No capital stock. Sherman Grancell, Allen J. Miller, Joyce Payne.

Hamanova Night Club. No capital stock. Clive P. Mason, Hama Saito, Y. Yamagishi.

Fictitious Firm Names

'Skill-Ball Sales.' William H. Cline, Jr.

Los Angeles Junior Opera Company. Mrs. Theresa Smith Schutz.

Permit to sell stock issued to:

Radio Football Board, Inc. To manufacture radio football board. To issue 500 of 2,000 shares, par $10.

BECAUSE OF UNAUTHORIZED REPRESENTATION

BEBE DANIELS and BEN LYON take this means of formally notifying the amusement world that they have authorized nobody to represent them or offer them for legitimate, radio, personal appearance or any other theatrical engagements.

The SOLE and EXCLUSIVE theatrical agents for BEBE DANIELS and BEN LYON are JOYCE & SELZNICK, Inc., of Hollywood, Cal. and LAWRENCE HOWARD, London, through whom any and all contracts for ALL BRANCHES of show business must be made.

Miss Daniels who, with Mr. Lyon, has just returned from London, will appear opposite John Barrymore in "Counselor at Law" for Universal.

Miss Daniels also has prior contractual obligations with Warner Bros. in the United States and is slated to return to England and make two additional pictures for British International Pictures next spring.

Mr. Lyon is under an exclusive long-term contract to Metro.

OPENS NEXT WEEK, RIALTO, N.Y. FOR EXTENDED RUN

Industry Leaders Admit Code Is Anybody's Guess Thus Far

Washington, Sept. 11.

From the standpoint of picture leaders the code today is just a great guessing and gab contest. They have been caucausing all night and are now in every hostelry in the city. Everybody has his own opinion contradicts all the others. There is no such thing as confirmation and reporters covering the siege are as red-eyed and exhausted as some of the representatives. Somebody is bound to go to the hospital before the week is over.

Underneath it all there is one channel of thought that impresses as general. Few, even the lawyers, honestly figure the industry can

(Continued on page 57)

CLAIMED HE WAS GOOD

Got Stock—Now Owners Sue im As No Wiz

Trenton, Sept. 11.

Release from an agreement involving the sale of a part interest in the Rural Amusement Co., which operates motion picture theatres in Lambertville and Flemington, is asked in a Chancery Court suit brought by Mr. and Mrs. Abraham Rosen, of Hackettstown. Ellis R. Gordon and Herman Gordon, his father, are the defendants.

It is charged that Ellis Gordon represented himself as widely experienced in theatre management, and agreed to act in that capacity for the Rosens if allowed to become a partner in the enterprise. Accordingly a transfer of shares of stock was made. The Rosens allege that Gordon is not as experienced as he claimed, that he is not devoting the proper time to the theatres and that as a result the good will of the patrons is being alienated.

On these grounds the cancellation of the agreement is sought. Vice-Chancellor Buchanan has fixed tomorrow (Wednesday) for hearing on a rule to show cause.

Dress Rehearsal?

Washington, Sept. 11.

First complete gathering of the Hays organization in this city went into session this afternoon in a private auditorium of the Mayflower hotel and dragged on, like all of the others, for hours. Reason advanced for the gathering was to discuss the brief. This, however, was already in the hands of Rosenblatt.

Other reports were that the Hays members were really having their dress rehearsal and were giving the spokesmen, to appear before the government, final instructions.

WB CO-OPERATING WITH POLICE IN SHEAD DEATH

Warner Bros. are co-operating with police in an investigation of the death of one of their managers, Lawrence A. Shead, who was found dead in his apartment Sunday morning (10) at Paterson, N. J., where he managed the Garden for WB. R. W. Budd, in charge of personnel for the Warners and himself formerly identified with police work, is aiding on a checkup.

Belief is that robbery was the motive, with $150 which Shead had in his pocket missing when he was discovered by Charles L. Dooley, WB district manager for the territory. Shead met death from a blow with some blunt instrument. He was 35 years old.

For many years with Publix and last with that circuit in charge of the Rivoli, N. Y., Shead was well known in chain circles. For several years at the Riv, he stepped out of that house to manage the Mayfair when RKO operated the theatre. Previously he had been in Memphis and other spots for Publix, growing up with the latter circuit after starting as an usher for B. & K. in Chicago.

Shead leaves a wife from whom he was separated.

Stench Renewal

Birmingham, Sept. 11.

Chucking a stench bomb into the box office of the Temple last week the bomb throwing business locally perked up for the first time in several months.

House is also using non-union musicians and stagehands with a vaude show each week.

Better Days

Below is the conversation between a picture executive and his secretary, anent improved conditions and economic aspects in the business:

(Sec) 'Do you want to accept a call from Indianapolis?'

(Ex) 'Collect?'

(Sec) 'No.'

(Ex) 'No? Why should I let him spend his own money if he wants a job.'

WB on Theatre-Buy Rampage; Take Fox Wisconsin Houses

Chicago, Sept.

Reverberations of the inability of Warner and Fox to get together on product are being felt now in Wisconsin, which is turning out to be the hotbed of the new Fox-Warner wrangle. Afraid of being locked out of Fox situations, Warner is going into the state and buying up theatres right under the eyes of the Fox organization there.

Ability of Warner to get in is due to the receivership action against the Fox subsidiary in Wisconsin, with Warners going direct to the building owners to take the houses out of Fox hands and immediately into Warner operation. In this way Warner finds itself in a better position to make a stand on distribution in that territory for the coming season.

Warner is securing control of towns which have been strictly Fox strongholds for years, entire towns passing into Warner ownership as far as theatrical property is concerned.

Deals are being consummated for theatres in towns such as Retlaw, Fond du Lac, Green Bay, with more leases on fire and practically ready for the signature.

Coast Theatres Sue

Hollywood, Sept. 11.

Charging malicious motives in having an attachment slapped on two of their theatres, the South East Theatre Co., Ltd., and the Metropolitan Theatres have filed damage suit of $1,800 against Goldye Jacobs.

Complaint recites that the alleged wrongful plaster grew out of a case brought by Goldye Jacobs against David Rector, Fred Garrahan and the Family Theatres, Inc., to satisfy a demand of $3,350.

Opposition to Duals Raising Devil In Code Making Ranks, Say Majors; Principles of Equity in Law Quoted

Agents' Battle

Washington, Sept. 11.

Academy of Motion Picture Arts and Sciences went on record with the Government today for a two-way battle. First, its authorized representatives, Nathan Burkan, J. T. Reed and Lester Cowan, revealed they had word from the Hollywood organization ratifying their own agents' code, which means that they will balk Max Steuer and Ralph Blum in all moves they make in behalf of agents.

The memo submitted to Rosenblatt is a virtual re-write of 50% of that part of the producers' own code bearing on artists.

MINN. FILM DEALS SET; FREEZE OUT ANDRESS

Minneapolis, Sept. 11.

The product situation here and in the territory is all worked out for the new season. While in New York John J. Friedl, division manager of the Minnesota Amusement company, the Publix Northwest circuit in receivership, closed for the entire Paramount and M-G-M product for the circuit. He also announces that similar deals with United Artists, Fox and Universal are 'about set' and that Publix will have 50% of the Warner-First National output.

Local Orpheum (Singer circuit) will not have any of the Fox product, as previously reported, but, for the first time, will have 50% of WB, along with all of the Columbia and RKO outputs. St. Paul Orpheum (RKO) has the same line-up.

Announcement on the marquee of the 2,300-seat independent loop Lyceum, which formerly read 'will reopen in August,' has been changed to read 'September.' Hugh Andress, manager of the house, is standing by to grab everything in the way of product that is available after the major circuits have completed their deals.

Orpheum will have considerably more pictures than it can use on first run. If the Lyceum can obtain such 'stuffs' it might be able to operate by using independent product along with the Orpheum castoffs. But it is by no means assured that the Lyceum can get anything from the Orpheum, as Mort Singer is said to be considering the acquisition of another loop house here for the surplus pictures.

Friedl says no date has been set yet for the reopening of the 1,200-seat Minnesota theatre, dark for two years. Under the terms of the new lease it must be kept open a minimum of six months a year. When it reopens the policy will be pictures and stage shows, Friedl says.

Major film circles are admitting regret over several matters which have found their way into the code drafts being disposed of this week in Washington.

It seems a concensus of such opinion that double features, for one, would have been better left unsaid. They believe the attempt to hasten their death by mentioning them in the code has only raked up a hornet's nest not only among indie producers and some of the exhibs but has brought to the government's attention score of other things.

NRA ethics are proving at the same time elastic in the hands of film men. There are some who say such items as dualism constitute unfair competition and others who maintain as long as any exhibitor in the country wants to play two features at one time nothing can stop him.

The indie producer viewpoint, frankly admitted, is that if they can keep dual mention out of the code doubles will never die. Major spokesmen concede this.

'But what,' asks one spokesman for the majors, 'is Metro going to do if independents reveal the number of Loew theatres which are doubling? I say there is one code which this industry should memorize before it faces the government. Just the code of equity which says: 'He who seeks equity must do equity. And he who seeks equity must come into court with clean hands.'

Big Job of Making and Placing NRA Shorts Finished—Everybody Helped

George J. Schaefer has set up a distribution system to handle playdating, booking, routing, etc., of the eight NRA shorts turned out by as many studios, as well as lined up a release schedule. With these important steps the film industry inaugurates a gigantic campaign as its bit for Washington, NRA and the old U.S.A.

After Schaefer had designated the Metro NRA short with Jimmie Durante to lead off the parade Sept. 10 (Sunday), arrangements were completed for pre-release of a few days so that theatres could start off its current week's shows with the subject. All of the New York first-runs got their prints in time for Friday openings (8).

On that same day (8), John C. Flinn, who has devoted a great deal of his time as liason between the industry and Frank C. Walker for the Government and NRA, made a long detailed report to Washington.

In writing to Walker, Flinn said, in part, that 'the motion picture industry has acquitted itself admirably in the patriotic and important tasks undertaken under your supervision' and that 'the industry has fulfilled in every respect the plans outlined by the divisional chairman and the important job of distributing 8,000 copies of the films to theatres throughout the United States is under way.'

Release Dates

First NRA shorts release from Metro will be followed by the contribution from Fox Sept. 17. Schedule on the others is Warner Bros. featurette, Sept. 24; Paramount, Oct. 1; Columbia, Oct. 8; Universal, Oct. 15; United Artists, 22 and RKO, 29.

Co-Operation

Shorts average 250-feet in length and call for 1,000 prints on each donated by the producer, with physical distribution by National Screen also gratis.

Aside from the credit that he himself rates for his job, Flinn pointed out in his report to Washington how wholeheartedly the industry and outside companies had co-operated. In addition to time of executives on committees, producer and National Screen donations, the Morgan Litho Co. has donated 11,000 one-sheet posters for the use of theatres, with design free from Thomas Wiley and Duke Wellington.

Consolidated Packing Box & Lumber Co. has given the industry 16,000 film containers for shipment of the films.

"The Gypsy Violinist"

EMERY DEUTSCH

Featured Soloist and Conductor

PARAMOUNT, NEW YORK

Columbia Broadcasting System

PARK-IN THEATRES

Incorporated

SIT IN YOUR CAR SEE AND HEAR THE MOVIES

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330 N. 7th St., Camden, N. J.

JAN RUBINI

AND HIS ORCHESTRA

...Packing the house with original overtures...

WARFIELD THEATRE SAN FRANCISCO

INDEFINITELY

SENSATION OF SEATTLE

DON SMITH

and His WASHINGTONIANS

The Singing m.c. and a band you will hear—about

Closing 16th week at Roxy, Seattle

Opening at Club Atwood

3 ST. JOHN BROS.

Week Sept. 8, B. & K. CHICAGO THEATRE, CHICAGO

Direction: CHAS. YATES

MORE THAN AN M.C.

A SHOW IN HIMSELF

STAN MEYERS

AT THE PARAMOUNT BROOKLYN

INDEFINITELY

PALACE, NEW YORK

Last Week (Sept. 2)

"Variety" said:

"Middle-of-the-bill attraction is Nick Lucas, a truly finished performer. With his guitar and songs he is material that hits home easily. And can he play that guitar! It's as much a part of his successful going on this or any other stage as his voice and song sales ability. Did four numbers here."

NICK LUCAS

Week Sept. 15

METROPOLITAN, BOSTON

Management

LEO FITZGERALD, 226 W. 47th St., New York

RING OUT the JOYOUS NEWS!

—for the entire film industry!

The opening of M-G-M's "Dinner at 8" at the $2 Astor, N. Y., at Grauman's Chinese Theatre, Los Angeles, and in road-show engagements, is not alone of tremendous importance to M-G-M which thus launches its 1933-34 season so auspiciously—

It is the greatest tonic this industry has had in years—it will be a stimulant to picture business for months to come!

M-G-M

10th CHAMPIONSHIP YEAR

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N. Y.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Geo. Melford. 65 mins. Rel. May 1, Rev. June 27.

Fighting Parson, The. Hoot Gibson is mistaken for a revivalist. Marceline Day, Ethel Wales. Dir. Harry Frazer. 66 mins. Rel. May 22. Rev. Aug. 8.

Shriek in the Night, Arthur Hout. Mystery murder story. Ginger Rogers, Lyle Talbot. Ir. Albert Ray. 65 mins. Rel. April 15. Rev. July 25.

Harold Auten Office: 1540 B'way, N. Y. C.

Companion Wanted. Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Woman in Bondage. Triangle story with new sides. Betty Stockfield, Owen Nares. Dir. Basil Dean. 72 mins. Rel. Nov. 19, 1933.

Chesterfield Offices: 1540 Broadway, New York, N. Y.

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

Dance, Girl, Dance. Musical drama. Alan Dinehart, valyn Knapp, Ada May. Dir. Frank Strayer. 69 mins. Rel. Sept. 1.

I Have Lived. A girl's attempt to live down her past. Alan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. 65 mins. Rel. June 15.

Man of Sentiment. How an old man holds a family together. Marian Marsh, Owen Moore, Wm. Bakewell, Christian Rub. Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15.

Notorious But Nice. Story to come. Marian Marsh, Betty Compson, Donald Dilloway. Dir. Rich. Thorpe. 67 mins. Rel. Aug. 1.

Gower at Sunset, Hollywood, Cal. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. Thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25, Rev. June 6.

rief Moment. A romance that flared and flickered in one brief, rapturous moment blazing into a great love. Carole Lombard, Gene Raymond, Monroe Owsley. Dir. David Burton.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jackie Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 15.

Lady for a Day. It lives the lives of its characters, it breathes romance, tears, comedy and unexpected surprises. Warren William, May Robson, Guy Kibbee, Glenda Farrell. Dir. Frank Capra. 102 mins.

ight of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane, Dir. Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10. Rev. Aug. 8.

First Division Offices: 1600 Broadway, New York, N.

Releases Also Allied, Chesterfield and Monogram

Avenger, The. A district attorney seeks revenge on the gang which 'framed' him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Marin. 78 mins, Rel. Sept. 15.

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penguin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Devil's Mate. A condemned man, on the verge of execution, is mysteriously murdered. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Sept. 1.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Fugitive, The. Secret service agents on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 58 mins. Rel. Sept. 15.

I Have Lived. A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Dir. R. Thorpe. 69 mins. Rel. Oct. 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 25.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Notorious But Nice. Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 74 mins. Rel. Oct. 15.

liver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

One Year Later. A young couple start their honeymoon on a train, and the following year finds them on the train under different circumstances. Mary Brian, Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Searl. Dir. E. Mason Hopper. 65 mins. Rel. Oct. 15.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Sensation Hunters. A college girl finds herself stranded in Panama. Arline Judge, Marion Burns, Preston Foster. Dir. Charles Vidor. Rel. Sept. 15.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Skyways. Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford, Lucien Littlefield. Dir. Lew Collins. 72 mins. Rel. Sept. 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, ince pictures are reviewed only actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Wash. Strategists

(Continued from page 6)

O'Reilly was being crossed, that the MPTOA had sold out in the Rosenblatt committee meetings, that the exhibitor code handed up to Washington was not the code which the committeemen had agreed upon at all and that its language and meaning had been changed.

In the midst of this exhibs got a shock by learning that one of their leaders, Lee Ochs, had quietly written the industry's first one-man code. Not only that, but unknown to all he had submitted it to Deputy Administrator Rosenblatt and gotten his permission to speak during the public airing of all codes.

Ochs is now trying to sell Allied on using his writing as their own. He explained that he had written it without the aid of legal counsel. A few printed copies in circulation at the time revealed that of the 43 clauses in this document fully half were in the same language as the official O'Reilly memo.

Calling his code a clarifier of codes Ochs dwelt upon his kind of free wheeling, or O'Reilly's right to buy as the kind that would treble the incomes of the distribs as well as providing New York City with around 300 first runs.

The highlight in the Ochs' memo is his suggestion for a code-enforcing body, formulated by the Government, which he describes as 'a Federal board to legitimatize the motion picture industry.'

Ochs' Plan

Ochs would have one chief group and thirty sub-agencies in as many exchange centers. To support such a set-up Ochs proposes that the government set an annual tax of $100,000 on each of the nine major companies; that 11 independents be taxed $10,000 apiece and that exhibitors be made to pay from $100 to a $1,000 according to the number of seats in each house. Theatres in New York City alone would pay a total of $173,800 at this rate Ochs figured.

Ochs treats the $900,000 from the majors lightly, writing to Rosenblatt, 'adequate provision should be made to prevent producing companies from passing this tax onto the theatres. The major producing companies are paying numerous stars, individually, sums as high or higher than their proposed annual tax.'

Among organizations which Leon Rosenblatt, secretary of the Allied Associations, reported registering over the week end were greater Cincinnati Exhibitor Association, TOCC, ITOA, Independent Exhibitors, Inc., of New England; Allied, of Illinois, Oregon, Texas, Milwaukee, Detroit, New York, Ohio; Associated Theatre Owners of Indiana; Independent Theatre Owners of California, Kansas City, and Connecticut groups. Twenty territories were claimed represented by proxies.

Abram Myers, Allied brains, submits his brief to Rosenblatt Tuesday. He reported that it covers only six or eight of the controversial clauses like block booking, foreign films and he obects to the film boards of trade being mentioned in the code unless exhibitor organizations may have the same privilege.

Studios: Burbank, Calif. **First National** Offices: 321 W. 44th St., New York, N. Y.

Bureau of Missing Persons. Comedy-drama based on the activities of this little known department. Bette Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir. Roy del Ruth. 74 mins. Rel. Sept. 16.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Goodbye Again. From the play. Comedy of a famous author who meets up with an old flame who is married. Warren Williams, Joan Blondell, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtiz. 66 mins. Rel. Sept. 9. Rev. Sept. 5.

Heroes for Sale. Post war activities of American vets. Barthelmess, Loretta Young. Rel. June 17. Rev. July 25.

I Loved a Woman. Based on novel by David Karsner. Story of the affairs of an industrial leader and an operatic star. Edward G. Robinson, Kay Francis, Genevieve Tobin. Dir. Alfred E. Green. 90 mins. Rel. Sept. 23.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 65 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

She Had to Say Yes. Comedy-drama of a 'customer' girl. Loretta Young, Lyle Talbot, Regis Toomey, Winnie Lightner. Dir. Busby Berkeley and George Amy. 64 mins. Rel. July 15.

Wild Boys of the Road. Drama of the 'orphans of the depression.' Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey. Dir. William A. Wellman. Rel. Sept. 30.

Studio: Fox Hills, Hollywood, Cal. **Fox** ces: 850 Tenth Ave., New York, N .

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 19.

Arizona to Broadway. James Dunn, Joan Bennett. Ir. Jas. Tinling. 67 mins. Rel. June 30. Rev. July 25.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Charlie Chan's Greatest Case. Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15.

Devil's In Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Doctor Bull. From the novel, 'The Last Adam.' Will Rogers, Louise Dresser. Dir. John Ford. 76 mins. Rel. Sept. 22.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

F. P. 1. Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28.

Good Companions, The. (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, liers. Dir. David Butler. 71 mins. Rel. May 26. Rev. May 26.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory, Dir. Henry King. 75 mins. Rel. June 16. Rev. June 20.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. 68 mins. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Gray story. Geo. O'Brien, El , Cl. ire Trevor. Dir. James Tinling. 60 mins. Rel. Aug. 25.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14.

My Weakness. Musical. Lilian Harvey, Lew Ayres. Dir. David Butler. Sept. 29.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. 75 mins. Rel. Aug. 18. Rev. Aug. 22.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. Rel. Aug. 18. Rev. July 18.

Power and the Glory, The. Jesse Lasky's 'narratage' story. A man's career in flashbacks. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

Shanghai Madness. Magazine story by F. H. Brennan. pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. Blystone. 68 mins. Rel. Aug. 4.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R. April 28. Rev. May 2. (Lasky production.)

Freuler Associates Office: R.K.O. Bldg., New York, N. Y.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

War of the Range. Tom Tyler western. Dir. J. P. McGowan. 60 mins. Rel. Sept.

Majestic Offices: RKO ldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Ralfe Haroide. Dir. Jos. Levering. 66 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackaill, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Dir. Lew Collins. 63 mins. Rel. April 15.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Leila Hyams. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Dir. Lew Col mins. Rel. May 15.

The Sin of Nora Moran. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Sept. 1.

The World Gone Mad. Story behind present-day conditions. Pat O'Brien, Evelyn Brent, Neil Hamilton. Dir. Christy Cabanne. 80 mins. Rel. April 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal. **Mayfair** Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Studios: Culver City, Calif. **Metro** Offices: 1540 Broadway, New York, N. Y.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale, Dir. Edw. H. Griffith. 70 mins. Rel. July 28. Rev. Aug. 8.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Beauty for Sale. Faith Baldwin's 'Beauty.' Otto Kruger, Madge Evans, Una Merkel, Alice Brady. Dir. Rich. Boleslavsky. Rel. Sept. 1.

Broadway to Hollywood. Three generations in a stage family. Alice Brady, Frank Morgan, Madge Evans, Russell Hardie, Eddie Quillan. Dir. Willard Mack. 83 mins. Rev. Sept. 5.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Dinner at Eight. From the stage play. All star cast headed by Marie Dressler and John Darrymore. Dir. Geo. Cukor. Roadshow length 110 mins. General release not set.

(Continued on page 36)

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CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. 105 mins. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. 89 mins. Rel. June 30. Rev. July 4.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Ellers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19. Rev. July 11.

Idnight Mary. Gangster story with the trial-flashback used. Loretta Young, Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. 75 mins. Rel. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 min Rel. June 2. Rev. May 30.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Penthouse. Arthur Somers Roche Cosmopolitan serial. Warner Baxter, Myrna Loy, Mae Clark. Dir. W. S. Van Dyke. Rel. Sept. 8.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. 100 mins. Rel. June 16. Rev. May 2.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. .

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. 115 mins. Rel. April 21. Rev. April 18.

Tugboat Anni From the Saturday Eve. Post series. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 88 mins. Rel. Aug. 4. Rev. Aug. 15.

Turn Back the Clock. Story of a man who relives his past. , Mae Clerk, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. 25. Rev. Aug. 29.

When Ladies Meet. Based on Rachel Crothers'. Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 25.

lack Beauty. Horse story. Alex Phil Rosen. 70 mins. Rel. Aug. 10.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

ighting Texan. Oil country story. Rex Bell, Luana Walters. Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 1.

. The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. ir. Harry Fraser. 54 mins. Rel. Aug. 10.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Galloping Romeo. Western story. Bob Steele. . R. N. Bradbury. 54 mins. Rel. Sept. 1.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. 72 mins. Rel. July 8. Rev. Aug. 1.

inbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Rangers Code. Texas cattle ranger story. Bobe Steele. Dir. R. N. Bradbury. 55 mins. Rel. Sept. 15.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. ir. J. P. McCarthy. 67 mins. Rel. July 25.

Sensation Hunters. Society high life. Arline Dir. Chas. Vidor. 75 mins. Rel. Sept. 20.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 63 mins. Rel. June 1. Rev. July 11.

Sweetheart of Sigma Chi. College musical. Mary Carlisle, Buster Crabbe. Dir. Ed. Marin. 80 mins. Rel. Oct. 1.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 55 mins. Rev. June 6.

: 5851 Marathon St., Hollywood, Calif. **Paramount** Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 86 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

isgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 18.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Fredric March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier. 6331. Max Marcin. Rel. June 23. Rev. July 18.

irl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

er Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

e Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, Hillie. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28. Rev. Aug. 1.

One Sunday Afternoon. From the stage play. Loves in a small town. Gary Cooper, Fay Wray, Neil Hamilton, Frances Fuller. Dir. Louis D. Lighton. 68 mins. Rel. Sept. 1. Rev. Sept. 5.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

This Day and Age. Revolt of the children against politics and gangsters. Chas. Bickford, Judith Allen. Dir. Cecil de Mille. 82 mins. Rel. Aug. 25. Rev. Aug. 29.

Three Cornered Moon. From the stage play. Domestic problems of a mildly insane family. Claudette Colbert, Rich. Arlen, Mary Boland. Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

Studios: Hollywood, Calif. **R.K.O. Radio** Office: R.K.O. Bldg., Radio City, N.Y.C.

Ann Vickers. From the Sinclair Lewis novel. Irene Dunn, Walter Huston, Conrad Nagel. Dir. John Cromwell. Rel. Sept. 22.

Big Brain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16. Rev. Aug. 8.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Deluge, The. Odd story of the world after a second deluge. Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore. Dir. Felix E. Feist. Rel. Sept. 15.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Flying Devils. Triangle in a flying circus. Arline Judge, Bruce Cabot. Dir. Russell Birdwell. 60 mins. Rel. Aug. 14. Rev. Aug. 29.

India Speaks. Travelog of India with Richard Halliburton as narrator, ir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Ir. Merian C. Cooper. 100 mins. Rev. April 7.

Little Women. Talker version of the Louisa Alcott story. Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. Geo. Cukor. Rel. Oct. 6.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Midshipman Jack. Annapolis story. ruce Cabot, Frank ibertson, Arthur Lake, Betty Furness. Dir. Christy Cabanne. Rel. Sept. 29.

Morning Glory. Backstage story of a country girl's rise and fall. Katherine Hepburn, Doug. Fairbanks, Jr., Adolphe Menjou, Mary Duncan. Dir. Lowell Sherman. 70 mins. Rel. Aug. 18. Rev. Aug. 22.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

One Man's Journey. Country doctor achieves fame. Lionel Barrymore, May Robson, Joel McCrea. Dir. John Robertson. 72 mins. Rel. Sept. 8. Rev. Sept. 5.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9. Rev. July 18.

Rafter Romance. A story of Greenwich Village. Ginger Rogers, Norman Foster, Geo. Sidney, Laura Hope Crews, Robt. Benchley. Dir. Wm. Seiter. 75 mins. Rel. Sept. 1.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Bitter Sweet. (British made). Noel Coward's operetta. Romance of wealthy English beauty who elopes to Vienna with her music teacher. Anna Neagle, Fernand Graavey. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug. 29.

Bowery, The. Story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper, Fay Wray. Dir. Raoul Walsh. Rel. Sept. 29.

Broadway Through a Keyhole. Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. Rel. Oct. 13.

Emperor Jones. Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. Rel. Sept. 8.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18. Rev. Sept. 5.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. Rel. May.

Studio: Universal City, Calif. **Universal** : 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litvak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background.—George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger ir. Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 5.

King of the Arena. Ken Maynard in a circus story. rown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. ir. John Murray Anderson. 9 reels. Rel. June 1.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Brice-Freund. Rel. July 27. Rev. Aug. 29.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Sam Taylor. Rel. April 13. Rev. April 11.

Rebel, The. Napoleonic story in the Austrian Tyrol. , Luis Trenker, Victor Varconi. (Foreign made.) Dir. , Edwin Knopf. Rel. June 1. Rev. Aug. 1.

Secret of the Blue Room. Mystery drama. Lionell Stuart. Dir. Kurt Neumann. Rel. July 20. lorfa

Studi Burbank, Calif. **Warner Brothers** : 321 W. 44th St New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Captured! Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Ir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

Footlight Parade. Gala musical with backstage locale. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. Dances by Busby Berkeley. Rel. Oct. 7.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rel. July 22. Rev. Aug. 8.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Dir. Archie Mayo. 90 mins. Rel. June 24. Rev. July 4.

(Continued on page 37)

Question Police Chief In Mysterious Minn. Pic Operator Shooting

Minneapolis, Sept. 11.

Police Chief Joseph Lehmeyer has been called before jury for questioning concerning shooting of Bert Carlisle, head of a local independent of booth operators. Carlisle and two members of his family were wounded when a mystery assailant drove past his home and fired the shots through a window.

Nicholas de Pauli, motion picture booth operator, arrested after the shooting, has been indicted on a first degree assault charge and has pleaded not guilty. He is free on bail, awaiting trial Sept. 11.

Chief Lehmeyer assured the grand jury that the police department is 'co-operating to the fullest extent possible' with both Carlisle and members of the county attorney's staff in securing details of the shooting, which is said to have grown out of labor troubles. The independent union and the regular union affiliated with the A. L. of L. have been at odds here for some time, with both unions picketing.

INDIE S-C CHAIN FIGHTS EMPIRE-306 MERGER

Springer Cocalis indie chain interests in Greater New York, which vigorously fought the old Sam Kaplan regime, is attempting to prevent the proposed merger of 306 and Empire State operators, as determined at a meeting recently by 306 when it also voted to give permit men full card rights.

During the past week application of Springer and Cocalis for an injunction stopping the merger was argued before Judge Brewer and decision reserved. Contention of S. & C., which employs Empire men, is that its contract with Empire provides that the Empire union shall not merge with any other.

Harry Sherman, president of 306, and attorneys of the international local, are fighting the Springer-Cocalis move on the ground that S. & C. breached its contract by joining the I. T. O. A., an exhibitor organization which, 306 charges, has set up its own company union.

Springer & Cocalis, as well as other New York indies using Empire men, have five-year contracts with two-week cancellation clauses.

The permit men of 306, numbering over 600, became card members Friday (8) at a meeting called for the purpose of inducting them. They all now enjoy full rights, along with the 1,200 other card members, excepting a few permit men who failed to pass the qualifications set up by 306 in converting them to card membership, and as a result drop out of the union.

Marks Bros. Come-Back

Chicago, Sept.

Marks Bros., who formerly operated the Marbro and Granada, have taken a small house in Racine, Wis., and will again go into film exhibition.

Marks Bros. have been out for three years, having sold out their local theatre interests to Publix-Balaban Katz for several million dollars.

Special Exploitation Set For Par's 'Harmony'

Paramount has set pre-release dates on 'Too Much Harmony' for six keys, with special exploiteers assigned to each city on ments.

Excepting Los Angeles, where picture goes into the Paramount Sept. 21, dates are Sept. 22 and keys Washington, Boston, Cleveland, Detroit and Chicago.

Bill Thomas and Bill Danziger will handle the L.A. opening, James Ashcraft Detroit, Eddie Parker Washington, Bill Pine Chicago, John C. Flinn Boston, and Al Danson Cleveland. Group left New York yesterday (Monday) on the five engagements between Atlantic and Chicago.

'Too Much Harmony' is on the schedule for New York Paramount, Sept 29, but if 'Song of Songs' does not hold expected two weeks, it may come in the 22d.

"come up an' see me some time"

...come and see us produce a talking trailer from start to finish...

...follow us thru the plant from the time the material is gathered in the production department until the time it hits post-office or express office bound for your screen...

★ watch the editors combine highlights from scenes from the picture, stills, story script and catch lines into come hither sales talk that makes them fall into line and do their selling duty...

...watch the artists make air-brush and stencil stand up and beg ... watch the hard-working camera boys do their tricks ...

...then come into the projection-room and see yourself sold in spite of yourself.

★ and ask us to let you see the service department in action ... watch the cutters ... watch the bookers ... watch the billers ... checkers ... inspectors ... shippers ...

... you'll see that we've got the reputation because we've got the personnel, we've got the organization, we've got the experience that makes them all say...

★ National Scene Trailers are worth more because they sell more.

NRA MEMBER U.S. WE DO OUR PART

NATIONAL SCREEN SERVICE

CALENDAR OF CURRENT RELEASES

(Continued from page 35)

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Ilen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

The Man from Monterey. Western drama. John Wayne, Ruth Hall. Dir. Mack V. Wright. 57 mins. Rel. July 22. Rev. Aug. 22.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Voltaire. Life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Dir. John Adolfi. 72 mins. Rel. Aug. Rev. Aug. 22.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasi Through Fox)

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Leila Hyams. Dir. Victor Schertzinger. Rel. April 23.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

tudy in Scarlet, A. Sherlock Holmes story. Reginal Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. une 6.

Miscellaneous Releases

ig Chance, The. (Eagle.) Prizefighter-socialite story. John Darrow, Merna Kennedy. Dir. Al. Herman. 63 mins. Rev. Sept. 5.

Cougar. (Sidney Show.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Faithful Heart, The. (Helber.) British made. Romantic story of a faithful love. British cast. 65 ins. Rev. Aug. 22.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

igh Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

is Private Secretary. Girl converts her father-in-law to approval of his son's marriage. Evalyn Knapp, John Wayne. Dir. Phil H. Whiteman. 68 mins. Rel. June 10. Rev. Aug. 8.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor Laglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 Rev. July 18.

ight and Day (Gaumont-British). Farce comedy of a thief chasc in a wax museum. Jack Hurlburt, Ciccly Courtneidge. 76 mins. Rev. May 30.

Police Call. (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. ir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

leepless Nights (Remington). British made story on farcical lines. Polly Walker, Stanley Lupino. Dir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

Tarzan the Fearless. (Principal.) Fcature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for fcature. Rel. July 15. Rev. Aug. 15.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar.

Foreign Language Films

Because of the slow movement of foreign films, this list covers one year of releases.).

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. H einrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

ing Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. ir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

rave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

os Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. . Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

rei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

runter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

ine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

ine Nacht in Paradies (Kinematrade) (Ger). Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

ine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. ir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Lopashinski. Nov. 15. Rev. Nov. 29.

Hellseher, Der (Ger) (General). Max Adal Eugen Thiele. Rel. Sept. 1.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic opcretta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. itta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. .

ioria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich. Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

rosse Attraction, Die (Bavaria) (Ger.). Drama in show ichard Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

Herrseher, Der (Ger) (General). Max Adalbert. Eugen Thiele. Rel. Sept. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Gerhard Lamprecht. 95 ins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). Comedy. Fell ir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. L .62 mins. Rel. May 10. Rev. May 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. ir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

(Garrison) (Russ.). Transformation of peasants. Dir. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama Alex Jranach Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Max mins. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy ir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Meiford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. ir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice). (German). Poignant drama. Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. ir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentiemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namenshelrat. (German) (FAF). Drama. , mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

On Demande Compagnon (Fr.) (Auten). Musical romance. ir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Piri Mindent Tud (Arkay) (Hung.). Farce. ins.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. ir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. ir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Herrlitz). Max Adalbert, retl Thelmer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Dir. Serge Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. ir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Uiani, Uiani Chlopcy Malewani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswal 90 mins. Rel. April 1. Rev. April 11.

Walzerparadies, (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yi ishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent, Maurice Schwartz, Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

York (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 25 Spruce St.
Capital Film, 630 Ninth Ave.
Charles Herrlitz, 25 Spruce St.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
Modern Film, 729 Seventh Ave.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

MORE ROADSHOWS FOR 'DINNER' THAN 'HOTEL'

Going out to try to equal or beat the number of roadshows on 'Grand Hotel,' Metro supplements the five runs already opened on 'Dinner at Eight' with dates in 14 Erlanger-Shubert (UBO) legit houses.

They are Montreal, opening Sept. 18, and 13 others to follow, Philadelphia, Washington, Boston, Chicago, Pittsburgh, Cincinnati, Buffalo, St. Louis, Toronto, Detroit, Atlanta, San Francisco and Seattle.

After legit houses have been exhausted on two-a-day showing of 'Dinner,' picture will go into regular picture houses under the same scheme as prevailed for 'Hotel,' when even smaller towns p'ayed it at a $1 top, twice daily. As with 'Hotel,' general release and availability of 'Dinner' will be set back far enough to justify the $1 minimum two- -day showings proposed.

'Hotel' roadshow bookings, direct by Metro with chains and exhibs where MG didn't handle its own roadshowings, totaled 721. Picture was marketed under percentage contracts calling for stiff guarantees and percentage from the theatres in lieu of the advance showings and the lengthened protection.

FOXWESCO B.O. CONTEST

Fred Bezold Leader at End of 1st Week—Grand Prize, $250

Denver, Sept. 11,

In the New Show Year contest, to run 12 weeks, between theatres of the Intermountain division, Foxwesco, following were the leaders at the end of the first week: Fred Bezold, Sheridan, Wyo.; Geo. Paper, Longmont, Colo., and E. K. Taylor, Missoula, Mont.

First prize is $250, with numerous other prizes for full time and for four week stretches.

DUALS WITH 6 ACTS TO STAND OFF DUALS AND 10

Los Angeles, Sept. 11.

First indie house to attempt a policy hoped to counteract the 10 stage acts plus two feature pix at the Orpheum is the Million Dollar, which has added a second feature to its screen program and is continuing with six stage acts.

Million Dollar, operated by Lazarus and Vinnecoff, has a 15c. gate up to 6 p.m., with the lower floor tilted to 25c. after that hour. Orpheum is grinding at 25c. day and night, except Saturdays and Sundays, when top is 35c.

Product Jam Frets Chi Exhibs; Only 23 Major Pix for Oct.

icago, Sept. 11.

Worst picture cramp-up in years is on the local film row books for October. Exhibitors are starting to worry about product. October will see the release, according to the schedule just drawn up, of only 23 pictures of all major companies.

Only two companies are stickin' to the release promise of one picture per week, Paramount and Radio. United Artists hasn't any for that month.

Schedule set calls for five from Paramount, five from RKO, three from Fox, three from Universal and three from Warners, the latter also having an extra one under the First National banner. Metro has only two on the list. Columbia one.

Exhibs are being solicited at present by the independent exchanges which want double features.

118 F-WC HOUSES OPEN ON PACIFIC, 24 DARK

Los Angeles, Sept. 11.

Fox-West Coast operating setup as of Sept. 1 comprises 118 houses open and 24 dark. This does not take in the United Artists houses in this territory, the Principal or junior circuits in which F-WC has pooling arrangements or financial interest.

Territorial division of the circuit's functioning houses follows:

Metropolitan, San Francisco (Northern California), Arch M. Bowles, div. mgr., 35 houses.

Southern California (inland), Dick Dickson, dis. mgr., 22; Beach district (Southern Calif.) George Bowser, dis. mgr., 16; Los Angeles City, Al Hanson, dis. mgr., 14; San Diego, B. V. Sturdivant, dis. mgr., eight; Montana, Will Stegge, dis. mgr., six; Arizona, Tom Soriero, dis. mgr., four; Orange county (Calif.) Milton Arthur, dis. mgr., four; special district, including San Luis Obispo and Santa Paula, Calif., reporting to Charles P. Skouras, three; L. A. first-run district, J. Reeves Espy, one (Loew's State).

All of the dark California with the three in Montana.

Embassy Changes Bill

Broadway is without an all-newsreel theatre as the result of the Embassy this week capitulating to the policy of mixing shorts with the news.

Latter was introduced by Translux, Emb's rival, which strayed for a while to feature lengths but is now back at the same policy, Emb's program, adding three shorts of the travelog kind, now has a program running time of 70 minutes where formerly it was slightly under an hour.

Old Roxy in N. Y. Sends Up Admission Scales

Old Roxy in New York tilted its scale Friday (8).

Weekday morning 25c is now halted at 2 p. m. Afternoon scale on weekdays upped from 25 to 35c until 6 p. m. New evening scale from 6 to closing on weekdays is 55c.

Weekends new scale is 35 cents until 1 p. m., and 55 cents thereafter until closing.

LEONARD DOUBLING

San Francisco, Sept.

United Artists is making Charles A. Leonard ad chief and p.a. of the Los Angeles UA, as well as the local house.

Leaves here Oct. 1 to do the job from Los Angeles. He has set Roland Lloyd locally to do the publicity.

'Woman' After 'Voltaire'

Instead of reopening the Warner on Broadway for two-a-day purposes with 'I Loved a Woman,' Warners will place the picture at the Hollywood. It will follow 'Voltaire,' opening Sept. 20.

Same continuous policy at $1.10 top will prevail.

Warners first figured picture roadshowing.

Slick Chiseling of Sustaining Talent By Shifting Costless to Commercials Not Covered as Unfair by Radio Code

Trade practice clauses the pending radio code designed to eliminate rebates and similar competitive devices do not mention what many performers and radio observers believe to be the slickest form of rebate of all. That is the device of using sustaining staff artists on commercial programs but without changing the performers' status.

This permits an advertiser to secure both time and talent, but only pay for the time. Outwardly the station preserves its card rate and its ethics. Only loser is the talent.

Not all stations generally use this artful dodge for underselling their competitors but certain ones in the provincial capitals have employed the talent as the sacrificial goat rather than reduce the card rate openly or risk rebates on time privately. Depression with its sequence of deflationary tactics has of course sharpened everybody's stilet.

Talent angle is worked out by having a staff of artists and drawing upon these for as many programs as possible, sustaining and commercial. Staff artist is under contract to appear where, when and for whom ordered and generally can't risk a squawk. Adroit bookkeeping combined with a knowledge of the talent market and the financial desperation of performers help these slicker studio managers to show plenty of ink on the black side of the ledger, but meanwhile yelling poverty for everybody's benefit.

Cost Way Down

With a handful of performers capable of varied chores spotted over a long series of programs, the total cost to the station for talent is thinned down to a point where to clinch a contract the station can actually deliver a show gratis. Or for an absurdly small surplus over and above the time tariff.

Another way of spreading the talent is to pursuade performers from vaudeville or elsewhere that they should go on the air for a sustaining build-up without salary. If the performer does click and attracts a sponsor the station cuts in. If the performer doesn't get a commercial and grows weary of working for nothing, the station is that much ahead.

Some studio managers have become rather celebrated for their ingenuity in giving advertisers cheap shows. One of these slickers jammed himself with the Musicians Union in his town by being over smart. He hired a male quartet chiefly because of their piano player. Piano player got union scale but on the side had to share it with his three partners in the quartet who otherwise received no salary.

7 ILLEGAL STATIONS IN DUTCH IN SOUTH

Dallas, Sept. 11.

Seven illegal radio stations in dutch with U. S. District Attorney Clyde Eastus at Fort Worth, under report made by Col. Thad H. Brown after his Texas trip.

Full force of the law has been promised the offenders, although cases against them still kept secret.

Sports Writer on Stage

Ford Frick, New York 'Journal' sports writer and daily commentator over WINS, will play some vaudeville through Irving Cooper, starting Sept. 22 at Loew's, Jersey City.

Frick will do a monolog on sports.

Sleepy Gossip

Hollywood, Sept. 11.

Hollywood listeners-in can now be lulled to sleep by air picture studio gossip stuff.

KMTR is inaugurating 'Studio Rambles,' a low down about film doings to go on the ether at midnight for a half hour. Glennon Hardy will do the spilling.

Fred Stone Family Set, But Geo. M. Will Return

Fred Stone and his entire family replace George M. Cohan in the Gulf Refining spot on NBC, Sept. 24. Initial run of the contract stipulates a minimum of three weeks for the Stone menage, with these three programs devoted to a serialization of Stone's old musical hit, 'The Red Mill.' Cast besides Stone will include Mrs. Stone and their daughters, Dorothy, Paula and Carol.

It is the oil refiner's intention to bring Cohan back for another series some time this winter. Cohan went on for Gulf without an audition of any sort or advance inkling to the commercial of what he intended to do in the way of a program, and, according to a survey made by the refiner, created a percentage of listener attention equal to any other Sunday night attraction on the network airlanes within the space of three broadcasts.

Football Broadcasts Different This Year

An NBC worry is the forthcoming football broadcasts. John Royal is figuring on spotting at least two games each on the red (WEAF) and blue (WJZ) links each Saturday afternoon. To avoid picking the weak ones NBC won't book them too far in advance.

Being limited to a single loop makes the brain strain so much the more intense for Columbia. To get around the situation CBS will likely split the net up into several divisions and make the broadcasts strictly regional according to interest.

San Francisco, Sept. 11.

Dotted line still is to be signed, but the football broadcasting situation on the Coast is nearly settled, although the smaller and local colleges have now gotten money ideas, since they learned the Pacific Coast Conference schools are to get a chunk of dough for permitting etherizing of games.

Since the three smaller local schools—St. Mary's, Santa Clara, and University of San Francisco, all Catholic institutions—have set prices and have asked for ether representation, Associated Oil Co. is expected to up its budget enough to include the three.

Associated Oil will pay the Conference bunch $60,000, which is to be split among the schools, and is in addition to about $50,000 NBC and Don Lee-CBS will get for their time.

St. Mary's wants $6,000; Santa Clara $5,000 and U. S. F. $4,000. Associated is now dickering with them in an effort to come to an amicable settlement, before signing the time contracts with the networks.

Don Thompson is set to announce them on NBC and Ernie Smith on Don Lee-CBS.

WBRC Receiver Named On V.P. Marshall's Plea

Birmingham, Sept. 11.

Charging that WBRC has been 'grossly mismanaged' a petition in bankruptcy was filed in Chancery Court here by K. G. Marshall, vice-president. Frank King, announcer and commercial man, was appointed receiver to operate the station.

Marshall said he owned approximately 22% of the stock and that M. D. Smith, Jr., president, owned approximately 56%. Marshall said the station had $5,357.65 in unpaid salary claims in addition to certain other obligations.

The station is the oldest station here and one of the first in the state. It is the CBS outlet.

52 Stations for Wrigley

Return of Myrt and Marge to CBS for Wrigley Gum Sept. 25 will have a lineup of 52 stations five nights a week.

Broadcasts will continue to originate from Chicago.

MORE LIVE STUFF

Warners' KFWB Handing Waxers Cold Shoulder

Hollywood, Sept. 11.

KFWB has lopped off at least two hours of records a day in a move to strengthen its live talent line-up. The Warner Brothers' station has been running as high as six hours wax daily.

Station is replacing the discs with sustainers, going heavier on serial material.

Two new ones are 'Heroes of the Lafayette Esquadrille', air narration by Lieut. E. C. Parsons, and a mystery play, 'Mad Hatter'. Former is a two-night affair, the latter daily.

Cast of the latter has Ted Osborne, lead; Bradley Page, Dorothy Vaughan, Richard Garrick and Jack Joy.

Premier Sez Critics Will Wreck Commish; They Hope He's Right

Ottawa, Sept. 11.

'Please leave the Canadian Radio Commission alone or you will wreck it,' is the latest plea of Premier R. B. Bennett of Canada in the face of mounting criticism of the latest Federal commish. Bennett has requested that the members of Parliament refrain from making personal attacks on members of the tribunal because everything they say goes down in the House records.

But the government's radio control plan got off on the wrong foot and at the wrong time and there is no getting away from the facts. Complaints are pouring in about dictatorial methods, the abolishment of popular private stations, discrimination in the selection of talent and the increasing time of French-language programs through government stations, particularly in areas where there is a definite dislike for the French tongue.

Some of Bennett's own supporters are among the worst critics because they see the wrecking of their own cause in the next elections through the radio control issue.

Hudson Out of Chi

Chicago, Sept. 11.

In 90 minutes of conversation Ken Carpenter of NBC set Hudson Motor Car company for local WMAQ.

Program will be the same as used by Hudson Motor company in the east over WEAF, using the Phil Napoleon of the B. A. Rolfe outfit.

Series each Wednesday night, starting immediately, and placed through the lackman agency locally.

Pontiac Off Sept. 21

Oldsmobile is making it four more broadcasts for its Ted Husing-Barbara Maurel show on CBS. It will extend the run to Oct. 5.

General Motors winds up the day-time Pontiac show with Don Ross on CBS Sept. 21 and brings back Jack Benny to NBC under the Chevrolet banner Oct. 1.

Sell Pills at $5 a Box Thru Radio; Patent Medicines Dominate West

Rockwell and O'Keefe Form New Agency Firm

Thomas G. Rockwell and F. C. (Corkey) O'Keefe have organized a separate booking corporation and move from the Mills-Rockwell layout to their own offices in Radio City Oct. 1. Name they have adopted for the new firm is Rockwell & O'Keefe.

Rockwell, who dissolved his partnership with Mills three weeks ago, takes with him into his own combine the management of the Mills Bros., Don Redmond, Bing Crosby and Victor Young. O'Keefe's contribution to the pool is the Casa Loma band and the management of Mr. and Mrs. Jesse Crawford.

While with the Mills-Rockwell setup O'Keefe did the booking of one-nighters for all attractions. Same allocation of duties will prevail under his partnership with Rockwell. Latter will concern himself with the stage and radio booking end of the business.

'GRAND HOTEL' TITLE OF NEW RADIO SHOW

Chicago, Sept. 11.

New program for Campagna is taking shape by inches. Following weeks of negotiations to pick idea, time and schedule, they have now gotten around to the title. Will be called 'Grand Hotel,' name having been sold to the company by Vicki Baum for exclusive radio rights.

Will consist of 30-minute dramas each Sunday. Type of story is being influenced by the click of the other Campagna program, 'First Nighter.'

Clarence Menser, head of the Chicago NBC production department, will produce the new series.

NBC Has Air Rights to 60 Alien Operettas

Options on the air rights to some 60 operetta scores from European composer sources and never heard on the American ether have been taken by NBC, with the idea of trying to dispose of them to network clients. Included among the composers are Lehar, Oscar Straus, Kalman, Benhezky, Ascher and Sclosz. NBC several months ago attempted to interest Lucky Strikes and other commercials in some originals from Jerome Kern's pen.

To stimulate interest in the European batch of scripts it has under option NBC will likely try a couple of them out as sustaining programs.

FROM OIL TO SOAP

Los Angeles, Sept. 11.

Chandu, commercialed by Rio Grande Oil Co., went off KHJ, Sept. 9.

Mystic will go to KNX, Sept. 12, paid for by Citrus Soap Co.

Chicago, Sept. 11.

Patent medicines have become the pampered golden calf of small time radio. Prior to the depression the same advertisers now so welcome were treated as black sheep and couldn't even get by the office boy in many a broadcasting studio that now hails them as saviours. Which makes it double on the savlour angle since most of the patent medicines assert claims to a benevolent intention toward pain-racked humanity.

Panaceas have done very well throughout the depression. If anything the hard times have helped them due to an increasing disposition of the public to avoid doctor bills and prescribe for themselves when off their feed. In consequence the elixir kings have been in a position to capitalize their opportunities to use the radio waves.

On the air around here are Peruna, Castoria, Bromo-Quinine, Father John's, Sloan's Liniment, rheumatism cures, stomach soothers and backache salves, besides some new ones such as Eno, Zemo and Pheno, Alka-Seltzer, Crazy Crystals, Texas Crystals, Willard tablets, Currier cures, Absorbine, Jr., ex-Lax, Vick's salve, Acidene, Par-Kelp and cantaloupe juice.

Radio Best Medi

Patent medicines find radio the best of the new mediums, getting the public where they live. Starting from Pennsylvania, the west was always considered ideal territory, especially the south which has always been a gold mine for cure-alls with alcoholic content.

While things were running high and might with radio the patent cures didn't have a chance, but following the decline the stations started stretching out their palms. By the summer of 1933 there were more advertising accounts on the air for patent medicines than for any other industry.

Radio disc business has been built on patent medicine trade, the disc offices in Chicago counting patent cures for more than 80% of their total income. Package remedies have found the spot programs their best medium for reaching the small towns where their largest consumer strength lies. People in the small communities, far from legitimate medical advice and aid, are prone to doctor themselves, and it is in this territory that the patent cures reap their mazuma.

These patent medicines will spend real money, as witnessed by the 60-minute plugging of expensive evening time on WBBM, the local Columbia outlet, for the four United Remedies packages, among them Peruna and Acidene. Each package is getting 15 minutes, with such star attractions, on disc, as Phil Harris orchestra, Gus Arnheim orchestra, all recorded on the west coast.

For Millionaires

And the cures are not all a dime a dozen for the public either, several of them calling for big money from the consumer. Willard Tablet, which has been on the air for some time, sells its stomach cure service at five dollars. Willard is now enlarging its radio plans and is making 26 additional radio discs at the RCA Victor office to start over some 30 stations late this month. Heretofore Willard has recorded only the announcements leaving the entertainment to studio talent; but this year Willard is waxing the entire show, which is made of hill-billy amusement. The Currier cure on the west coast is another company asking five dollars for its service.

That the patent medicines companies know what they're doing and that they've found in radio a neat medium for exploiting their wares is explained best by the number of repeat bookings for patent cure time. Package remedies have done more repeat buying of radio hours than any other type of merchandise.

Programs for Kids Return Stronger Than Before—Dramas for Children

Business already on the NBC and Columbia books makes this season the biggest for kid program expenditures with either of the networks. Not only are practically all last year's customers of this category due back but NBC has three new entries and CBS two. Most of the Columbia juve affairs have both extensive cross-country hookups and five-day-a-week schedules, which runs these accounts way up into the money and among the top spenders on the web.

Current season, say the agency experts on this style of program, will find the dramatic fare primarily fashioned for kid appeal also stretching out for adult attention.

Kid Hours

Newcomer on Columbia is the 'Jack Armstrong' series bankrolled on a six-day-a-week schedule by General Mills. 'Skippy,' formerly supported by the latter account, stays on the web, but with Phillips Dental Magnesia paying the bills. Chappel Bros., rated among the oldest of NBC customers, bows the 'Rin Tin Tin Thrillers' on CBS Oct. 12, while 'Buck Rogers' comes back Oct. 2 as a Cocomalt contribution and on a five times a week arrangement. Other CBS juve commercials take in Hecker's 'H-Bar-O Ranch,' and Ludin Packing's 'Stamp Adventure Club.'

Kellogg's 'Singing Lady' and Ovaltine's 'Little Orphan Annie' continues as NBC's top money programs. Purina starts the 'Adventures of Tom Mix' Sept. 25 on NBC for a three-a-week clearing. Two other new ones here with similar release arrangements are General Goods' (Jello) 'Wizard of Oz' and Jeddo-Highland Coal Co.'s dramatization of stories of 'Treasure Island' genre. Also due for representation on NBC's juve list are the A. C. Gilbert Co., starting Oct. 29, and the Lionel Corp., with Nov. 5 the date. With both it will be a dramatic show.

Boston Symphony Rights

Broadcast rights to the Boston Symphony concerts have been tagged by NBC for the forthcoming season. Contract stipulates the picking up of a minimum of 14 concerts.

CBS this season will continue to broadcast the New York Philharmonic Symphony orchestra, with the rights there on an agreement that has three years to go.

ANNOUNCERS PUSHED DOWN

CBS Installs Ad Agency Exec to Head Its Commercial Program Div.

CBS has brought in an ad agency man to head its commercial program division. Now holding top authority with regards to the producing and booking end of the network's commercial business is Julian Field, former v. p. and account executive in the Lennon & Mitchell agency. Delegation of an assignment of this sort to one whos business previously had been concerned strictly with the advertising field is without precedent on either of the national webs.

Title given Field is that of gen. director of commercial programs with the understanding that he will be added to the network's coterie of v. p.'s at the next meeting of the board of directors. Field's entry places his authority over Burt McMurtrie, whose tag of commercial program director is now switched to that of supervisor of commercial programs. McMurtrie has filled the c. p. director spot for the past four years. Hailing from show business and rated one of the pioneers in the program producing field, McMurtrie previous to joining CBS was in charge of program building for the now Judson Radio Program Corp. Julius S. Seebach, listed on the CBS exec roster as program mgr., will limit himself to the supervision of sustaining stanzas.

Other current CBS v.p.'s hailing from the Lennen & Mitchell agency are Edward Klauber, executive v.p., which places him next to William S. Paley in command, and Hugh Kendall Boice, v. p. in charge of sales.

L & M have the Old Gold account on CBS and are due to unveil a stanza for Woodbury Soap on the same network within the next four weeks.

Radio Satire

In the legit section is a review of 'The Sellout,' a satire on ad agencies in selling radio programs. It opened at the Cort, New York, last week.

Nevertheless the show was a flop. Yanked off Saturday.

Paul White Setting Up Regular News Service For CBS Radio Use

CBS has decided to detach its news gathering force from the publicity department and set it up as a separate entity. To organize this separate bureau and to expand its ramifications so that it will have news coverage in practically all key cities as well as strategic spots in Europe, Paul White has been temporarily relieved of his duties as head of the network's press department.

White's job now entails picking correspondents, laying out the policy of news gathering that the web will pursue, and working out a special scale of rates for news transmission with the telegraph companies. It's the first time that either of the national broadcast chains that made a move to organize a news gathering staff along these lines and proportions.

To protect its Philco account using Boake Carter, news commentator, CBS has hithertofore upon its publicity staffs in Washington, Chicago and the west coast, check-ups from these sources whenever required, the net work's European remote control reps and the Dow ticker service. Columbia resorted to this set-up about five months ago after the Associated Press and the American Newspaper Publishers' Association in convention voted to proscribe the broadcast links from using news gathered through these sources. Ban served to put a stop also to separate newspaper affiliations that such commentators as Lowell Thomas and Carter previously maintained.

While White is on the news organization assignment, J. G. Gude will fill in as head of the CBS publicity department.

ARTIST BUREAU'S 20% PLAYS NO FAVORITES

Although NBC explains away its 20% commission rate for artist bureau talent as due to sustaining build-ups, personal exploiting, special attention and other managerial favors, this network is also invokthe 20% clip for players not under contract nor receiving the 'special' treatment, but just booked for an occasional engagement by NBC.

Latest revealment of the 20% alibi's inconsistency was the NBC booking of Mme. Schumann-Heink for the beer exposition show at the Public Auditorium, Cleveland, where she appeared with Julius Tannen and Arthur Prior's band. The 73-year-old contralto had to pay 20% commish out of her $1,750 salary, despite that she is not an NBC contract artist and not a recipient of the so-called 'special' handling.

Opens Porto Rico Office; Latin Radio Expanding

Conquest Alliance Co., commercial reps for stations in the West Indies and Central and South America, has established an office in Porto Rico and placed in charge of Julian W. Blanco, son of the asst-treasurer of the island's government.

Same station rep combine has put under contract in Porto Rico warblers, comics and dance units for spotting on the Conquest Co.'s local accounts, of which practically all are American advertisers. Better known of the engaged singing group is Signorita R. M. Berrios, specialist in island folk songs, who will also supervise the program building. Navarro and Martinez, described as 'Porto Rico's 'Amos 'n' Andy', heads the comic aggregation.

Albert M. Martinez, no relation to the comic, has joined the New York office of the Conquest Co. Among his previous connections were the Erwin Wasey agency and the Foreign Advertising & Service Bureau, Inc.

Whipple, Leonard Leave Chi NBC Dramatic Dept.

Chicago, Sept. 11.

Two dramatic directors are making their exit from the NBS production staff locally, both having handed in their resignations. Jim Whipple leaves Sept. 15; Dave Lindley's resignation takes effect Sept. 20.

One replacement for these two vacancies in Clarence Menser's production department already set, Basil Loughran being brought in from WTAM, Cleveland. Comes in late this week.

Bing Crosby $1,750 Per

ing Crosby starts on CBS under the wing of Woodbury Soap Oct. 7. Contract with both the warbler and the network is for a minimum of 13 with Crosby's end $1,750 net per broadcast.

For the first 13 weeks the Woodbury shows will originate from Los Angeles where Crosby is tied up by picture contracts. Agreement doesn't require him to be on hand for more than six broadcasts of the remaining baker's dozen.

Accompaniment from the coast will have either Lennie Hayton or Will Paige in the baton role. This item is being worked out between CBS and the agency on the account, Lennon & Mitchell.

NAB CODE KIDS 'EM FOR FINISHER

Courtesy Execs to Escape 40-Hour Rule—Announcers Made to Feel Less Important All the Time

NO GO FOR UNION

Radio announcers know whether to feel flattered or kidded by the clause in the proposed N. A. B. radio code which states specifically that they shall be exempt from the 40-hour rule. That makes the announcers executives by courtesy.

Hours for announcers have been lengthy. Not so much in consecutive working hours but in the scattered assignments programs ranging from early morning to late evening. In some instances it has very nearly amounted to taking 15 hours to work eight. Out of town and special event assignments under tough working conditions are all part of their job.

Announcers form a peculiar segment within the radio industry. In general their importance has tended to dwindle in the last year or two. They have been deprived of billing and reduced to anonymity, except where they previously have been established as a name or where the advertiser gives them a break on credit mention. With this tearing off of their chevrons their earnings have suffered notably. Long hours, or broken up schedules, remote pick-ups necessitating travel and plenty of criticism from their bosses has promoted a grumbling state of mind. Summary dismissal of announcers has been typical and fairly frequent in both networks.

Unionism

Announcers are included in revived stories of attempts to unionize radio. They would probably be bulked with the technicians in such an attempt. It was reported a fortnight ago in Chicago that the Musicians' Union there was giving thought to organizing the announcers. Understood that an NBC announcer recently fired was approached to attempt the organization. Chap sidestepped.

While all announcers share the same woes and have pretty much the same squawks to make individually they appear to have a soloist's slant. All are hoping for that big break that will really make them a personage. They dream for a chance to play McNamee to some new Wynn. Personal ambition coupled with that w.k. professional jealousy angle is believed to be a major obstacle to welding together a union of radio spielers.

Film Shorts at Nice Money May Hold Tough Kick-Back for Air Stars

Stewed on the Ave.

Fred Allen spotted a man near the NBC building on 5th avenue talking out loud to himself.

NBC Cuts Radio City Floor Space; No Fancy Frills for Sub-Execs

NBC has cut down its space in the RCA building, Radio City, by several thousand feet. Network moves here from the 711 Fifth ave. layout Nov. 1.

Reduction of footage was prompted by both economy and efficiency. Web recently discovered that the rental it had assumed was far beyond its capacity, and also that the various departments under the original floor plan were so far flung that half the day would be spent in traveling from one office to another. Whercas lots of the sub-execs had been looking forward to spacious stalls of their own, the new setup will have them doubling and tripling with others.

Radio Code Up Sept. 20

Broadcasting code comes up for an airing before Sol Rosenblatt, deputy NRA administrator, in Washington Sept. 20. Only opposition to the document anticipated by the National Association of Broadcasters, responsible for the code's framing, involves the ranks of labor.

American Federation of Musicians is currently drawing up a set of regulations which it will ask to have incorporated into the broadcasters' instrument. Among these will be a clause declaring the use of phonograph records for other than sound effects an unfair practice. The International Brotherhood of Electrical Workers will also be on hand to serve as spokesmen for the studio and transmitter engineers. Broadcasters not affiliated with the NAB are also expected with suggestions of their own.

Hearing will open at 10 a. m. in the caucus room of the New House Office building.

Hershfield Sustaining

Harry Hershfield is going back on WOR sustaining. He's paid by the Bamberger Broadcasting Service for this.

Morrison & Winkler have taken over Hershfield for commercial management.

Show Pride in Pronunciation

Aylesworth Steams Up NBC Program Dept. —Less Modesty at Home

M. H. Aylesworth told a meeting of the NBC program department last week that the network has been muffing too many opportunities to blow its own horn on the air. He decried this sense of modesty and held that it was contrary to the first principles of good showmanship. The NBC prez also took the occasion to deliver some pointers on what it meant to be institutional minded.

What prompted the get-togcther was something that he observed during the broadcast celebrating the New York 'Sun's' centenary the previous Saturday (2) night. It was, Aylesworth opined, one of the slickest things he'd ever heard on the air and a credit to NBC. But, he added, not once during the hour's run of this sustaining affair was the name of the National Broadcasting Co. mentioned. NBC was responsible for the idea and the production in their entirety and care should have been taken to let the listeners know where the credit belonged.

Aylesworth also took the department to task for the careless way the announcers had of enunciating the words, 'National Broadcasting Co.' The boys weren't giving them the right stress and vigor. If they didn't mouth them altogether they were delinquent in putting the accent on the word 'National.' What he wanted was not only more frequent mention of the network's title on the air but a pronunciation that would show that the announcer was proud of his connection.

'The microphone camera is cruel.'

This may well be added to list of trade maxims applicable to radio. Truth of this tidbit of wisdom has been proven several times i recent months io celebs money-grubby for any and all outside offers and making bovine appearances in talking shorts.

Even those radio personalities that don't need a filterod focus to show up advantageously in celluloid are at the mercy of a strange media and have little or no control over the merit of the short.

Danger lies in destruction of the illusions built up through the ear but undermined through the eye of the fans. Radio circles are of the opinion that at least one ether headliner of top rank has slipped eight or ten inches in rating because of numerous stage and screen appearances.

That others have been doing themselves a bad turn by exposing their unromantic persons to the deadly fidelity of the lens is generally believed. Rule of not letting the eye know that the ear is a rank sentimentalist will probably be recommended to some radioites in the future.

Rehearsals

A sidelight on this question of radio people doing talking shorts is the troubles they have with rehearsals. In a radio studio script business is carried out simply by a motion of the head or some simple trick to give the effect of distance or movement. Radio naturally talks about action. When radio people actually have to carry out the action they are accustomed to indicate verbally they are often as awkward as beginners.

The camera catches this lack of poise along with the indifferent photographic appearance.

All in all radio headliners shouldn't think of a talking short simply as two days' work for nice money. It's a question of good or bad policy over a long professional pull as against quick cashing in.

NOISE MAKER BECOMES MUSICIAN, SAYS UNION

New York local 802 of the musicians' union is still in a tangle with NBC and Columbia over the right to bring the staff sound effects men under the aegis of the former organization. It's the union's contention that since the makers of incidental noises occasionally resort to a musical instrument such as the drum and tympani they should be rated as musicians and required to become members of the local.

Discussions on the issue have been held at frequent intervals since last January. Henry Basch, chairman of the 802 governing board, reported to his body he had been conferring on the situation with George McClelland, assistant to the NBC prez., and he felt the web would yield to the union's demand.

McCormack Radio-Bound

London, Sept. 11.

John McCormack sails for New York on the S. E. Europa Sept. 19. He is awaiting the forthcoming marriage of his daughter here.

Dennis F. McSweeney, his American manager, has a radio commercial, Vince Mouthwash, NBC, starting three Sundays hence, set for the Irish tenor.

Hillbillies for Vaughn

Vaughn De Leath has gone hillbilly. She auditioned an act of that genre for NBC last week. Turn had five persons besides herself.

Harlem laments had hithertofore

OLD GOLD
Harry Richman, Milton Berle, Fred Waring
COMMERCIAL
WABC, New York

On the loudspeaker end this debut of the new Old Gold combination was pretty much Harry Richman's show. It was a different Richman from the personality projected by the Chase & Sanborn coffee show of a couple seasons ago. Under the Old Gold banner Richman is in the department where he belongs as far as radio is concerned, and that is as a warbler.

Here the retailer of pop ditties was at his best, particularly in that frame where he put himself to the task of selling 'em the old hoke philosophy of being poor in worldly goods, but nevertheless rich in sunshine, love, etc. It's the sort of thing that the rockingchair element revels in and the tense emotional interpretation that Richman put behind the number not only delivered the sentiment down this alley with refulgent halo, but undoubtedly set this fellow down as one they'll forward to on his next. As regards radio, Richman has arrived.

For his two interludes in the proceedings Berle, for material, strung together an assortment of begrizzled oldies that with the exception of the introductory impression set him off as anything but funny. An especially inept piece of gag culling and knitting together was the race track bit spotted as the next to closing item. It seemed to let things down with a thump. Dishing 'em out straight was Fred Waring. It was feeding with a measure of skill, but some one more experienced in this field would have been of greater help to Berle.

From the musical end Waring gave his usual distinctively stylized and well rounded performance. The singing phrases were sprightly balanced and blended. Two standouts here were the 'Are You Making Money?' novelty with the Ryan Youngsters and the male choral ensemble on the 'Lazy Bones' theme, the latter coming just prior to Announcer David Ross' closing plug routine with the 'poetic' soliloquizing of the 'smoothness' idea. And it's still one of the best samples of ad sugar-coating on the network airwaves. Dragging Richman in to give personal testimony to the cig's virtues didn't come within the same category of crafty salesmanship. *Odec.*

PONTIAC MOMENTS
Music
COMMERCIAL DISC
WGY, Schenectady

Harmony group sings, to string accompaniment, old numbers in new patterns on this series of five-minute discs made for Pontiac. Records are placed on the turntable at an early afternoon hour several times weekly; it appears that advertiser is aiming to reach woman listeners.

Entertainment end of program is high grade, although rather brief. Singers (including at least one woman) produce an excellent brand of harmony. Numbers are mainly one-time pops which are worth a rehearing with the fine arrangements used, and the smooth interpretation given them, here. Accompaniment is effective, the guitaring being outstanding.

Advertising moments are longer than they should be. In addition to brief introductory and sign-off plugs by station announcer and emphasis on name Pontiac in listing selections, Don Ross delivers a minute-and-a-half spiel. For him it may be said that he speaks his piece as pleasantly as possible.

As short waxers go, these are above the average. *Jaco.*

BUDGET HONEYMOON
Serial Sketch
Sustaining
WOR, Newark

WOR must be testing this one out for one or the other traveling agencies or steamship lines. As a piece of direct merchandising the program would fit in with a proposition out of this category, by virtue, at least, of the circumstance that it contains the usual run of tourist blather and a Baedeker of what is to be seen around Paris and its environs. But from the viewpoint of entertainment it's an entirely different story.

Script has the nucleus of an amusing set of ideas but inept writing both in the conception of dialog and situations prevents them from getting beyond the possibility stage. Fair playing the newlyweds measure up to the authorship as experts, although the man has something of an edge over his femme partner when it comes to timing and line reading. Direction of the piece is pretty wabbly particularly in the transition spots and the interpolation of sound effects.

Story tells of a newly wedded pair of youngsters doing Paris on some money given them by the girl's father as a wedding present. Major source of the comedy, presumably as intended by the author, derives from the duo's constant reminding of each other that their funds are limited and they must keep within the budget of expenses previously tabulated for the trip. *Odec.*

PAULINE FREDERICK
With Ben Bernie
COMMERCIAL
WEAF, New York

Miss Frederick cheapened herself by this radio appearance. And it was apparently her first. A poor introduction because Bernie and Pabst lue Ribbon put the advertising hooey on with a shovel. What emerged from Miss Frederick's impact with a comic orchestra leader was an impression of gushing nonsense with some synthetic patriotism for the NRA that never forgot Pabst Blue Ribbon for a second.

It was an interview, but the reporter did most of the talking. Watermelons have no more seeds than the copy contained plugs. Bernie is running wild with references to his employer and the 'youse guys and youse gals' can't and don't take the curse off it. Bernie had a great idea and an ingratiating knack when he first hit radio, but he's forgetting that entertainment comes first and the plug is tolerated at best and when tempered by restraint.

Currently at the Cort, Chicago, with 'Her Majesty, The Widow,' Miss Frederick is well enough known to the general public to be rated a nice strengthener for the beer show from Chicago. She follows Sophie Tucker, who did a similar dido for Bernie. For nothing, according to report. Not known if Miss Frederick got paid, but it seems likely a performer would have balked at the copy they handed her if no honorarium was involved.

Miss Frederick's diction is excellent. That was to be expected. But her voice was pretty guttural as picked up from the Pabst Casino at the World's Fair. *Land.*

JOHN HERRICK
Baritone
15 Mins.
Sustaining
WJZ, New York

John Herrick must be well thought of in New England. He's from Boston and was accorded a WJZ-NBC network for chain etherizing Saturday night at 7-7:15 p.m. That he is well regarded is further attested by the air billing given him as 'the eminent baritone of New England.'

No question about Herrick's pipes. His voice is there, but the program misses a bit. Perhaps that idea of routing it to the lilting of Back Bay Boston, but for average dial appeal he should lighten it up. He did three standard numbers and two operetta ballads, from 'New Moon' and 'Rio Rita.' Latter constituted the lighter portions. Of the three standard numbers, two were of the marine vein of vocalizing. It's robust timbre for a masculine baritone but not especially good variety.

Otherwise Herrick evidences capabilities for wider appeal. It's a matter of routining. Incidentally, the idea seems to be to give some of the hinterland talent a little leeway for asserting itself. Both the chains are hungry for new air stars, so much so that foreign scouting expeditions by both the NBC and CBS executives are being considered. *Abel.*

MARILYNN MACK
Songs
15 Mins.
COMMERCIAL
WEAF, New York

The amazing precocity of these present-day talented youngsters startles even those who have long been inured to theatrical child prodigies. Ten-year-old Marilynn Mack is an example of ultra showmanship at tender years, parring the talents of Baby Rose-Marie, her predecessor on this Julius Grossman (shoes) sponsored quarter-hour Sunday mid-day at 1-1:15 p.m., EDST from WEAF.

Considering that the personality must register in the abstract, sans the advantages of visual appeal on a rostrum, with nothing but the vocal delivery via a mike to impress, it's all the more to the kid's credit that she came through so well in her song delivery.

Discounting the admitted talent phase, the greatest amount of captiousness revolves about that commercial program construction. That it must have its points is seemingly substantiated by the same formula of air show being continued with the Mack child after Baby Rose-Marie got off the air and is now personal appearancing. But regardless of the satisfactory returns to the Grossman shoe people, there is no getting around the overplus of commercial spieling by announcer Kelvin Keech. About six of the 15 mins., possibly a minute more, comprises ad plugging. There's a good gob of it at the end and that may or may not miss in greater percentage as the sign-off of the kid youngster is apparent and the ad plug is renewed.

That paraphrase on 'Baby Shoes,' wherein in the Grossman name is brought into the otherwise sentimental lyric, is likewise banal. It reminds of Harlan Thompson's swell satirical ditty which he fashioned for the play, 'Blessed Event.' The Grossman sponsorship is kidding on the square. Otherwise the dial-appeal seems there, especially to get the youngsters to tune in young Marilynn Mack. *Abel.*

CHUCK CONNORS and WALTER CAMP
Songs, Piano, Harmonica
15 Mins.
Sustaining
WRNY, New York

Chuck Connors, the 'original Bowery boy,' is not altogether an accurate billing in view of that late Bowery character having long since departed this earth, and as for Walter Camp, while there is no claim for originality, it is a somewhat startling mating or two not unknown names on a lesser station's 15-minute program.

Connors, actually, simulated a 'Told avenoo' style in lingo, although singing his ditties in conventional robust baritone, with harmonica interludes. Camp is the piano accompanist.

Connors culls his repertoire from past and present sources. For example, on the quarter hour caught, running from 10:45-11 a.m., he opened with Harry Von Tilzer's oldtimer, 'Take Me Back to New York Town,' a request of Charles Crosby of the NVA club. He switches to 'Pale Moon' and then back to more recent pops, breaking up his repertoire neatly enough.

It's a sustainer and, at least, tries to be different through the Bowery boy aura. It has the makings of being properly sponsored, although this miniature air show has been building up for quite a spell. *Abel.*

GOLDEN GLOW
Shirley Howard, Sigmund Spaeth. Jack Denny Orch, Louis A. Witten
30 Mins.
COMMERCIAL
WJZ, New York

Fair air show. Lacks something, notably a novelty script manner of presentation. Louis A. Witten tries to get away from the formula idea but it's but mild variation. Most negative about this Liebmann-Rheingold beer presentation is the plussage of ad stuff. It could be as effective if that prop gurgle of a bottle of beer being poured were minimized and some of the propaganda likewise limited.

Talent components are Shirley Howard, songstress; Dr. Sigmund Spaeth, the 'Tune Detective,' and the Jack Denny orchestra. Latter is at the Waldorf-Astoria and that setting is utilized as a ballyhoo for the Liebmann brew being patronized by the swank Waldorf patronage. Mr. Willi, maitre d'hotel of the Waldorf, is thus brought in for a gastronomic endorsement of beer in general and Liebmann's in particular, telling how to properly serve it, etc.

Sweet Hearts in Waltz Time' is Denny's theme for intro and finale. Then Miss Howard, who is new to the air and hailed as an ex-Philadelphia newspaperwoman who went radio. She sells a song fairly well. Doc Spaeth's familiar tune detecting was another interlude, but the Denny orch contributed the bulk of the entertainment.

This a comparatively new air show. Next Saturday night (9's NBC-WJZ at 8-8:30 p.m. E.D.S.T.) the Denny combo will be replaced by Eddy Duchin's orchestra, whence the scene shifts to the Central Park Casino as the swank background for the beer program. The idea apparently is to switch bands and thus tour the better-grade nite spots as a shifting setting for the presentations. *Abel.*

PERK UP WITH PERKI
Comedy, Songs, Music
Theatre Sustaining
KMOX, St. Loui

After sticking to a class musical program by Al Roth and the Ambassadonians for many months, Ambassador theatre made a distinct right-about-face with first 'Perk Up with Perkins' program. Period stars Johnny Perkins, fat comedian who is at the Ambassador for a stretch as master of ceremonies.

Local station announcer made introductory speech. Ballyhooed as having no script and no continuity. Telephone requests were asked for, and within 60 seconds Ambassador switchboard was glutted with calls.

Perkins came on and told a few fast, but not too subtle, gags, and then introduced Roth and the band. Roth in past has had a obsession for classical numbers on the air, running at times to seven and eight-minute overtures, sure death here. But this time band went to town on program's popular numbers. Perkins then worked a couple of minutes with Milton Charleston, and by this time had a list of requests. Read off names of callers-in, but made no attempt to play their numbers. Announced he would do so on next program.

Band played several more numbers and Ruth Petty sang. Petite warbler stood back from microphone and for first time scored the air success to which her voice entitles her.

Lack of continuity, if not a gag, certainly did not hurt program, as Perkins is fast ad libber and keeps everything going at top speed. Number of letters next day caused theatre to decide to move program from Monday to Saturday nights and increase the time from 30 minutes to an hour.

Inside Stuff—Radio

'Time' magazine has James Rand, Jr., and the Remington Rand Co., a page ad and quite a notice on the forthcoming sponsorship by RR of the 'March of Time' program. It returns to CBS 8:30-9 p. m. in October.

'Time' sets forth that it feels that it doesn't need the self-advertising right now, hence the $6,000 investment for the air show will be borne by Remington Rand which will briefly sponsor it with a short announcement and otherwise not mar the production unfolding. 'Time' magazine will produce it as heretofore, although no longer concerned in the financing.

Magazine sets forth that a new cast member to interpret General Hugh (NRA) Johnson will have to be found. Following impersonate the notables as set forth: William Adams is Pres. Roosevelt and General von Hindenburg; Jack Smart personates Huey Long; Ted de Corsia doubles Hoover and Mussolini; Alfred Shirley is Ramsay MacDonald, Prince of Wales and Mahatma Gandhi; Marian Hopkinson, Mrs. Franklin D. Roosevelt; Westbrook van Voorhis for Hitler; Porter Hall, Stalin; Barbara Bruce, Frances Perkins and the President's mother; Pedro de Cordoba is ex-King Alfonso of Spain; Charles Slattery, Al Smith.

'Time' sets forth that its program at one time became a compulsory listening assignment for school children as an audible lesson in current history.

At a recent conference on propaganda with Ivy Lee and other big league manipulators of public opinion present to exchange pointers on the art of getting it in or keeping it out, a delegate from England gave some inside info on radio conditions in Scotland. Story was told as an object lesson in overcoming public indifference.

It appears that under the British Broadcasting system the upkeep is obtained by a license fee against all receiving sets. Scotch don't like taxes any better than Wall Street bankers. To collect the receiving set license is therefore a problem.

An official rigged up a truck with a fantastic but scientific-looking array of horns and tubes, sent it into the Scotch towns at the same time spreading the story that the machine was a radio receiving set detector. Scots flocked in pronto with their taxes.

Back of all the third chain talk is the memory of the sensational rise of WABC-CBS when that key station of the Columbia network was originally call-lettered as WAHG (A. H. Grebe Co., radio manufacturers), and later taken over for operation by the Atlantic Broadcasting Corp. from whence was derived the WABC call letters. Atlantic Broadcasting Corp. is still the technical owners of the WABC license.

When CBS was floundering and trying to get started, Jerry Loucheim of Philadelphia came in with financial succor as did William S. Paley whose father, Samuel Paley (La Palina Cigar) was then a commercial time buyer. Through the Paleys also figured Dr. Louis Levy of Philadelphia who brought in his WCAU, Philly, with the CBS chain, and in that wise the second major network was built up.

If they're to be any heavies in the Tom Mix Adventures serial, which starts Sept. 25 on NBC for Ralston Purina, they'll have to carry monikers of Anglo-Saxon origin or else. Source of the racial taboo here is Mix himself. Subject came up when the westerner, looking over some scripts of the air show submitted him in advance, found that the villain in one of the episodes had been tagged Gringo Pete and given a Mexican accent. Mix blue penciled name and character and advised those responsible for the program that his screen policy against reflecting unfavorably on Mexicans would also apply on the air.

Series will have some one ghosting for Mix but his contract wit Ralston stipulates that he shall have the final word on all stories.

Radio script writers have found that the easiest way to kill off interest in a serial is to marry the lovers. The American listener construes the welding as a period and transfers the installment pursuit to some other script where they're still in the courting stage.

Effect that marrying them off can have on fan mail was illustrated by the recent 'Magic Voice' series. Within a week after the lover characters were made as one the mail response dropped off over 60%. Shortly afterwards the commercial withdrew its support from the show.

Not many theatres are equipped with modern microphones which means that many an act must carry a union electrician at the $125 scale.

Big Broadway presentation houses are oke and represent a saving to the act but not so the lesser vaudfilm stands. This more or less eliminates many a small radio name from bookings since often the electrician winds up with more net than the members of the radio act, if it's a trio or the like.

Induction of John Martin into NBC as director of kid programs gives the network two employees recommended by White House administrations.

Martin was a suggestion of Mrs. Franklin D. Roosevelt.

Charles K. Field, using the tag of 'Cheerio' on the web, made his entry as a close friend of the Herbert Hoovers. Field is due back in his air niche Sept. 29.

Of the total amount of coin spent by national advertisers in the aggregate radio's share comes to 11%. In 1931 broadcasting garnered 8c out of every dollar laid out by these sources.

Under the present division of the advertising dollar newsprint takes 46c, magazines 33c, and the residue after radio's bit is deducted is split between billboards and car cards.

Morning after debut of the new Old Gold show on NBC, Lennen & Mitchell agency wired all radio editors and critics of the country for their opinions on the program. First time done. Only a few failed to reply.

Charlie Withers' Whiskers

Charles Withers, the vet comedy act under C. B. Maddock's direction, is back in America after seven months in London. Likelihood of some radio work for him under the same management of Maddock.

Withers is sporting a beard and a mustache, which he grew on British Gaumont's time while filming in London.

Sosnick for Beef

Harry Sosnick will have the baton assignment on the Olsen and Johnson show which Swift & Co. unveils on NBC Oct. 6. Also set for the stanza are the 'King's Jesters.'

For the first few weeks at least the program will originate from Chicago with J. Walter Thompson the agency responsible.

Ruppert's Beer on WOR

Ruppert's beer on the air within the metropolitan sector with a weekly hour's show over WOR, Newark, Oct. 6.

Program will be framed along variety lines with guest names brought in. Lesan agency has the account.

SEARS ROEBUCK OGLES CBS

Sears Roebuck is dickering with CBS for a special air campaign taking in four Sunday night half-hour periods. If the station lineup stipulated is effected the mail order house will devote the series to operetta revivals.

Plotted for the initial broadcast is 'The Student Prince' with Lorraine Foster already picked as prima donna.

Disc Cos. Wait for Law to Ban Stations Use of Pop Records

Chicago, Sept. 11.

Radio disc companies are waiting for the new day, when they will be able to crash from the strictly commercial recording biz to the job of turning out sustaining programs. It is in that field that the radio recorders feel that their big money lies. There have been repeated attempts made by various recording companies, most of them indie outfits, to crash into the sustaining field but all of them have found themselves up against the stone wall.

And that wall is the stations' reluctance to pay real money for sustaining discs when they can use the cheap 10-inch dance discs as sustaining programs.

Radio disc companies, usually affiliated with these national popular outfits, such as Victor, Columbia and Brunswick, have made various attempts to kill this use of records by the stations but it hasn't helped. All 10-inch dance records now carry a line 'not licensed for radio broadcast' but a line of five words doesn't scare one-lung ether outlets which are looking for a chance to save a nickel.

If this use of dance records were outlawed, the stations would have to come to the radio recorders for the regular sustaining discs, these radio recorders insist. All of these recording companies have been talking and threatening legal action against the stations for using dance records, but so far none of them has yet gone ahead legally.

Toronto, Sept. 11.

Because it is hurting domestic sales of records, Canadian radio stations have been notified by the major pressing concerns in this country that on and after Sept. 15 records of popular numbers will not be available for broadcast purposes if the selection has been released within a year from that date.

For two or three years, no records have been actually produced here, a master record being shipped to Canada for pressing. The ultimatum comes from Columbia at Toronto, Victor at Montreal, and Compo at Lachine, makers of Brunswick recordings.

Enquiry revcals that Canadian radio stations will seek to get around the mcasure by buying records made in the United States or Gt. Britain. Reputed loop-hole is that there is no ban on these. For the past few months, records put out by the big three have carried the tag, 'This record is not issued for broadcast purposes.' This had heretofore been ignored. Tenor of the notification indicated that the three pressing concerns meant action. The softened the threat by stating that there was no ban on 'classical or standard music records.'

2 Calif. Coast Stations Wanted by New Concerns

Los Angeles, Sept. 11.

Two new stations sought by local people, one in East L. A. and the other at Catalina Island. Metro Broadcasting Co., composed of A. Tornek and R. Lillie, are after facilities of KGEF and a 100-watt night, 250-watt daytime transmitter licensc.

Magic Isle roadcasting Co. wants a permit to erect a 500-watter at Avalon, Catalina. E. L. Mathewson heads Magic, H. O. Eisner is business manager and A. C. Freeman is technical director.

FRISCO BEER ACCT. UP

San Francisco, Sept. 11.

Ted Flo Rito band gets an audition next week on NBC for a beer sponsor, and in addition, may return to the MJB coffe's Demi-Tasse Revue, alternating with Anson Weeks.

Another audition coming up is Benny Rubin who has been on the Don Lee network for past seven weeks as m.c. of the Shell Oil Jamboree. He's going i a beer garden in Oakland this week.

More Ed McConnell

Detroit, Sept. 11.

In addition to the present Sunday evening spot the Detroit White Lead and Paint Works has bought for Smilin' Ed McConnell a Wednesday matinee quarter hour on CBS.

First of the Wednesday series goes on tomorrow (13). Link here involves 20 stations.

NBC-CBS LINKED

Rival Webs Temporarily ing Up for N. R. A.

San Francisco, Sept. 11.

Pacific Coast may have its own NRA program on Sept. 17, when NBC and Don Lee-CBS will get together for the first time in history, to put on an hour show emanating from the Frisco studios of both chains.

Don Gilman, NBC , and Don Lee, heading his own network, are working on plans which call for the show to go on 11 western links of NBC, and 13 of Don Lee.

George Creel, NRA administrator in California, Utah and Nevada, will be the speaker, surrounded by all available talent.

ASK FOR CHI WAVELENGTH SWITCH

Chicago, Sept. 11.

videntlly inspired by Ralph Atlass' success in appropriating the wave length of an Illinois station for his Indiana outlet, WIND, a number of other interests are casting covetous eyes on established Chicago stations. In petitioning the Federal Radio Commission, these radio groups are arguing that Illinois is over-quota and should be arbitrarily deprived of some of its choice wave lengths.

WIBA of Madison, Wis., has a bid in for WGN's wave length. WGN is owned by the Chicago 'Tribune,' WTMJ owned by the Milwaukee 'Journal' is so unneighborly as to suggest that WMAQ owned by the Chicago 'Daily News' ought to surrender its place in the cosmos to them.

Meanwhile the obituari have been written on WIBO although its Indiana heir and assignee WIND is for all practical purposes a Chicago station and sold on that slant. Nothing has been heard for some time about KYW, the Westinghouse-Hearst outlet here. That station at some vague future date is supposed to move to Philadelphi

Presbrey Has 3 on Air

Frank Presbrey agency has three of its account set for the air this fall. Brillo Household Cleanser starts on CBS Oct. with Tito Guizar and a harp ensemble. Spot broadcasting wins Beardsley's Food Products and Lipton's Tea.

Beardsley will uso a recorded version of the 'Cap'n Jim and the Eastport Fisherlads' serial, while Lipton is using Ann Warner, home economics spicier, for a test campaign on the Pacific Coast.

Radio Show for Each Of 3 P&G Products

Procter & Gamble's air campaign for the fall ahd winter calls for a network show each behind the Crisco, Chipso and Ivory brands.

Appropriations for time and talent will be worked out when P&G's top execs concerned with advertising return next week from their current stay on the West coast. Blackman agency handles the account.

Denver's KOA Site O.K.

Denver, Sept. 11.

After two years' delay, Federal Radio Commission has approved a site for a new 50,000-watt transmitting station for KOA. Location is 12 miles east of Denver.

Plant will cost $300,000 and will be built by the General Electric company. Equipment for the station is ready but no date set for building to start.

Studios at the present station, about four miles from the business section, will be used for a time and later will move downtown.

Present power of KOA is 12,500 watts. Denver's NBC outlet.

NEW BUSINESS

LOCAL STATIONS

NEW YORK

Canadian Fur Trappers, five 15-minute disk programs weekly plus half-hour organ recital by Randall Kaler Sunday evenings for 52 weeks. WFAS.

Cafolean Products Corp. (Reducing Coffee), three spot announcements for four weeks. WFAS.

Barmacea Co. (proprietatry products), 78 announcements over 13 weeks. WFAS.

Bon-R Featture Service of Boston, Tuesdays and Saturdays a.m., through the fall and winter, using the Musical Clock idea. WFAS.

Barney's (men's clothing), five quarter hours weekly plus a half-hour Sundays, disks, for 52 weeks. WFAS.

General Tire Dealers of Westchester, eight weeks, 15 minutes weekly, with Margaret Lucas. WFAS. (Direct.)

Leeds Options, Inc., 10 weeks, quarter hour Saturday a. m. Talks on care of the eyes. WFAS. (Commercial Broadcast Advertising Co.)

CHICAGO

WENR, Jelke Co. Vic and Sade series, five times weekly, Mon., Tues., Wed., Thurs., Fri., 11:15-11:30 a.m. (Blackett - Sample - Hummert WGN: *Berland Shoe Stores.* 'Heart to Heart Club,' Mondays only 8:45-9 p.m., CDST. 39 weeks. (Westheimer Agency, St. Louis).

Little Bo-Peep Ammonia. Mon., Thur., Fri., 8:30-8:45 p.m., CDST. 39 weeks. Tom, Dick and Harry Trio. (Charles Silvers Agency, Chicago).

Daggett & Ramsdell, Renewal for 26 weeks. Mon., Wed., ri., 1:15-1:30 p.m. 'Beauty School of the Air.' (McCann-Erickson Agency, N. Y.).

LOS ANGELES

Strasska Laboratories, 9:15-9:45 p.m., Mon., Fri.; 7:30-8 p.m., Sundays, beginning Sept. 11. Charlie Hamp (Smith and Drum). KNX.

Beechnut Packing Co., 7:30-7:45 p.m., Mon., Wed., Fri., beginning Sept. 25. (McCann-Erickson.) Rcd David. KNX.

Iokelp Co., 9:56-10 through the week. Diet talk. (Hanff-Metzger.) Renewal. KNX.

Adohr Creamery, 9:55-10, Wed. for eight weeks, starting Oct. 11 (Lord and Thomas) Adohr Operas. Renewal. KNX.

Q. T. Laboratories (Glasser agency). Spotted five-minute periods, Monday to Friday, inclusive. Records. Renewal. KNX.

OM Tablets, 6:15-6:30 p.m., Mon., Wed., Fri. King Cowboy and boys. Renewal. (Lou Sterling.) KNX.

Wacor Medicine Co. Spot announcements. Year's contract, beginning Sept. 6. KNX.

Mint Dew Toothpaste, 11 a.m., Tue. and Thur., and 8 p.m., Tue. and Sat., KMTR, 15-min. periods, Anatole Breseaux, tenor; Feodor Kolin, pianist, and Salvatore Santaella's orchestra.

Manny Dog Food, KFWB, 4:50-5 p.m. daily. Stories of dogs by Robbert Sherwood.

DENVER

Chicago 'Herald and Examiner, 13-week contract for weekly 15-minute transcription disc of 'American Weekly' slogan contest. Dramatizations. KOA.

Richard Hudnut, 30 programs, Mon., Wed., Fri., 15-minute transcriptions. 'Marvelous Melodies.' KOA.

NEWARK

Hecker H-O Co., 39-week contract for five 15-min. programs a week with Mary Olds in three and George Jordan, Jr., director of the Evangeline Adams Astrological Studios, in two. WOR.

Bloomingdale Bros., two weeks of daily announcements.

Ward Baking Corp. renewed for 13 weeks more of 'Happy Landings' disk script, twice weekly. WOR.

Sears, Roebuck & Co., two weeks of daily announcements on their retail stores. WOR.

International Vitamin Corp. (I. V. C. Pearls), 26 weeks of daily announcements and a half-hour program Thursday evening with Uncle Don. WOR.

Shell Eastern Petroleum Products, 12 weeks of Saturday evening announcements. WOR.

SEATTLE

Richard Hudnut Company, 15-minutes on wax over KOL each Sunday, Tuesday and Thursday evening, starting Sept. 10.

Eastern Outfitting Company, two 15-minute program on KOL weekly, on Mondays, 'Superstitions,' and on Fridays 'Front Page Headlines,' starting Sept. 8.

Pacific Outfitting Co., 15-minute 'Fun Fest' each Friday evening, starting Sept. 8, KOL.

Lundquist Lilly (clothiers), 15-minute entertainment by 'Smiling Eddie Marble' every day except Saturday, with two programs on Fridays, starting Sept. 8 over KOL.

Vancouver Publicity Bureau, five 100-word announcements, to be given before Sept. 13 over KOMO.

Davis Mfg. Co., 15-minute beauty talk every other Saturday morning beginning Sept. 16 over KOMO.

Evergreen State Amusement Corp., five 35 or 120-word announcements daily, KOMO and KJR.

Continental Baking Co. (national over NBC), four 100-word announcements each week, KOMO.

Best's Apparel Co., 15-minute style talk, starting Sept. 14, KJR.

Pacific Coast Coal Co., five-word announcement daily except Sunday, starting Sept. 11, KJR.

New Season Biggest in Radio Dependent Somewhat on NRA Codes

Chica o, Sept. 11.

If all the reservations for time that stations are now holding come through, the coming season will be the biggest in radio. But it's still a question, and the answer won't come to the industry until the trade gets final word on the way the NRA code thing is going to work out.

NRA problems have momentarily puzzled the advertisers and are keeping them from knowing just where they stand in regard to radio advertising.

Advertisers are worrying not only about radio, but about their own plant situations, with the latter question naturally first to be settled.

Some worry among radio is that the NRA boost in wages and employees may, for a short time anyway, reduce the total amount of money the account may have for immediate radio advertising. And that tightening of the coin situation may postpone the radio advertising surge a month or more.

Figured that as soon as everyone is set on the NRA arrangements, the present holdouts will come to life and get their time contracts set.

LIBEL INDICTMENT

Owners of Suspended Tab Paper in Worcester Charge Racketeeri

Worcester, Mass., Sept. 11.

Milton Evanstein and Harry E. Boorky of Worcester, proprietors of the Aetna Printing Co., were held for trial in bail of $200 each last week after they had pleaded not guilty to secret indictments charging them with having criminally libelled Alfred T. Kleindeinst, owner of station WORC, Worcester.

The indictment charged that they, as publishers of the Fitchburg Sunday Tribune, weekly tabloid which has since suspended publication, printed a 'malicious and defamatory libel about Kleindeinst a few weeks ago.

The story, which the indictment said was intended to defame unlawfully the radio station owner, charged his station with using racketeering methods to enroll advertisers.

CBS MAY ADD PORTO RICO STATION

Possibility of CBS extending its transmitter alliance to Porto Rico. Network has its eye on a 250-watt station in San Juan, now under construction, with the view of making this outlet the first in a supplementary link covering the West Indies. Holder of the license for the new Porto Rican station is Martinos Piza, local distributor for RCA radio sets. Call letters for it haven't been registered.

Island's present lone station is WKAQ, owned by the Porto Rico Telephone Co., subsid of the International Tel. & Tel. With the last census giving the island over 40,000 sets in home use, it has in recent months come in for substantial air attention from American advertisers.

Playing the Agency Circuit

70 Straight Wks. on Air for Joe Penner from an Ad Agency

A new route known as playing the agency circuit is seen by performers in the radio thing. If you're a click on one program, the advertising agency will re-book you.

Bert Lahr is an instance. Having pleased J. Walter Thompson on its Chase & Sanborn Coffee hour Sunday nights, Lahr went off as Jimmie Durante and Ruth Etting started, and goes on Royal Gelatine Oct. 4 for the same agency. Thompson has given Joe Penner a contract for 70 weeks for Fleischmann's Yeast Oct. 8.

COAST HANDING FANS BEST SELLERS ON AIR

Hollywood, Sept. 11.

Newest Coast gag is to have popular fiction read to you over the radio.

KFWB is now doing this with Louis Teegarden on the air every afternoon for a half hour reading from the current best sellers.

It's the installment story idea without the necessity of turning over pages. Expected that on the half hour a day plan a reader will have to listen in on an average of a week and a half to get the full novel.

Barn Dance on Web

Saturday Night Barn Dance on WLS, Chicago, stretches out as a network show Sept. 30, with Dr. Miles Laboratory (Alka-Seltzer) paying the bills. Hookup calls for NBC's basic blue. Contract's the first under NBC's reduced rate for the span between 11 p. m. and midnite.

Dr. Miles Lab. has been supporting the hillbilly affair on WLS alone for the past several months. It's the station's oldest program.

TELEVISION FOR MINN.

License Issued After 2-Year Fi —But 15 Stations in U. S.

Minneapolis, Aug. 11.

Dr. George W. Young, owner of local radio station WDGY, has been granted the first visual broadcast license in the Northwest. His new television station is W9XAT, 500 watts and given unlimited air time.

Granting of Young's license came after a two-year fight in which he twice had been refused the right to operate a television station. There are only 15 of these stations in the U. S. One is on the west coast and the rest in the east.

At present there are less than 20 television receiving sets in Minneapolis. Pictures are broadcast over W9AXT and accompanying sound over WDGY.

Minor Fills KMTR Spot

Hollywood, Sept. 11.

C. Sharp Minor, theatre organist, is on staff at KMTR for a halfhour nightly, 10 to 10.30.

He has with him a concert pianist, steel guitarist and tenor.

Minor was last at the Biltmore hotel, here, with his own orchestra.

Jelke for 6-Wk. Test

Chicago,

Jelke company set for a six-week test splurge over WENR, spotted through the Blackett-Sample-Hummert agency. Plan to start on Sept. 13, five times weekly, mornings from 11:15 to 11:30 a.m.

Program is the Vic and Sade series, being written by Paul Reimer of the local NBC continuity staff.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Sept. 12 to Sept. 18)
(All Time EDST)

Julia Sanderson and *Frank Crumit*, *Parker Fennelly*, *Jack Shilkret* orchestra, 'Blackstone Plantation,' 9-9:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:45 p.m.

The Goldbergs, with *Gertrude Berg*, *James Waters*, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7.15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, *Louise Starkey*, *Isabelle Carothers* and *Helen King*, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, 9-9.30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun. Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, *Edgar A. Guest*, *Alice Mock*, *Josef Koestner* orchestra, 10-10:30 p.m, NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency).

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Phillips Dental Magnesia) (Blackett-Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

Eddie East and *Ralph Dumke*, *John Hale*, *Don Voorhees'* orch., NBC-WEAF, 9:30-10 p.m. (Texaco) (Hanff-Metzger).

Eno Crime Clues, with *Edward Reese*, *John MacBryde*, 8-8:30 p.m., NBC-WJZ. (Harold F. Ritchie & Co.) (N. W. Ayer).

WEDNESDAY (SEPT. 13)

Fannie Brice, *George Olsen* music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (*Jos. Greenwald* and *Lou Welch*), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, Eunice Howard, reading, NBC-WJZ, 11:15-11:30 p.m.

Irvin S. Cobb and *Al Goodman's* orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and *Burns* and *Allen*, 9:30-10 p.m., CBS-WABC. (White Owl cigar) (J. Walter Thompson).

Fred Waring's Pennsylvanians and *Milton Berle*, *Harry Richman*, 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10.30-10:45 p.m., CBS-WABC.

One Man's Family, sketch by *Carlton E. Morse*, with *Anthony Smythe*, 9:30-10 p.m., NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, :15 p.m., CBS-WABC. Also Fri.

Cyrena Van Gordon, *Walter Golde*, accompanist, 7:30-7:45 p.m., NBC-WJZ. (Djer Kiss Cosmetics.)

Richard Himber, orchestra, from Essex House, 7:30-8 p.m., NBC-WJZ.

Alexander Woollcott, 'The Town Crier,' 10:30-10:45, CBS-WABC; also Fri.

Kate Smith, 9:15-9:30, CBS-WABC.

THURSDAY (SEPT. 14)

Rudy Vallee-Fleischmann variety program, *Buster Keaton*, *Fay Bainter*, *Moran and Mack*, WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including *Chas. Winninger*, *Lanny Ross*, *Annette Hanshaw*, *Muriel Wilson*, *Molasses 'n' January*, *Don Voorhees* orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m.; CBS-WABC.

Al Jolson, *Paul Whiteman*, *Deems Taylor*, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast (Kraft-Phenix Products) (J. Walter Thompson).

'Singin' Sam,' 8:15-8:30, CBS-WABC. (Barbasol) (Erwin Wasey).

Boswell , Freddie Rich, conducting, 8: , CBS-WABC.

IDAY (SEPT. 15)

Cities Service hour, with *Jessica Dragonette*, the *Cavaliers* (Henry Shope, Frank Parker, John Seagle Elliott Shaw, Lee Montgomery) *Frank Banta* and *Milton Rettenberg*, *Rosario Bourdon's* orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, *Portland Hoffa*, *Jack Smart*, *Roy Atwell*, *Phil Duey*, *Eileen Douglas*, *Ferdie Grofe* orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Rose Keane and *Charles Lawrence*, *Lee Wiley*, *Paul Small*, *Victor Young* orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Floyd Gibbons, Headline Hunter, NBC-WJZ, 10:45-11 p.m.

'First Nighter,' with *June Meredith*, *Don Ameche*, *Carlton Brickert* and *Cliff Soubier*, 10-10:30 p.m., NBC-WJZ (Campana Italian Balm) (McCann Erickson).

Armour Hour, with *Phil Baker*, *Harry McNaughton*, *Merrie Men*, *Neil Sisters*, *Roy Shield* orchestra, 9.30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' *Phil Harris* and orchestra, *Leah Ray*, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with *Mary Eastman*, *Evan Evans*, 9:30-10 p.m., CBS-WABC.

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM. (Ford dealers) (Critchfield agency).

Ethel Shutta, *Walter O'Keefe*, *Don Bestor's* band, 8-8:30 p.m., NBC-WJZ. (Nestle's Chocolate) (J. Walter Thompson).

SATURDAY (SEPT. 16)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, *Conrad Thibault*, WEAF-NBC, 9-9:15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with *Rudy Wiedoft*, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Glen Gray and *Casa Loma* orchestra, 7:30-8 p.m., CBS-WABC.

SUNDAY (SEPT. 17)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC. variety show, with *Maria Silviera*, *Hannah Klein*, *Nicholas Concentino*, *Tom McLaughlin*, *Four Minute Men*, *Waldo Mayo*, *Yasha Bunchuk* conducting.

Jimmy Durante, *Ruth Etting*, *Rubinoff's* orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC. *Walter Trumbull* interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, *Rozy* (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC

George M. Cohan, *The Revelers*, *Al Goodman's* orchestra, WJZ NBC, 9:9-30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Frank Crumit and *Julia Sanderson*, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, *Vincent Sorey* conducting, with *Tito Guizar*, 9-9:30 p.m., WABC-CBS.

Vincent Lopez, *Alice Joy*, 7:30-8 p.m., NBC-WJZ. (Real Silk) (Erwin Wasey).

Manhattan Merry-Go-Round, *Tamara*, *David Percy*, *Men About Town*, *Gene Rodemich* orchestra, 9-9.30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, *Frank Munn*, *Elizabeth Lennox*, *Ohman* and *Arden*, *Bertrand Hirsch*, *Gus Haenschen* orchestra, 9:30-10 p.m., NBC-WEAF. Bayer's Aspirin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5.15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Symphony Hour, *Howard Barlow*, directing, 4-5 p.m., CBS-WABC.

MONDAY (SEPT. 18)

A&P Gypsies, *Harry Horlick* directing, *Frank Parker*, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Sinclair Minstrels, *Gene Arnold*, *Joe Parsons*, *Bill Childs*, *Mac McCloud*, *Clifford Soubier*, *Harry Kogen* directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil) (Erwin Wasey).

Jack Frost Melodies with *Josef Pasternack's* orchestra and guest artist, 9:30-10 p.m. (National Sugar Refining) Gotham agency).

Morgan L. Eastman orchestra, *Gene Arnold*, *Lullaby Lady*, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, commercial, agency, etc., of local programs, not on a network hookup, regional or national.)

NEW YORK

(SEPT. 12 TO SEPT. 18)
(All Time EDST)

TUESDAY (SEPT. 12)

Eddy Brown, *violinist*, with miniature symphony maestroed by *George Shackley*, 8:30-9 p.m., WOR.

Footlight Echoes, directed by *Geo. Shackley*, *Lewis Reid* announcer, 9:30-10 p.m., WOR.

Reinald Werrenrath, barytone, 7:45-8 p.m., WMCA.

'Sleepy Time Lady,' *May Sprintz*, 6:15-6:30, WINS. Same time every day but Sun.

Gabriel Heatter, news comment, 7:45-8 p.m., WOR. Also every other day but Sun. (Ebling Brewing Co.).

WEDNESDAY (SEPT. 13)

Phil Napoleon's orch., *Merrill Lee*, 9-9:30 p.m., WEAF. (Hudson-Essex) (Blackman agency).

Pappy, Zeke and Ezra, 10-10.30 p.m., WMCA. Also Sun., Mon. and Fri.

Market and Halsey Street Playhouse, *Roger Bower*, m.c.; *Lee Cronican*, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9:30 p.m., WMCA (Simmons Tours).

THURSDAY (SEPT. 14)

'Men of WOR,' variety, *Sherman Keene* directing, *Grenadiers Quartet*, *Walter Ahrens*, 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA.

Merle Johnston's Saxophone Quartet and *Pauline Alpert*, pianist, 7.45-8 p.m., WOR.

FRIDAY (SEPT. 15)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Hendrik de Leeuw, 'Tales of a Globe Trotter; 8:15-8:30 p.m., WOR.

Bronx Marriage Bureau, *Julie Bernstein*, *Hyman Brown*, 9-9:15 p.m., WOR.

Jennie Goldstein, p.m., WMCA.

SATURDAY (SEPT. 16)

Jack Denny's Orch., *Sigmund Spaeth*, *Shirley Howard*, 8-8:30 p.m., WJZ. (Rheingold Beer) (Hanff-Metzger).

WOR Little Symphony orchestra, *Philip James*, conducting, 8-9 p.m., WOR.

The Cuban Lady, Cuban songs, 2:15-2:30 p.m., WMCA.

SUNDAY (SEPT. 17)

Silverbell, with *Sylvia Miller*, *Madeline Hardy*, *Elmo Russ*, 9:15-9:30, WMCA.

Woodbury revue, with *Roxanne* and her orchestra, *Al and Lee Reiser*, *Jack Arthur*, 7:30-8 pm., WOR.

Red Lacquer and Jade, *George Shackley*, directing, Basil Ruysdael, narrator, 6-6.30 p.m., WOR.

Margaret Anglin presents, with *Robert Beddele*, organist, 6:30-7 p.m., WOR.

'Radiant Revue,' *Al and Lee Reiser*, *Jack Arthur*, *Roxanne*, conducting, 7:30-8 p.m., WOR (Woodbury cosmetics) (J. Walter Thompson).

Jewish Little Symphony, with Jewish Serenaders, 6-6:30 p.m., WINS.

Choir Invisible, *Vera Osborne*, *Annette Simpson*, *Veronica Wiggins*, *John Qhine*, *David Croswell*, *George O'Brien*, *Jack Keating*; *George Shackley*, directing, 8:30-9 p.m., WOR.

MONDAY (SEPT. 18)

Back Stage with *Boris Morros* from Paramount theatre, N. Y., with orchestra, sololsts, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, *Veronica Wiggins*, soloist, 10:30-11 p.m., WOR.

CHICAGO

(SEPT. 13 TO SEPT. 18)
(All ime CDST)

WEDNESDAY (SEPT. 13)

Palace Theatre Varieties with RKO stage talent, 8:30-8:45 p.m., WMAQ. (Staged by John Joseph and NBC production staff.)

Frank Wilson, *Jules Stein*, pianist. (Evans Fur Co.) WBBM, 11:30-11:45 a.m.

Mooseheart Children's Band, WJJD, 1:15-1.45 p.m. (Sustaining.)

THURSDAY (SEPT. 14)

Adventures in Health with *Dr. Herman Bundesen*, 8.30-8:45 p.m., weekly; WLS. (Horlick's Malted Milk.) (Lord, Thomas & Logan.)

Story of Helen Trent, 2:30-2:45 p.m. daily except Saturday and Sunday, WGN. (Edna Wallace Hopper Co.) (Blackett-Sample-Hummert.)

Cheri and the Merry Macs (Climalene), WMAQ, 11-11:15 a.m., twice weekly.

FRIDAY (SEPT. 15)

Frank Westphal orchestra, *Jack Burnett*, vocal soloist. WBBM, 7:30-7:45 p.m. (Sustaining.)

SATURDAY (SEPT. 16)

Art Linick, 'Happy Go Lucky Time,' WJJD, 8-10 a.m., six times weekly.

SUNDAY (SEPT. 17)

Jules Stein, pianist; *Frank Wilson*, tenor, and guest artists, 6-6:30 p.m., WBBM.

Light Opera Program, WLS, 7-8 p.m., weekly on Sundays. (Sustaining.)

MONDAY (SEPT. 18)

Auriole Creven and *Cliff Nazarro*, vocalists with the *Frank Westphal* orchestra, 6-6:15 p.m., WBBM.

SAN FRANCISCO

(SEPT. 17 TO SEPT. 22)
(All Time PST)

Crosscuts from the Log o' the Day, KPO, 8:15-9:15 a.m. daily except Sunday. *Dr, Laurence L. Cross*, philosopher, and *Southern Harmony Four*, colored quartet.

John and Ned, harmony team, KGO, 1:45-2 p.m. daily except Sunday.

Langendorf Pictorial, KGO, 3-3:15 p.m. daily except Saturday and Sunday. Air column by and with *Rush Hughes*. (Langendorf Bakery) (J. Walter Thompson).

Hodge Podge Lodge, KFRC, 4:15-4:45 p. m., Mon., Wed., Fri. Comedy lodge meeting by and with *Jennison Parker*.

Charles W. Hamp, KPO, 7:45-8 p.m., daily except Saturday and Sunday. (Dr. Strasska) (Scott-Howe-Bowen).

SUNDAY (SEPT. 17)

Gunnar Johansen, KPO, 7:45-8 p.m., concert pianist.

Kay Kyser and his Bal Tabarin orchestra, KGO, 11-12 p.m.

MONDAY (SEPT. 18)

Lee S. Roberts and his Old Memory Box, KGO, 8.15-8:30 a.m., Mon., Wed., Fri., with *Paul Carson*, organist, guest star. (Folger Coffee Co.) (Botsford, Constantine, Gardner.)

Blue Monday Jamboree, KFRC, 8-10 p.m. Variety show, first half sponsored by Shell Oil Co. (J. Walter Thompson). Second half sustaining.

TUESDAY (SEPT. 19)

Maurice Gunsky Revue, KYA, 7:30-8 p.m. Variety show with *Harold Horton*, others.

Carefree Carnivai, KPO, 9-10 p.m. Variety show.

WEDNESDAY (SEPT. 20)

Eddie Peabody, KGO, 7:30-8 p.m. Entertainer with orch. and guest vocalist. (Safeway Stores) (Botsford, Constantine, Gardner).

Souvenirs of Italy, KYA, 8-9 p.m. Native musical program, sponsored by local Italian firms.

One Man's Family, KGO, 9-9:30 p.m. Drama by *Carlton Morse*. (Wesson Oil) (Fitzgerald, New Orleans).

Marshall's Mavericks, KPO, 10-10:30 p.m. Hill-billy show, with *Charlie Marshall*, *Johnny O'Brien*, *Mona Greer*, *Ace Wright*, *Johnnie Toffoli*.

THURSDAY (SEPT. 21)

Standard Symphony Hour, KGO, 8-9 p.m., *Alfred Hertz* conducting. (Standard Oil) (McCann-Erickson).

Borden Capers, KTAB, 7-9 p.m. Variety show. (Borden Milk) (McCann-Erickson).

The Orchestra, KPO, 9:30-10 p.m., directed by *Meredith Willson*.

IDAY (SEPT. 22)

Feminine Fancies, KFRC 3,-4 p.m. Woman's hour, m.c'd by *Ed Fitzgerald*, *Claude Sweeten's* orch, guest vocalists.

Tim Ryan's Night Club, KPO, 10-11 p.m. Variety show, with *Ryan and Noblette*, *Joe Hornik's* orch., guest vocalists.

LOS ANGELES

(SEPT. 15 TO SEPT. 21)
(All Time PST)

FRIDAY (SEPT. 15)

Snug Harbor, KHJ, 8:30-9 p.m., maritime dramatization by Frank Gill and W. N. Robson. Sustaining.

Salvatore Santaellas' dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sunday. (Auburn-Cord).

Francisco Del Compo, KHJ, 8 p.m., Latin-American tenor, taining.

Merrymakers, KHJ, 9-10 p.m., variety show, with *Gill and Doeming* and *Ray Paige's* orchestra. (Ford Dealers of Calif.) (McCann-Erickson).

'Hon, Archie and Frank Watanabe, KNX, 7-7.15 p.m., comedy serial, every evening except Sunday. (Marion R. Gray Co.)

Al Pearce and His Gang, KFI, 2-3 p.m. daily except Sundays. Sustaining.

SATURDAY (SEPT. 16)

KNX Varieties, KNX, 8-9 p.m. Revue with *Jack Carter*. Sustaining.

SUNDAY (SEPT. 17)

Napoleon and Josephine, KFWB, 9-9:30 p.m. Serial dramatization of French history. (Barker Bros.) (Ray Alden agency).

'76 All-Star Revue,' KHJ, 7:30-8 p.m., *Donald Novis*, *Sterling Holloway* and *Orville Knapp* orchestra. Union Oil Co. (Lord and Thomas). Also Wednesday, Sept. 20.

The Wandcrer, KFWB, 9:30-10 p.m. Narrator, *Bob Sherwood*, chamber music. (Kelvinator.) (Hammel agency.)

MONDAY (SEPT. 18)

Thunderbolt Lodge, mystery serial, KFWB, 7:30-8 p.m. Sustaining.

Blue Monday Jamborce, KHJ, (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

'Makers of History,' KFI, 8-8:30 p.m. Dramatization. (Puritas Water.) (McCarthy Co.)

TUESDAY (SEPT. 19)

Hodge Podge Lodge, KHJ, emanating KFRC, San Francisco, 9:30-10 p.m., comedy program, sustaining.

California Melodies, direction *Ray Paige*, KHJ (CBS), 6:30-7 p.m. Sustaining.

Guardsmen, KNX, 7.15-7:30 p.m. Quartet. Sustaining.

WEDNESDAY (SEPT. 20)

Charlie Lung and His Gang, comedy, 5:45-6 p.m., KHJ. Sustaining.

Catherine the Great, historical dramatic series, KHJ, 9:30-10 p.m. Sustaining.

Song Silhouette, *Jeanne Dunne* and *Nip and Tuck*, KFWB, 7:45-8 p.m

THURSDAY (SEPT. 21)

Light Opera Favorites, KNX, 7:15-7:45 p.m., with *Charlotte Woodruff*. Sustaining.

DENVER

(SEPT. 15 TO SEPT. 21)
(All Time MST)

FRIDAY (SEPT. 15)

Luncheon Melodies, *Fred Burkett*, tenor; *Joe O'Neill*, baritone; *Janet Bible*, contralto; *Bill Rogers*, piano, 12-12:15, KLZ, daily except Sunday.

Cosmopolitan Hotel orchestra, *Gene Quaw*, director, 1-1:30 p.m.; also 9-9:30 p.m.; 11-11:30 p.m., Sept. 10; KOA to NBC-WJZ network.

Arcadians, 9-piece string orchestra, *Ruth Skelly Belio*, director; *Florence Fiskel*, soprano; *Mildred Kyfsin*, contralto; 1:30-2 p.m., KOA to NBC-WJZ network.

Metropolitan Ensemble, *Ruby Ricketts* and *Jack Dean*, pianos and vocalists; 5-5:15 p.m., Fri., Mon., Wed., KLZ.

SATURDAY (SEPT. 16)

Denver Post Kids Club, *Jerry* and *Margie O'Neil*, directors; 3:15-3:45 p.m., KLZ.

Brown Palace Casanova hotel orchestra, *Jack Walton*, director; 11-11:30 p.m.; also 7-7:30 p.m., Sept. 11; 1:15-1:45 p.m., Sept. 12; KOA to NBC-WJZ network.

SUNDAY (SEPT. 17)

Mrs. E. L. Reynolds-Bengston, organ, with *Bob Harper*, soloist; 10-10:30 p.m., KLZ.

MONDAY (SEPT. 18)

University of Denver Group Study Talks, 5-5:15 p.m., KOA.

Huffman Theatre Revue, *West Masters*, organist, and others; 11-11:30 p.m., KLZ.

TUESDAY (SEPT. 19)

Henry Trustman Ginsburg, violinist; *Faye Roswell*, accompanist; 5:30-5:45 p.m., KOA.

Stagecoachers, *Charles J. Scheurman*, director, 9-9:30 p.m., KOA.

RADIO CHATTER

New York

New ABS chain's debut ushered in with press luncheon Saturday (9) in Ed Wynn's office at the Amalgamated offices.

Mary Hunter but not Truman Bradley will move to New York to rejoin the Easy Aces program.

Wallace Butterworth, who left NBC, Chicago, recently, has transferred to Manhattan to sell himself direct to commercials.

John Royal listens plenty close to those NBC sports announcers these afternoons.

Goodman and Jane Ace's deal with Jad Salts for 26 weeks is for afternoons only. Hour was given wrongly in news report. Aces will be heard Tues-Wed-Thur -Fri at 1:30 EST starting Sept. 26.

John P. Medbury is developing telescope glands, new form of stiff neck brought on from using binoculars from the terraces of pent houses.

Charley Althoff back in town. Sidestepped sustaining offer from WBBM, Chicago.

Thomas Armstrong, tenor, back as sustainer.

Thomas C. Stowell recently lost his mother and father within six weeks.

Herman Bernie, manager for George Givot, flying to Hollywood end of this week on the radio Greek comic's Metro contract. Attorney Seymour Robinson accompanying him.

Harry Coleman, 19, son of Maestro Emil Coleman, is of the Terraplaniacs, male trio, with Phil Napoleon on WEAF-NBC every Wednesday at 8:30 p. m. EST. Young Coleman attends Columbia and plays guitar. Andrew Love, 22, studies medicine at the same school and Rudolph Bates, 21, attending NYU, leads the trio.

Dick Himber given a new Sunday evening concert spot with his Hotel Essex orchestra on WEAF-NBC, just preceding the Chase & Sanborn hour.

Herb Stanford of the Battles, Barton, etc., radio dept., takes to himself a bride in another three weeks.

Clem McCarthy, for years NBC's racetrack expert, is taking over the sports broadcasts for WMCA, N. Y.

Nino Martini and Jane Froman will do the warbling for Erno Rapee on the Linit show, which starts on CBS Oct. 1.

George Engels, Jr. 17-year-old son of the NBC executive, taken to Post Graduate hospital, N. Y., Sunday (10) suffering from gallstones. Lad will be kept under observation to see if an operation is necessary. Has been ailing sometime.

Dana Suess poured herself into an ultra-new gown for her Madison Garden appearance with Paul Whiteman.

Brotherly love among the radio press agents is expressed in the boast of one that his office was NRA, and the retort of a rival that the blue eagle would be served for dinner as the p.a.'s first square meal in some time.

Charles Carlisle's CBS contract expires Nov. 1 but it has been renewed for an additional year from that date.

Irving Kaufman's pseudo-indigestion attack actually was a heart attack. Radio warbler keeled over last week but now oke again.

Phil Spitalny set for a WB Vitaphone short. Opens at the Earle, Washington, Friday (15).

Liebmann Rheingold beer program will musical tour the hi-spots taking the commercial (WJZ) air show from the Waldorf-Astoria (Jack Denny) to the Central Park Casino (Eddy Duchin), thence a week later to the Biltmore (Don Bestor), St. Regis hotel (Meyer Davis), Hollywood restaurant (Charlie Davis), etc., in week stands. It's Hanff-Metzger's idea for novelty presentation.

Don Bestor into the Biltmore, opening Wednesday (13) with his orchestra. Has declared a boycott on blatant jazz like 'Tiger Rag,' 'St. Louis Blues,' and kindred hotcha.

Barton Ray, tenor hailing from WCAU, Philly, is doubling from B. A. Rolfe's choir (NBC) to a spot of his own on WMCA, N. Y.

They're still auditioning at NBC that cast from KGFF, Shawnee, Okla.

Mid-West

Jack Burnett goes into WBBM sustaining ride.

WBBM's NRA committee is headed by Pat Flanagan, with Frank Westphal, Phil Baker, Olsen and Johnson assisting.

Art Linick now in his 11th year on the ether and still with Schlagenhauer character.

Ken Carpenter's 90-minute deal in setting the Hudson account is a new day wonder in Chi.

Leonard Erickson tumbled from his horse and is showing what a head scar looks like.

Harold Neumiller with a touch of neuralgia tying up his jaw.

WIBW, Topeka, Kans., Capper station, gets Don Searle as gen. mgr.

Victor Smith, part time announcer, WAAW, leaves to resume his studies at the U of Neb.

Frank Walker due in Chicago this week to make his first visit to the new RCA Victor studios since he shifted over from Columbia.

Olsen and Johnson doubled from the Erlanger in Chi to make a couple of discs for the Swift meat salesmen.

Fair and business brought to Chicago John Platt, gen. mgr. of WGAR, Cleveland, and Ford Billings, commercial manager of KSTP, St. Paul.

Don Bernard stays NRA by laying off Friday to make up for the Sunday labor at the Hays McFarland agency, Chicago.

Ann Neeman back from summer at Lake Okoboji, where she was singing with the orchestra for summer diversion. She is blues singer over WOW, Omaha.

Harry Duboff and wife, nee Ester Leaf, who taught sister Ann much about the organ, en route to New York from Omaha.

Hart Jenks temporarily doing the work of Max Vinsonhaler as studio director at KOIL, Omaha. Vinsonhaler has left the station, and no successor has been permanently selected.

Andrew Kelly's 'Horse Sense Philosophy' sketch is now on WGY as a Sunday night sustainer.

West

Phoenix wants a 5-watt police transmitter and Santa Barbara, Cal., is after a license for its 100-watter.

Midwestern Broadcasting Assn. of St. Joseph, Mo., wants a new 100-watt license and facilities of KGIZ, Grant City, Mo.

Andrew G. Haley of Tacoma appointed in the legal division of Federal Radio Commission.

Members of the NRA Radio Communications committee on the Coast are: Guy Earl, chairman, KNX; Leo Tyson, KHJ; Glen Dolberg, KFI; Gerald King, KFWB; Freeman Lang, Harrison Holloway and H. D. Pillsbury, San Francisco; Ed Riggins, KFBK, Sacramento; Guy L. Clark, KFSD, San Diego, and Frank N. Rush.

C. E. Nelson of Calkins and Holden has been on the Coast and closed for the Richard Hudnut discs with KHJ, Los Angeles. KOIN, Portland; KOL, Seattle, and KPO, San Francisco.

Johnnie Murray recruiting more acts for KFWB's 'Hi-Jinks.'

Jerry O'Connor, baseball announcer at KFWB, will spend six months in South America with the missus. Belated honeymoon.

Bob Hall added to radio dept. Hearst's 'Call-Bulletin,' San Francisco. Duke Meyer remains in charge.

Helene Hill, pianist at KOL, Seattle, saying goodbye after four years. Sailed for Los Angeles.

Kerry Clark, former picture scenarist, back on coast representing eastern radio agencies.

Ada and Matilda Locust will go on KMTR, Hollywood, Sept. 12, with the nightly comedy serial, 'Mr. Bull-and-Eight-Ball.'

Tillie and her Toilers, cowboy singing band, back at KMTR for an hour's afternoon program.

Jed Sloan, USC student used on California Melodies as a tryout, now on staff as tenor at KHJ, Los Angeles.

After two years Tiny Newland, staff baritone at KHJ, is off. Will try San Francisco stations.

New ABS Announces Formal Start Of Radioing with 6 Stations Sept. 25

A press luncheon on Saturday at the Amalgamated roadcasting System's building at 501 Madison avenue, New York, was the occasion for the announcement of ABS debut on the air as the long-heralded third network on Sept. 25 at 8 p. m.

Thereafter the following six stations are scheduled to operate on a 15-hour 9 a. m.-until midnight schedule, every day; WBNX, New York, key station, in relay with WTNJ, Trenton; WPEN, Philadelphia; WDEL, Wilmington; WCBM, Baltimore; WOL, Washington.

Station WBNX is an apparent contraction of the Bronx, where it is licensed, and represents a consolidation of WCDA and WMSG, in Manhattan, with WBNX. The latter's call letters are used. This is called the seaboard network.

A 'central network' is being worked out and has in view linking in stations such as WCNW, Brooklyn; WFAS, White Plains; WCAM, Camden, N. J.; WCAP, Asbury Park, and WJBI, Red Bank. Station WCNW is the former WMIL, Brooklyn.

Amalgamated is headed by Ed Wynn as president; Ota Gygi, former veteran vaudevillian, as executive v. p., and Harry Goldman as general and sales manager. Goldman owns WMSG, which he brought into the new combine.

Making 'Em Fish

All the stations mentioned are of the 100-250 wattage in power, yet the ABS sponsors are positive that their coverage will be complete, on the theory that the quality of their programs will compel the dial-inners to fish for their ic. channels. Average set can tune in these stations, although the volume doesn't come through as forceful as with the higher-powered stations, and requires a little more careful tuning.

From a trade viewpoint it is also known that any number of small local stations do very well for themselves financially through moderate hook-up. ABS idea is to combine these lesser stations into a network and possibly in time graduate into big league standing.

ABS has Curtis Dahl as chairman of its board. He's President Roosevelt's son-in-law.

Tom Noonan, the 'Bishop of Chinatown,' switched over Sunday (10) to the Wynn chain as a prelim feature to the ABS getting started. Noonan has long been on WMCA sans compensation and has been offered a better money deal once Amalgamated starts going. As a build-up for all-around appeal, the 'cathedral of the underworld,' as the Rescue Mission in New York's Chinatown, has been dubbed, a cantress has been added. She's Goldye Mae Steiner, who chants Hebraic sacred music. The gospel is thus preached in an all-round manner, plus variety entertainment by Roxy La Rocca, vaude harpist, the Harmony Trumpeters, George Hirose, baritone, Dr. John Logan Davis and the 'Rev.' Noonan.

He started solely on WCDA, one of the outlets of ABS, this station to be later known as WBNX.

"Your New Old Friend"
DON ROSS
Ponti Program
Coast-to-Coast Columbia System Broadcasts
Tuesdays and Thursdays at 2:30 P. M.
Management MORRISON-WINKLER,

ARTHUR TRACY
"The Street Singer"
MANAGEMENT
MORRISON-WINKLER CORPORATION
Park Central Hotel
NEW YORK

MILTON BERLE
OLD GOLD PROGRAM
Sept. 6th
Management
CHARLES MORRISON
MORRISON-WINKLER CORP.
Park Central Hotel

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel, New York City.

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER Corporation

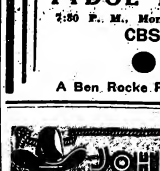
TIM and IRENE
RYAN and NOBLETTE
Brown Derby and Humboldt Beer
Mon. and Fri., 9:45 P.M., PST.,
KGO Network
Carefree Carnival, Tues., 9 P.M.,
KFO Network
NBC SAN FRANCISCO

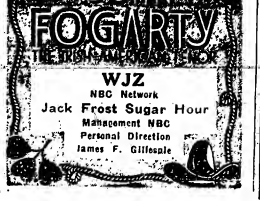
BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management
BEN MARDEN

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia roadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

HOWARD LANIN
and His ORCHESTRA
• Now 17th Week •
ATLANTIC BEACH CLUB
1697 BROADWAY, NEW YORK

The Nit Wits of the Networks
WHITE OWL
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
WM. MORRIS AGENCY


DOLPHE MARTIN
And Hi ORCHESTRA
TYDOL HOUR
7:30 P. M., Mon.-Wed.-Fri.
CBS
A Ben Rocke Production



WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

LEON BELASCO
OLDSMOBILE
:30 Tues. and Thurs.
WABC
Mon., Tues. and Fri., 11:30 to 12:00
NIGHTLY
ITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

Isham Jones
ON TOUR
Direction
Columbia Broadcasting System

PAUL WHITEMAN Presents
RAMONA

N. B. C. Network
KRAFT-PHENIX PROGRAM
WEAF
Thursday 10 P. M.
VICTOR RECORDS

RUBY NORTON
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
Metro-Goldwyn-Mayer's
"HOLLYWOOD PARTY"
NOW IN PRODUCTION
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon.-Wed.-Fri., 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

Air Line News

By Nellie Revell

Street & Smith are considering spending $200,000 on radio advertising for their Love Story magazine. Unusual angle of this 26-week contract is that the first seven weeks will end in November and the remaining 19 weeks will be resumed in February—a complete break in the broadcasting of two months. Lord & Thomas handling the account.

Boris Morros is keeping his 'Backstage' program with Eddie Paul and his orchestra at WOR because that station gave him a break when he needed it.

Short Shots

Bill Card left the New Rochelle (N. Y.) hospital yesterday for a convalescent home in the mountains. ...John Babb is recovering in the Presbyterian hospital....Don and Dawn have joined the WINS staff in New York for three times a week. ...Lee Cronican, WOR announcer, and his little son recently returned from a three weeks' cruise together in the Caribbean. Now the youngster is very low, in the hospital with spinal meningitis....Ted Collins is hiring nine additional men for Kate Smith's orchestra, directed by Nat Brusiloff, on her sustaining programs....Lennie Hayton broke a finger on his right hand during his Capitol engagement....'Poet's Gold,' by David Ross, with an introduction by William Lyon Phelps, soon will make its appearance on the bookstands.

Stand By

That brewer who owns the New York Yankees is going radio with a local attempt at first in New York with an hour show called 'The Invisible Microphone'....And still another brewer is dickering with Bugs Baer to come back to radio....Irvin S. Cobb has become a film star. The prophet of Paducah is making shorts....King's Beer program, with Charles Carlile, Jane Froman and Fred Berrens' orchestra, shortly shifts to Saturdays at 7:30....Connie Boswell returns to the air on Saturday nights....Latest vocal hit comes from Mobile, Ala., and her name is Honey Wildman. She's 18.

Gossip

WMCA is again broadcasting the Hippodrome operas Thursday nights ...Rudy Vallee took the boys of his band, with their wives, on a four-day week-end outing to his lodge on Lake Kezar, Maine....McCann Pure Food Hour back on WOR after summer vacation....WINS claims the distinction of having not a single soprano on its Sunday's schedule. ...Gregory Stone, NBC conductor, has written an operetta especially for radio called 'Wild Bird.' Vernon Radcliff wrote the libretto.

Scrambled Notes

Knowles Entrikin has joined CBS as assistant to Marion Parsonnet, dramatic director....CBS will have plenty of script acts, mostly kid programs, between 4:30 and 7:30 these fall evenings. Day the Sisters of the Skillet signed for their third successive guest star appearance for Ed Wynn's sponsor, NBC advised them that they were to go back on sustaining, but the boys no go.... Another good vaudevillian, Lulu McConnell (McConnell and Simpson) begins year's contract on Columbia, Sept. 25....Hecker H-O goes with WOR for a long series five times a week, with Mary Olds in a sketch....Julian Fields, copyright expert, is slated to be head man at WABC....Bert Green, secretary of A. J. McCosker, WOR director, was knocked down by an automobile the second day of her vacation. Sprained ankle only casualty....Dana Merrian is out of NBC program department....Guy Lombardo is dickering with the Essex House as his spot upon the band's return from Chicago in about a month....CBS has added 25 employees to its staff within the past several weeks.

Philip Morris Once Wkly.

Philip Morris program with Leo Reisman's orchestra on WEAF-NBC commencing Oct. 4 for a half hour from 9: . m. EST will be a once-weekly affair and not three 15-minute periods as intended. Benjamin David booked Reisman.

It occupies the groove bucking the Burns and Allen-Guy Lombardo show on CBS.

What's Wrong Survey Completed, but Based on Conditions Now Altered

Survey on what is wrong with NBC's sales department has been completed by the Tradeway Group, Inc., and is now in the hands of the network's top majordomos for study and action. Ironic twist about this analysis by outside efficiency experts is the fact that the business state of the network which prompted it no longer exists. When commercial income went into a severe nosedive last winter the web called the Tradeway boys into find out what had happened. Today NBC is turning away business as far as its choice evening hours are concerned.

What the network sought to ascertain through the Tradeway survey was whether the various departments were giving the right cooperation to the sales division and whether that division itself went about getting this co-operation in the proper way. Web's higherups also wanted to know whether the salesmen in New York have been a little too highhat in dealing with clients and agencies, and whether the latter two sources were satisfied with the they've been getting.

The Tradeway study cost the network around $25,000, and the powers that be are wondering what to do about its recommendations to personnel changes now that the books are piled up with business and there can be no squawk from that end. One observation prompted by the turn in of the report is that the network could have obtained practically the same info if it had done its own quizzing among department heads. But they wanted an outside perspective to confirm them.

Ether Slants

light now among the showmanly minded radioites is the moot question that there is no proving ground for radio talent If a name act gets a commercial on a major network, which constitutes the big time of the ether, he or she must rise and fall by that opportunity.

From this has evolved much pro and con. Showmen successes are cited such as the late Flo Ziegfeld who clicked on his initial commercial air try for Chrysler, not to mention George M. Cohan's signal success.

On the matter of ad copy, White Owl on WABC-CBS for the Lombardo-Burns and Allen half-hour goes statistical with details in 'vintage tobacco crops,' quoting the inches of rainfall and how that affects the quality of the tobacco leaf. It's a new wrinkle and rather well done.

Fox Fur and WEAF

WEAF's Fox Fur Trappers show generally reminds of the WMCA or other indie station idea of salesmanship. One wonders that this is the dignified WEAF which okays the I. J. Fox Fur Co.'s script to go so badly commercial. It's a departure for the station and sharp contrast to the general dignity and quality aura of the rest of the sponsored programs.

Hitting the zenith of ultra commercialism was the Old Gold air show on the debut of Harry Richman and Milton Berle with Waring's Pennsylvanians. The smoothness, quality and the open-mind factor in testing O. G. are keynotes of the sales' spiel.

Blah Interview

Eleanor Barnes 'interviewed' John Cromwell on the California Melodies program from the coast on CBS. She is of the L. A. Illustrated Daily News' (tab). Interview sounded like all the rest of 'em—studiously and almost stupidly prepared scripts, lacking the ease and nonchalance which characterize the authentic interrogation of any reporter and subject.

Raymond Paige's crack orchestra introduced the new tunes from the forthcoming Bing Crosby picture, 'Too Much Harmony.' That's getting to be a new thing—in the past they played the scores of some light operetta. Now they reprise the score of a film. Spitalny dittoed on his show with 'Gold Diggers' numbers, incidentally a fruitful score by the prolific and popularly appealing Dubin and Warren.

Paige's operatic conceit around the 'Dinah' theme was another musical highlight on the California Melodies half-hour.

3 Scamps

Wednesdays at 10:30-10:45 the 3 Scamps do their stuff on WEAF. They're an extraordinary trio, somewhat a la the Mills Bros., and if not coming a bit late they'd have long since established themselves among the ether elect. They rate faster spotting on a later hour.

Wayne King Made 'Em

There is something approaching commercial industry behind the impression Wayne King's orchestra has made in furthering the Lady Esther beauty products. It's said that the cosmetic firm started very modestly but through radio primarily built its business to important promotion, and largely credited to the King orchestra out of Chi. Now it's on an NBC hookup.

Wayne (waltz) King's style of music is aptly suited for a femme product.

Charlotte's New Station Affiliated with NBC

Charlotte, N. ., Sept. 11.

Announcement of a new radio station for Charlotte, station WSOC, established at Gastonia several years ago. It is being moved to Charlottee and will have NBC programs.

Earle Gluck, former manager of WBT, Charlotte, is its manager. Station will be located on top of the Mecklenburg hotel.

WBT was formerly an NBC arm but switched to Columbia when that concern purchased a majority of the stock.

Mag's Discs

'American Weekly' is buying radio time for a series of dramatic sketches on discs tied in with stories appearing in the Sunday magazine section af the Hearst papers.

3rd Near for Folger

Folger Coffee resumes Sept. 18 the 'Judy and Jane' serial over an NBC skein of 10 midwest stations.

Third season that this program has had a network connection.

The Princess of Rhythm

HAZEL WALTON

"Girl of Blues and Preludes"

WMCA

Thurs. and Sunday, 8-8:15 P.M.

AL RADIO'S MUSICAL DIRECTOR

GOOD MAN

GULF GASOLINE

WITH IRVIN S. COBB — WABC WED.-FRI. 9 P. M.

WITH GEO. M. COHAN — WJZ SUNDAY 9 P. M.

THE SIZZLERS

NBC RED NETWORK
Mon., Tues. and Thurs. Nights
WTAM, CLEVELAND
Mon., Wed. and Fri. Nights

"The story of the 'Sizzlers' might have been written by Horatio Alger."
Nellie Revell, "Variety."

Personal Direction CHARLES A. BAYHA

JULES STEIN

and HIS ORCHESTRA
6th MONTH
225 CLUB, CHICAGO
Broadcasting Nightly 8:30 P. M. and 12:45 A. M.
KYW, CHICAGO
Evans Fur Program
11:30 A. M., WBBM, Chicago

JACK and LORETTA CLEMENS

(4th cousins of Mark Twain)
THURSDAY - - - 2:30 P.M.
FRIDAY - - - - - 5:30 P.M.
SATURDAY - - - - 7:30 P.M.
WEAF
A BEN ROCKE PRODUCTION

DON LANG

and his
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System

JAMES MELTON

"The Golden Voi
WJZ
Sunday, 9 P.M.
GULF OIL PROGRAM
Management, NBC Artists' Bureau

(TOMMY) REILLY and (BILLY) COMFORT

NOW IN LONDON PLAYING VAUDEVILLE

Recording for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.

European Representatives, REEVES & LAMPORT

ROY FOX

AND HIS
BAND
KIT-CAT
LONDON
B.B.C. NETWORK

FOR EAR AND AIR!
RAYMOND BAIRD
Just a Musical Sensation

For That Boy Part
Andy Donnelly

Played 9 months as "Bill," typical American boy, Booth Tarkington's "Maud and Bill"—NBC Network. Mr. Tarkington wrote:

"You play the part exactly right."

Write, Mrs. M. Donnelly, Variety, N. Y.

SIDNEY RAPHAEL

AND HIS
MUSICAL PORTRAITS
ily Except Saturday
WABC Networks
Columbia Broadcasting System

WABC—CBS

MILDRED BAILEY

AND HER
"ROCKING CHAIR"

GYPSY NINA

"The Haunting Romantic Voice of Radio"

WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY | SATURDAY
7 P.M. | 7:15 P.M.
Mgt. CBS

RICHFIELD OIL

Monday WJZ 7:30 P. M. | Friday WABC :30 P. M.

BETTY BARTHELL

Tues., 6:15 P. M.— WABC
Sat., 9:30 P. M.—WABC

LOU LUBIN

WOR—Tuesday, 7:45-8:15 P.M.

THIS IS NICK KENNY, RADIO EDITOR OF THE NEW YORK "DAILY MIRROR," THANKING THE BOYS AND GIRLS OF RADIO WHO CAME UP ON THE STAGE TO SAY "HELLO" DURING MY STAY AT THE OLD ROXY. WHILE I DID NOT NEED THEM AND DID NOT SOLICIT THEIR SERVICES, CONSIDERING THE GANG OF SHOW STOPPERS IN MY ACT, IT WAS DARNED SWEET OF THEM TO COME.

BBC Collects 14 Millions from Air Yearly, So Doesn't Mind Paying Off

To aid Henry Hall, general musical director of the British Broadcasting Corp. give his program of 'My American Tour,' when Hall returns to London from a present visit to the U.S., Whiteman, Vallee, Bernie, Belasco, Coleman, Ted Lewis, Casa Loma, Lombardo, Denny, Lyman, Garber, Lopez, Wayne King and Hal Kemp are lending the English maestro their own arrangements of their radio theme songs. Hall, who goes back on the 'Berengaria' Sept. 14, will shortwave-length this program from BBC to America as an international good-will stunt.

It's Hall's first visit to America and he went to Chicago almost directly after his New York arrival, to hear the cream of the dance bands currently there.

30 is the proposed date of this gala international broadcast starting at 8 p.m. London time and may run two hours.

Hall states that English dance styles compare quite favorably nowadays with the American because of the avid desire by the British musicians to keep apace with the U.S. jazzists. They all remain up to 2-3 a.m., tuning on the American dance bands almost nightly, save when static interfere with short wavelength transmission. In that wise not only do they assimilate jazzique ideas but it also keeps them posted on which tunes are being currently played in this country.

Likes Pay-Off

Hall favors the BBC method of paying everybody for everything. Even the musicians at a hotel, when it is picked up, receive an extra stipend as does the hotel for letting the BBC wire into it. Thus, there are no obligations. Because of this, BBC made a big issue over song-plug subsidization by the music publishers.

BBC collects some $14,000,000 annually from British radio receiving set users as licenses. The fee averages $2.50 per year. With all this revenue, the BBC can well afford paying the musicians and everybody for everything and leave quite a profit, hence there isn't the remotest chance of BBC going commercial as has been rumored.

Hall is the general musical director and is on leave with salary. This offsets a report that Jack Payne returns to BBC. Payne is currently filling in during Hall's absence but is primarily concerned with his variety house touring in England.

Ed Marks' 40th Year

This winter Edward B. Marks will celebrate his 40th anniversary in the music business. In 1894 he started with Joseph W. Stern & Co., music publishers, later becoming Stern's partner, and in 1920 buying him out. Around that time Herbert Marks, E. B.'s son, joined the firm in an executive capacity.

Stern and his brother, Henry R. Stern (who has also written pop songs as S. R. Henry), are retired, although with some realty holdings to interest them.

ANOTHER REGIONAL NET

Nashville-Covi re Linked

Latest regional network, labeling itself the 'Center of Population Group' and composed of WHAS, Louisville; WSM, Nashville, and WCKY, Covington, Ky., has two commercials set for the inaugural of operations. Accounts are the Crazy Crystals Co. of Kentucky and the Early and Daniel Feed Co. of Cincy.

Feed company's program will have Smillin' Ed McConnell as the attraction and originate from WCKY starting Sept. 19. Happy Jack Turner will do the entertaining for Crazy Crystals. Latter affair's on a 52-week contract and six day a week schedule, while the McConnell it is limited to Tuesday evenings.

Sales end of the group will operate out of WHAS with Lee Coulson in charge.

Qui ine Time Signals

Chicago, Sept. 11.

Paris Medicine has been placed by the Lambert Feisley agency for 26 weeks of time signal announcements. Will start Oct. 1.

JOBBERS MARSHAL FOR NRA SQUABBLE

Hearing in Washington on the music industry's code has been tentatively set for Sept. 28. Meantime the National Music Wholesalers' Association is drawing up a jobbers' constitution which it intends to submit prior to this hearing to Sol Rosenblatt, NRA administrator for the amusement business. Accompanying the jobbers' code will be a document setting up the NMWA's objections to the music document now on file.

Irvin A. Edelman, general counsel for the wholesalers, at a meeting with Rosenblatt in Washington early week obtained from the deputy administrator the assurance that the code would not come up for consideration until the end of September so as to allow the wholesalers ample time to gather the required statistics for their own covenant. Announcement of the actual date of hearing came two days after the Rosenblatt-Edelman conference.

From Edelman it was also learned last week that W. rant Ege, pres. of the wholesalers' association, has sent out a call for a get-together of the dealer and standard publisher reps on the music industry's code committee. It is Ege's intention to find out whether these committee men are aware of the changed portions written into the code after the original version had been returned by Rosenblatt. Ege is of the opinion that these groups, had they been privy to it, would not have countenanced the clause which sanctions the support of such publisher combines as the Music Dealers' Service, Inc.

Among the statistical data required of the wholesalers as complementary of their proposed code is a chart showing the number of jobbers in the music trade and the capital that has been invested in their end of the business from 1928 to date.

Indie WRHM Strengthens Advertising Argument

Minneapolis, Sept.

Independent radio station WRHM here starts construction of a new $20,000 transmitter within the next 10 days. Present transmitter is too far out of town. New equipment of latest type will help the station get biz its management feels.

Femmes and Groceries

Chicago, Sept. 11.

Blackett-Sample-Hummert agency has brought CBS and the Sprague-Warner grocery company together for a femme program to start Oct. 13 over a limited hook-up of nine stations.

Will be the 'Feast of the Air,' headed by Betty Thomas, each Friday for 30 minutes.

Those Calloways

Birmingham, Sept. 11.

Blanche Calloway, sister of Cab, has recruited her own orchestra and is barnstorming the country where Cab has never appeared.

Here next week she is using Cab's name in billing in type as large as her own name.

CHI FAIR HOPS DISC BIZ 50%

Chicago,

World's gets credit for another that of zooming the sales of phonograph records more than 50%. Lyon & Healy here has installed four new hearing rooms to take care of the demand, while Marshall Field has come through with three public hearing cubicles. Small outfits have all had to make provisions to care for a great increase in customers.

Most of these customers are out-of-towners, making use of the trip to town to pick out some new records for the phonograph back on the farm. Nearly all are picking up not dance records, but art discs. Reason is that they are able to secure dance discs by the postman through the mail order houses.

Formerly these phonograph hounds were able to get discs from the music stores or general stores in the small communities, but the climb of radio to popularity wiped out the small town music stores and killed off record service entirely in the towns under 50,000 population. Many customers report, according to the music dealers locally, that they have used the master discs over and over so much that there wasn't any more track left on the records.

100-Watter Makes Money; Asks Expansion Okay

San Francisco, Sept. 11.

Julius Brunton & Sons have applied to the Federal Radio Commission for a boost in power from 100 to 500 watts for their KJBS.

If approved, they plan to erect a 220-foot single steel tower, on top of the new building they will construct on their present Bush street site.

One of the smaller stations here, KJBS is also one of the few money-mak in the territory.

Al Selig on Mills Staff

With Al Selig joining Irving Mills, this gives that talent booker three high-powered press-agents. The other two are Kay Hansen and Ned Williams.

All the affiliated Mills' Musical Artists and other enterprises are accorded a special publicist, this being a credo of Mills' theatrical operations.

Different Kind of Songs Can Sell; How Ball-Brennan Wrote 'World'

Tin Pan Alley optimists point to 'Lazy Bones,' from an indie firm's catalog (Southern Music Co.) having already gone some 225,000 copies, with likelihood of a 300,000 copy turnover, as answer to the belief that the saturation point for a pop song hit rests at 200,000. Such has been the case the past year or so, but these same trade dopesters aver that the reasons for this had to do, first, with the general sameness of the songs, and, secondly, the undeniable qualification of general conditions.

But the main thing is that a different song seems to command a different calibre of commercial response through increased sales.

Publishing analysts further take the position that the songwriters now take the path of least resistance. They grind 'em out and want to get 'em placed regardless of their mediocrity and that usually means an inferior response.

In Other Days

One publisher cites how the old-time songwriters used to literally slave turning out their songs. The instance of the late Ernest Ball and J. Kefrn Brennan in fashioning 'Let the Rest of the World Go By' is a citable instance of the travail which few of the present-day songsmith's experience. Both Ball and Brennan locked themselves up for five or six days in the old Normandie hotel, subsisted on sandwiches sent ' , and wouldn't let the maid in to clean up. When finally the Witmark bunch was told to come over and listen they had ample evidence of the laboratory in fashioning the song.

The room was almost knee-high with lead-sheets and manuscripts, evidencing that perhaps 40 songs or versions had been discarded, but when 'Let the Rest of the World Go By' was fairly in marketable shape, according to the songwriters, it was a real song. The answer is its longevity, enjoying well nigh an immortality, according to Tin Pan Alley standards.

Unethical Booking Trick Used by Artists' Bureaus on Indie Agents

Network artist bureau reps are borrowing one of the indie vaude booking field's standard stunts in their attempts to sell network talent for commercial programs. It's called underselling and in the best vaude circles it is considered unethical, but the network boys describe it as strictly business.

Routine involves underselling a competitor. Networks are employing it against the independent agents, advising the advertising agencies practically any act submitted by another agent can be delivered by the network for less. This applies to talent not under contract to the nets. For NBC and CBS' own contract talent there is naturally no competition.

As a result, numerous agents have been jammed up lately with their best ad agency contacts, with the latter asking how come they can't deliver actors for the networks' prices.

In some instances it has been alleged, the network people have underquoted other agents on acts that have not authorized the artist bureaus to represent them, with the webs, when it comes time to deliver, not certain that they can.

One network artist bureau talent peddler has been making a specialty recently of gathering info on acts submitted and prices quoted by indie agents, and then going to work on the ad agencies, if any interest has been shown.

BALLROOM CODE SLAPS PASSES—YOUNG HELP

San Francisco, Sept.

No more Annie Oakleys or Once-eyed Connellys for Frisco jig spots.

That's one of the provisos of the code filed by the local association of ballroom managers with California's own junior NRA.

Free and cut rate admish would be banned altogether, as would workers under 18, 4 hours maximized at 40 per week. Minimum wages 40 cents per hour, except musicians'.

Hoofing emporiums in two classes, A for ones using more than nine musicians, B for others.

MATTER OF SONG TITLE

Robbins and Marks Claim their Own 'Dinner at 8' Names

Whether or not Metro-Robbins can protect 'Dinner at Eight' as a song title ill be threshed out, Metro-Goldwyn-Mayer insisti on a legal showdown.

Edward B. Marks Co. has a song of that title by Abner Silver. In reply to Robbins it states Sam H. Harris, original producer of the Kaufman-Ferber play from whom Metro derived its screen rights, had okayed Silver's song.

Marks sets forth that apart from the legal interpretation that nobody can copyright the English language, the song originally placed by Silver with DeSylva, Brown & Henderson last winter, prior to Metro's song. It was specially authored for inclusion in the Grauman's Chinese, Hollywood, prolog at the west coast premiere of the Metro film.

Marks refutes the charge of being a 'spurious imitation' with the statement that a song authored and first published last January couldn't be an imitation of another number written in August, eight months later. Marks took Silver's 'Dinner' song over from DeSylva's, after the latter decided not to issue it beyond the preliminary black and white editions. Robbins' contention is that Marks held the song back to marketing simultaneous with the film's release in order to capitalize on the publicity.

Further complicating the situation is that Julian T. Abeles is attorney for Robbins-Metro in this matter against E. B. Marks, also his client.

White Feist's Prof. Mgr.

Official appointment of Johnny White to the general professional managership of Feist's, succeeding Rocco Vocco, now at DeSylva, Brown & Henderson, a surprise in the trade. The dope was that Solly Cohen or Abel Baer were the logical successors. Cohen is the prof. manager, as he was under generalissimo Vocco, and Baer continues as staff songwriter and act man.

Brunswick May Record With Artists in L. A.

Because of the unabating screen musical vogue, Brunswick may establish a recording laboratory in Hollywood due to several of its important name artists being currently engaged in film production. Brunswick lab will most likely be at Burbank on the Warner studio lot. Brunswick is a WB subsid.

Jack Kapp, New York recording manager, flew to the coast Saturday (9) for a preliminary o.o. of the Hollywood situation.

Lamp's Rural Show

Chicago, Sept. 11.

Mantle Lamp company starts on Oct. 15 with a campaign to hit the rural sections through some 29 stations on a 20-week ride.

Program booked direct by the company, each program to run 15 minutes with local studio talent.

Joe Morris Music Co. has established a branch on the westcoast for the first time. Office is in Los Angeles with Harry Coe in charge.

Coe was formerly Pacific division rep for Leo Feist, Inc.

Whiteman Barnstorming Until Paradise Debut

Paul Whiteman orchestra will open around Oct. 1 at the Paradise restaurant on Broadway. Deal is for three months with a guarantee. Until then Whiteman orchestra has a solid schedule of one-nighters through Connecticut and Pennsylvanai.

Savoy ballroom in Harlem is paying the band $1,250 for one hour next week-end at its so-called Sunday breakfast dance. That's big socially in Harlem. Whiteman plays the Westchester-Biltmore from 8:30-1 a. m. and arrives at the Savoy ballroom at 2:30 a. m. for a single hour.

Blackouts Out

From its Wednesday night stanza on WEAF, N. Y., and WMAQ, Chicago, Hudson-Essex is dropping the blackout routine and switching to a guest artist policy.

Revised frame will retain Phil Napoleon's combo and make it the sole permanent attraction.

Buddy Morris Will Plead Witmark Case to ASCAP

Witmark will at the next classification meeting of the American Society of Composers, Authors and Publishers again demand that its rating be boosted from A to AA. Publisher group of the ASCAP board of directors is slated to hold Sept. 28 its first monthly meeting since June and on this occasion the matter of rerating them for the distribution of royalties on the third quarter of 1933 will come up.

This time Buddy Morris, gen. mgr. of Witmark, himself will do the arguing. At the last classification event when the proposition was turned down on the ground that Witmark was splitting its picture scores with Remick so as to help build up the latter's ASCAP standing, Morris was in Hollywood.

Other publishers due to resume their pleas for class upping are Edward B. Marks, Joe Morris and Sam Fox.

Jack Mills Sailing

Jack Mills sails for London Friday (15) to negotiate the disposal of the British and French rights to his Gotham Music Co. catalog. Mrs. Mills is going along with him.

He figures to be over there at least five weeks.

Marion Harris' Limit

Chicago, Sept. 11.

Marion Harris going out of the 225 Club this week.

Refused to do more than one show a night.

Pop Disc Sales Off, but Recordings Of the Masters Increasing to 40%

Chicago, Sept. 11.

Columbia Phonograph is planning to increase the price of its Master Work records on Oct. 15, the raise being from the present buck scale to $1.50. Increase is based on two reasons, the first being the larger overhead on the company following the adoption of the NRA code. The increase is figured at almost 35%, 400 people going back to work at the company' Bridgeport, Conn., plant.

Second notion is that they can sell just as many discs at the 50c increase as they can at the present level, the outfit figuring that the extra four bits don't mean anything to the people who can afford, and like, the masters on wax. Also reasons that even at the higher prices the Columbia rates will be under the Victor scale, which runs from $2-$3 for the art stuff.

Both Victor and Columbia report a heavy jump in the amount of sales of the art discs, the old ratio of 90% popular music to 10% art stuff, shifting to the present proportion of 60-40. It's due to the fact that the pops have fallen off since the public can get the dance tunes gratis over the ether.

GARDEN'S POP CONCERTS FAIRLY ATTENDED

Three popular concerts at Madison Square Garden, New York, commencing Friday through Sunday evenings (8-10) were only fairly well attended, but enthusiastically acclaimed. At a 50c-$1.10 scale, Friday's first program featured John Charles Thomas, baritone soloist; the Metropolitan opera orchestra and chorus, with Cesare Sodero conducting. Indoor trio of concerts followed the same general idea given by the Philharmonic-Symphony at Lewisohn Stadium this past summer.

Saturday night's program was all Victor Herbert. The numbers were all by the late Irish-American light opera composer, Harold Sanford conducting the Met orchestra, Virginia Rea and Sylvia Miller, sopranos, and John Fogarty, tenor, ing the soloists. Miss Rea and Fogarty, along with Maestros Sanford and Sodero, are also known on the radio.

Paul Whiteman's, orchestra was featured for the concluding Sunday night show, augmenting with his own band the large Met opera orchestra. The routine was virtually the same Whiteman did at Lewisohn stadium about a month ago. Dana Suesse, 20-year-old femme composer, was solo pianiste with her own concerto.

New Hollywood Floor Show

Danny Dare got in from Hollywood to stage the new NTG Hollywood restaurant, New York, revue. Buddy Green and Sammy Stept are writing the songs.

Lew Brown again has interpolated the song feature, 'Old Mother Nature and Old Father Time,' which DeSylva, Brown & Henderson will publish.

Harms Starts With .'

T. B. Harms, ., has the score of 'Flying Down to Rio' (RKO) to start things off for it when the publishing company unveils its own quarters this week.

Firm's expansion move brought Larry Spier in from Famous Music as gen. mgr.

MERRY MUSIC
Tunes of the times done as you like to hear them by ROGER GERSTON and His Village Barn Orchestra
Broadcasting via NBC
Hear this swell outfit play:
"HOLD YOUR MAN"
"DON'T BLAME ME"
"MARCHING ALONG TOGETHER"
"DINNER AT EIGHT"
"I'LL BE FAITHFUL"
"YOU'VE GOT EVERYTHING"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

That's News

Boston, Sept.

Usually it's on the house when the newspaper folk dine and drink. But the Hub radio editors have gone into reverse. Compositely they threw a spread for Morton Downey, fed him up beyond his dieting limit, and made merry in a suite at the Hotel Statler.

Ostentatiously the newspapermen footed the bill.

BUZZ BAINBRIDGE SHUTS 51 UNLICENSED PLACES

Minneapolis,

Acting under the orders of A. Bainbridge, showman mayor, the police have stopped dancing in 51 beer parlors operating without bona fide dancehall licenses. There has been no interference, with places regularly licensed as dance halls which also hold on-sale beer permits.

The action comes on the heels of numerous complaints from resident districts where householders charge that the dancing and noise from nearby beer parlors prevent them from sleeping.

A new proposal before the city council in connection with the matter is for a new type of beer license to cost $200 a year and permit the operation of a night club, including dancing. There has been a veritable flood of small beer parlors which operate the same as night clubs, with dancing and entertainment, and which are ruining business for the larger and more legitimate night clubs.

Coast Musikers

Hollywood, Sept. 11.

L. Wolfe Gilbert and Newall Chase have gone NRA, their new ditty is titled 'The Code of Love.'

New type of organ, employing the photo-electric principle, has been developed by James Nuttall and is to be marketed by Fred Sammis, formerly of RCA. Known as the Polytone.

Russ Columbo and the musicians' local are airing the claims of Jess Carneal for $374 and Herbert Winfield for $457 against the crooner. Musicians played with him at the Park Central, N. Y., but Columbo says everyone was paid up.

Howard Jackson has gone over to Universal to orchestrate Victor Schertzinger's score 'Love Time,' which B. F. Zeidman will produce. Hunt on for new title.

Bernie Grossman and Henry (Lefty) Lewis, who wrote the tunes for Monogram's 'Sensation Hunters,' have landed two of the numbers from the pic, 'Something in the Air' and 'If It Ain't One Man It's Another,' with Harms.

Sam Coslow and Henry Lewis assigned to think up a tune for 'Eight Girls in a Boat,' Charles R. Rogers-Par pic.

Walter Donaldson has written a song for 'By Candlelight' at Universal. Ditty, titled 'Love Me Some More,' will be published by Robbins.

'Goodby Love,' Schnitzer-Zeirler production will get a 100% musical scoring, done by Abe Meyer.

Forman Brown, who did the lyrics for the musical marionet shows of the Yale Puppeteers, is working on the tunes for Jesse L. Lasky's Teatro Piccoli puppet feature, Frederick Hollander, German composer, under contract to Fox, doing the music.

Bernie Grossman a prospective groom.

Eight recordings made by Sam Coslow of tunes he wrote are among the current releases. Two numbers from 'College Humor' and a pair made several months ago for English release have been turned out by Victor and the three 'College Humor' songs, plus one from 'Her Bodyguard,' have been pressed by Vocalion.

Sammy Fain and Irving Kahal have written 'The King Can Do No Wrong' for 'Not Tonight, Josephine,' a Warner short. Kalmar and Ruby wrote a similarly-titled ditty for 'Duck Soup,' the Marx Bros. pic, six weeks ago.

Internat'l Music Hall

Somebody had a good idea in establishing this spot, though it doesn't quite pan out. Trouble largely is that it's badly situated, with an elevated rumbling by in front and the blare of a jazz band from a nearby dance hall coming in the windows at the side. Between the two the acts have a tough time of it—and it's no picnic for the customers, either.

Not quite a nite club, this, nor yet a theatre. It comes closer to a European idea of a cabaret than anything, although it doesn't quite get that spotting, either. What it actually amounts to is a vaude show on a dance floor with the customers spotted at tables for eating and drinking purposes.

Big lure is Boris Thomashefsky and Regina Zuckerberg, two of the brightest luminaries of the Yiddish stage. Thomashefsky's name goes in front of the house billing and he's in on a straight percentage of the take. They're both sure to draw considerably from the Yiddish field and—considering that—are spotted well in the East Bronx, New York, a heavily populated Yiddish nabe and within easy transportation of most of New York.

No couvert charge, but a straight admission of 50c. After getting in and seated customers can either go for food and drinks or not, as they wish. Waiters circulating about take orders on a cash basis for each order, in advance. That's an old European custom. If you don't like your salami sandwich there's only one thing to do—don't order a second one.

Dancing's permitted in between shows, but practically no time for it. Saturday night the first show, with a 15-minute intermission, ran from 9:30 to 11.45. At 12 the second show was slated to start. That further accentuates the thought attempted by the producers—a show, with the eat and drink angle secondary, rather than the other way around as in most nite clubs.

Show is pretty good, though with weak spots. Harry Thomashefsky, Boris' son, acting as m. c., announces that there will be no comedy, no hokum and no dog acts. This, he says, is serious entertainment. Fair enough with that announcement ahead, though they could do worse than include just a bit of humor here and there.

H. Mogiloff is the musical maestro and his six-piece Caucasian musikers are okay. They play an opening overture which is effective. Michael Didovich, first of the singers, throws off an Italian song. He's an effective baritone. Florence Klug, next, is a plumpish brunette who sings a couple of character numbers. Numbers are fashioned along the Sophie Tucker 'hot mamma' line which, in Yiddish, is something to hear. Mme. Federovna follows with a French song, going from that to another in Russian.

Cola and Durya, boy and girl dance team, have the makings. Girl is cute blonde and knows how to bounce around. They end the first half; there's an intermission, and Miss Klug starts the other section. Then a Russian couple who sing and dance a peasant number very effectively. Impossible to catch the name as announced, but they're supposed to have come to the U. S. in the first 'Chauve Souris.' They're good enough. Then Mme. Valentonova, another Russian songstress. Soprano and with an effective number. Cola and Durya again. Mme. Zuckerberg amazes by the charming ease and lovely voice that she still retains. She does two numbers and could have gone on forever as far as the audience was concerned. She's the finest songbird the Yiddish stage ever produced. Thomashefsky follows. He's an actor, rather than a singer, but he puts over a couple of folk numbers effectively, then going into a cute duet with Mme. Zuckerberg.

For a finish there's a Gypsy ensemble which consists of seven singers from the show, combined for a chorus. They handle a couple of Russian folk tunes colorfully.

It's more than plenty show for 50c and more than usually effective in the surroundings. Idea is to change members of the show every couple of weeks and move in other nationalities and languages from time to time, though Yiddish, naturally, will remain the underlying base.

It may meet with success if for no other reason than that it's a novelty in a show world that badly is in need of novelties. *Kauf.*

Oakley for Detroit

Detroit, Sept. 11.

Bob Jackson is now Bob Oakley, and under that tag the m.c. opens for a four-week stretch at the Club Powhatan here.

Oakley has just returned from England's variety routes, and following his club date in Detroit reverts to vaude, for weeks at the Lyric, Indianapolis, and the Paramount, Toledo.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly. This week the tabulations cover Sept. 1-8.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two most important independent stations—WOR and WMCA.

Title	WEAF WJZ WABC	WOR WMCA	Total
'Don't Blame Me'	37	12	49
'Bless Your Heart'	29	15	44
'Love Is Sweetest Thing'	27	15	42
'It Isn't Fair'	27	9	36
'This Time It's Love'	24	12	36
'Talk of the Town'	21	11	32
'Shadows on the Swanee'	18	14	32
'Under a Blanket of Blue'	17	15	32
'Lazy Bones'	17	11	28
'Shadow Waltz'	15	13	28
'This Is Romance'	21	7	28
'Beloved'	22	5	27
'Swingy Little Thingy'	18	9	27
'Moonlight Down Lovers Lane'	19	7	26
'The Night We Met'	22	4	26
'The Last Round Up'	13	12	25
'Marching Along Together'	20		25
'Gold Diggers Song'	14		23
'River's Taking Care of Me'			22
'That's How Rhythm Was Born'			21
'The Three of Us'			21
'Ah! But Is It Love?'			20
'I'll Be Faithful'			20

Music Notes, East

Fletcher Henderson and Claude Hopkins will alternate their bands between the Rosemont ballroom in Brooklyn and the Roseland in Manhattan starting Sept. 25.

Don Bestor replaces Harold Stern at the Biltmore Sept. 13.

Jimmy Carr is set for the Cafe de Paris, new Broadway niterie slated to open in early October. Carr will have two 16 piece combos, one for the floor show and the other doing dance duty for the customers. Club's site was formerly the New Yorker theatre, legit stand.

On the professional staff under Larry Spier's direction in T. B. Harms' new New York office are Murray Wizell, Helen Madison and Margot Milham. Doing Chicago contact is Bobby Meilin, with Sid Lorraine west coast rep.

CBS tossed Henry Hall of the BBC a dinner last Friday (8) so that he could meet the New York band leaders.

Frank Kelton, Shapiro-Bernstein v.-p. and gen. mgr., leaves Sept. 25 with the missus for the Chicago Fair, and from there to Hollywood to look over the screen musical situation.

Drennen Smoot and orchestra has moved into the Tutwiler hotel, Birmingham, replacing Bill Nappi, who has moved to Britling.

Billy Ryan's California Troubadors playing one-nighters in New York and New England, their first eastern tour.

Buddy Relyea's ork at Crooked Lake hotel, Crooked Lake, N. Y.

Pres Kelly's Kaldonians at the Bohemian Tavern on Troy-Schenectady road, N. Y.

Jack Miles orchestra booked by Ed Fishman into the Silver Slipper, Memphis, opening Sept. 14, after closing summer season at Ruggles Beach, Ohio.

Seymour Simons and his orchestra in 14th week at the Hotel Schroeder, Milwaukee; previous highs were Isham Jones and Henry Busse, 9 weeks each. Simons' baseball team vs. Heinie's Grenadiers of WTMJ with a 15-11 victory for the band attracted 17,000 and turnaways. Big event in Milwaukee.

Paul Tremaine orchestra set for extended stay at Claridge roof, Memphis. Lang Sisters added to the band.

AARONSON MAYBE FOR LOEW

Aaronson and his Commanders close at Ritz Park, Long Island, this Friday (15) and may go to the Hotel Touraine, Boston, Oct. 1, under Walter Bachelor's management.

Meantime L. K. Sidney of Loew's wants to route the Commanders and this may set back the Hub hotel date.

BRIGODE IN GARDEN, CHI

Chicago, Sept. 11.

Merry Garden, northside dance hall spot, gets under way for its new season with Ace Brigode orchestra holding down the musical assignment.

Room will get nightly airing through WBBM, the local CBS outlet.

Calloway and Sissle Find Colored Dance Mgrs. Irresponsible

Akron, Sept. 11.

Colored dance promoters have given Cab Calloway plenty of grief on his current tour of one-nighters in midwest ballrooms. After losing money in several spots on the present tour, he finally decided not to play any more late sessions which, in many of the cities, followed the regular dance for the whites.

Noble Sissle, who is playing through Ohio this month, also ran into the same difficulty recently at Columbus, when a near riot resulted at a colored dance after Sissle had announced that the band would cease playing because there was no chance to collect from promoters and instructed some 400 customers to get their admission refunded at the box office. The dancers stormed the box office and police were called, threatening to throw tear gas bombs into the crowd if not dispersed. The promoter escaped during the melee, Sissle reported.

Girl Accuses Bandsman

Rochester, Sept. 11.

Loraine Kirk, 18, dancer at the Black Cat Club, suffered cuts and bruises in a leap from moving automobile in the Buffalo road. Taken to a hospital by a passing motorist, she accused Sidney Lipsky, 26, musician at the club, of attempting to attack her. Lipsky was arrested.

Girl said Lipsky offered to take her home, and she accepted. Lipsky, saying he was taking a short cut, drove to an unfrequented part of the Buffalo road and made advances, she said.

Mickey Mouse Music

Berlin's and U.A. have tied up on the Walt Disney musical themes, taking 'Who's Afraid of the Big Bad Wolf?', a doggerel thematic out of Disney's Technicolor short, 'Three Little Pigs.' Frank E. Churchill who wrote it originally as a trio motif is having it embellished by Ann Ronell.

Same writers have 'Mickey Mouse and Mi lin's on a U.A. tie-up.

Nolan, Sosnick Orch. For Bismarck, Chi

Chicago, Sept. 11.

Harry Sosnik orchestra opens tomorrow (12) at the Bismarck hotel. Sosnik has been on the Pennzoil program and the World's Fair attraction at the A&P Carnival.

In with Sosnik comes Bob Nolan, ex-picture house m.c.; also a 'mystery dancer,' without which there can be no floor show in this city, following Sally Rand's fan dance.

VAUDE ACTORS' OWN UNION

Davey at Palace Aimee's Big N.Y. Opposish; Profit for Wifey in Minn.

Dave Hutton will be Aimee's opposish during the latter's week (Sept. 22) at the Capitol, New York. Hutton plays the Palace the same week on a $1,000 guarantee and a split with the house over $16,000.

Hutton's previous week's booking for the Fox, Brooklyn, stands as set. Sydney Cohen, who operates both the Fox and Palace, had attempted to cancel the Brooklyn date, claiming receipt of many advance squawks, but after the McPherson booking by the Capitol, he decided to keep Davey to the Fox and also use him at the Palace.

At the Fox, Hutton's guarantee is also $1,000, but the percentage split there starts at $20,000. RKO, through Billy Jackson, may pick up Hutton for more time following the Palace if he does business there. First half at the Academy, New York, has Aimee's absent hubby penciled in immediately after the Palace.

Minneapolis, Sept. 11.

Takings at Aimee Semple McPherson's revival meetings at the municipal auditorium are increasing by leaps and bounds in the final days, and all signs now point to financial success for the evangelistic campaign which has been drawing crowds of 10,000 nightly and hurting the legitimate show houses plenty. Whereas, for the first five days the meetings grossed only an average of $123 a day as against a 'nut' of $230, the 'free will' collections at the sixth afternoon (Thursday) totaled $98.65. Night session brought in $456.57, largest gross to date, making $555.22 for the day.

While for the first five days the campaign lost around $100 a day, with spectators contributing only little more than an average of 3c a person, the present clip means a profit of more than $300 a day. Campaign is of 11 days' duration with local charities taking everything in excess of expenses for the first 10 days and Aimee herself carrying off everything that she can coax into the collection boxes on the eleventh and final day. Present indications are that local charities will benefit to the tune of at least $500 and that Aimee will tote away a minimum of $1,500 for her 11 days' one-woman show.

Theatres Sore

Local show houses, which have to fight like wildcats to cop the merest smell of gratis publicity in the local newspapers, are all burned up because of the amount of free space—front page and otherwise—that was showered on Aimee, who, it was felt, was a non-advertiser giving a show in opposition to their own. The amount realized for charity is infinitesimal alongside of the theatres' contributions to the local community fund, municipal taxes and various deserving charities, it is pointed out. The free publicity has helped to pack the auditorium and divert the customers away from the show houses.

Theatrical crowd is also sore at George L. Adams, auditorium manager, for renting the municipal building to Aimee at half the regular rate. For the use of the building, the loudspeaker system and the organ, all that he charges Aimee is $230 a day, with two performances daily and three on some days, whereas the stipulated rental for the building alone ordinarily is $300 per session.

David L. Hutton, imee's estranged hubby, just happened into Minneapolis in the midst of the campaign, and his visit helped to garner considerably more publicity for the evangelistic meetings, as the pair tossed verbal brickbats at one another through the newspapers. Those in the know say that when Aimee found the initial pickings very poor she induced Hutton to come here to put more pep and fireworks into the proceedings and that he wasn't at all averse to the idea because of the prospects of a local vaudeville date later as a result of all the publicity.

Until the sixth day nobody had put more than $1 into the collection boxes, unless he or she did so in separate bills or coins. On Labor Day evening a crowd of 10,000 inside the building and an overflow throng of 1,500 outside came across to the tune of $256.8. Of this amount $10.73 was in pennies, $95.40 in dimes, $5 in dollar bills, $11 in half-dollars, $67 in quarters and $67.75 in nickels.

That's Something Else

Arthur Lyons, after catching Collins and Peterson last week in Tate, N.Y., called up Marty Collins to tell him how proud he was of the act and way it went over.

'Where do we go next week?' asked Collins.

'Now I'm not so proud of you,' Lyons stammered.

CHARGE CIRCLE SHORT PAY OFF

Two complaints, in which acts allege short payoffs, last week were filed with the New York District Attorney's office against Moe Goldman, manager of the Circle theatre, New York, and the Circle's vaudeville booker, George Godfrey.

Complaining acts are 'Dance Tours,' flash act, and the Hanlon Bros. Both allege they were less than their contracts called for on the grounds that they 'weren't worth any more.'

FREE LOBBY FIZZ OUT ON UNCLE SAM'S FROWN

Albee, rooklyn, almost had a nice stunt figured out for Friday (15) to inaugurate an opening day switch. Theatre had 100 cases of 3.2 champagne set for free lobby giveaway, in order to acquaint Brooklynites with the fact that house opens Friday instead of Saturday henceforth.

But when it came to getting a permit it was learned that the Federal law doesn't approve of liquor giveaways, even if only 3.2, and no way of budging the coppers.

So Albee has invited the newspaper folk backstage for that night to drink up some of the bubbly stuff.

Berman Asks $100,000 False Arrest Damages

Philadelphia, Sept. 11.

Louis Berman, who was [illegible] a suit for $100,000 damages for false arrest against Eddie Sherman, vaudeville booker, in the Court of Common Pleas.

Berman, president United Chain Theatres, was arrested on April 21 last year on a warrant sworn out by Sherman who charged Berman had failed to turn over to him a 5% booking commission deducted from the salaries of actors appearing in Berman's theatres. Berman was acquitted on June 27 of this year.

Osterman to Coast

Jack Osterman leaves for Hollywood Thursday (14) by air to open a day later at the old B.B.B.'s Cellar. Nite spot will be renamed Osterman's Malibu with Jack in on percentage.

Club wanted Osterman to open this week, but his current date at Loew's Valencia, Jamaica, forced postponement.

UNDER AFL ON RATS' CHARTER

ABA in 'Deal' with Equity Gets Old White Rats' A.F. of L. Franchise—Would Unionize Whole Variety Field—Equity Gets All Chorus Girls and Tab Principals—ABA Name Changing, but Eddie Dowling Stays as Pres.

GREEN'S OKAY

All variety actors in the United States will be asked to organize themselves on a union basis by the Actors' Betterment Association, which has obtained the old White Rats charter and its accompanying American Federation of Labor franchise. ABA has around 2,300 members on its original no-dues plan and expects most of them to join the union. The 2,300 comprise practically all standard vaudevillians.

No official notification of the unionizing has yet been served on the circuits and managers. ABA said this probably will be done this week. Meanwhile a membership drive is on.

White Rats charter, practically dormant since 1917, although several have attempted to revive interest in it, was obtained by ABA from the Four A's in a 'deal' with Actors' Equity. Latter had previously announced intention of spreading to the variety field itself. Four A's has physical possession of the charter. Equity, as a Four A member, along with Chorus Equity, Jewish White Rats, German White Rats and Canadian White Rats, had the inside claim.

Book Tabs, resentations

Under the 'deal' and in return for the charter, ABA agreed to give jurisdiction over all chorus girls in vaudeville and presentations to Chorus Equity. Actors' Equity gets jurisdiction over the principals in book legit shows and book musicals that go into the variety theatres as tabs; the tab producers or bookers will be required to use all-Equity casts. So far the conditions have not been extended to cover the non-book or revue tabs, but it is understood that if Equity insists on jurisdiction over that field also, ABA will be obliged to acquiesce.

Whether the various rights ABA and Equity are presenting to each other can be exercised depends, of course, on the former's success in unionizing the variety business.

When informed that ABA could have the White Rats' charter if wanting it, the organization's president, Eddie Dowling, and secretary, Ralph Whitehead, went to Washington to confer with the AFL head,

(Continued on page 50)

Acts' Counterfeit Money Pay-Off Leads to Capture of Agent Woolf

troudsburg, Pa., Sept. 11.

Stanley Woolf, indie booker of New York, is under $10,000 bail for hearing in Federal court at Scranton, following is arrest here on charges of passing and possessing counterfeit money. Ellsworth (Al) Striker, associated with Woolf in the latter's New York office at 1560 Broadway, is held in $2,500 bail as a material witness.

Woolf and Striker booked the holiday floor show into the Pocono Casino here. When caught Woolf had nine bad $10 bills on his person and a moment before had changed another in a candy store, police allege.

Under questioning, Woolf, charged, admitted having purchased the counterfeit for $35 the $100. He said it would 'mean his life' if he revealed the source of supply.

Woolf's arrest in Stroudsberg was the result of many months of police work by Federal operatives, during which time the booker was trailed all over the east.

The first complaints were received by the New York district attorney's office, which turned them over to the Federal government. Several acts had charged Woolf with paying them off in spurious money on out of town engagements.

It was Woolf's policy to book a string of one-niters through the east and take the acts on the jumps by auto. He paid off at the final engagement. Charges made to the authorities by acts were to effect that Woolf paid off partly in good money and the rest in 'queer,' with the recipients not aware of the deceit until attempting to pass the money upon returning home.

The Stroudsburg dispatch states members of the Pocono floor show were questioned on the supposition they might have received some of the counterfeit, but none had been paid off up to the time of Woolf's arrest.

Dizzy Policies

Indie bookers are going nerts rough the sporadic policies of the houses they book. If the film looks strong, the vaude is jerked.

Bookers and agents argue themselves unconsh that this sort of haphazard policy does nobody good. But the exhibs have their own ideas and since they're paying off, that's that.

STRONG-ARMING FOR VAUDE GYPPERS

Stating they are unable to cope with the situation in the usual manner, New York authorities handling charges of gyppery against the scavangers of the New York indie vaude and club booking fields may have to resort to storm-arm methods.

Officials investigating the indie gyp conditions with ald of the New York District Attorney's office are considering a request to the police department for a loan of two members of the Times Square strong-arm squad. It's figured the new and more forceful approach may smoke out the gyps.

A concentrated drive against indie booking wolves who victimize actors has been conducted over the summer by the New York authorities. It has resulted in satisfaction for the injured parties in many instances, but in most cases the investigators, after pressing the complaint, were stumped when the actors withdrew their charges as the time came for testifying. It's now thought that the strong-arm boys can settle many of the cases without the usual red tape.

According to the D. A.'s office, conditions are worse now than ever, with the gyppers taking acts for anything from $1 up. The most widely used stall is clipping an act for advance commish for a date that's a date only in the booker's imagination. Acts jump 200 and 300 miles to theatres, only to be informed on arrival they're not booked. Back in New York it's try and get your dough back.

Diva Tops Chi Palace

Mary McCormick, opera singer, headlines the RKO Palace, Chicago, bill next week (15).

Miss McCormick recently divorced one of the several Mdivani brothers. Publicity derived from the case responsible for the Chi booking.

LATE SUMMER BRINGS LIFE-OF-PARTY BOOM

A last half spurt that started five weeks before Labor Day and ended last week gave the eastern summer resorts their best season since 1929. It was a break for about 1,000 actors who were called in at the last minute to embellish the social staffs.

Anticipating repetition of the brief summer seasons of the two previous years, most of the eastern resorts using professional entertainment started off with 50% staffs. That put about 1,000 actors to work in June and July, but most of the resorts doubled the casts in August.

Resort Association of America, embracing about 200 eastern resorts, which has its own booking office in New York, headed by Mike Hammer, employed 1,200 individuals on its social staffs, from m.c.'s to musicians and plain life-of-the-party entertainers.

State Investigator at NVA San To Probe Charges in Powers Case

Dr. David Park, probing conditions at the NVA Saranac Lake Sanatorium for the New York State Department of Social Welfare, left for the lake last night (Monday) to investigate charges growing out of the recent death of Annamae Powers, one of the NVA patients.

Charges filed with Dr. Park in New York during the week following Miss Powers' death were to effect reprimands from Mrs. Katherine Murphy, superintendent of san, or other members of the staff under Mrs. Murphy's direction, aggravated Miss Powers' condition to the extent that she was in bad mental condition just prior to her death. The charges, all of a serious nature, were made indirectly to Dr. Park, who is proceeding to Saranac to investigate the matter and call for affidavits.

While at Saranac, it is understood, Dr. Park will also consult with Mrs. William Morris on the NVA situation. Mrs. Morris is at her summer home, Camp Intermission, on the lake. The doctor will be back in New York at the end of this week.

He has been working between New York and Albany on the investigation while readying his report and recommendations for changes in administration at the san.

Cut Disregarded

Mills Bros. and Don Redman unit set in the Earle, Philly, for Oct. 6.

It's the combination's first date under the old salary of $6,000. Warner Bros. is also paying transportation. Cut made operative by the agreement among the circuits had this figure reduced to $4,875.

Keaton on Vaud Tour

Buster Keaton, booked to appear on the Fleischmann hour with Vallee Thursday night (14), follows with vaude and picture-house tour.

Leo Morrison's New York office has been promised time from RKO as a starter. Dates are being lined up now.

NEW ACTS

Eduardo BIANCO GAUCHOS (16)
Argentine Music
20 Mins.; Full (Drapes)
Academy

Billed outside as the sensation of Europe and looking and acting like bona fide Argentinos, this turn comes under novelty classification. It is easy to believe the boys came from Rio de Janeiro rather than St. Nicholas avenue because their pace and manner of presentation is too languid and unhurried for over here, and only foreigners would fail to know about this slant.

Membership of 16 includes three girls, two on guitars and one on celeste. Full instrumentation is: two pianos, bas violin, drums, celestes, four concertinas, five guitars and two violins. Bianco himself, or at least the man doing the conducting, fiddles, but otherwise never asserts himself.

Of interest is the native costumes worn by the men. This apparently is authentic cowboy get-up on the pampas. Trousers resemble skirts. Stronger stress on the nationality angle, atmospheric scenery, a trailer or special announcement to precede and explain what it's all about seem obvious pointers. Mel Klee made a brief introduction after his own turn, but failed to convey any information. If this is real Argentine vaudeville then there's a human interest aspect that everyday showmanship would quickly perceive and exploit.

Strongest number is a tango. That brings forward the girl at the celeste and one of the guitarists as rather spiffy exponents of the South American ball bearing cheek-to-cheek slouch. More tango as more speed seems in order. Male soloist got fair returns, but lady missed fire.

About seven numbers are rendered. That only two violins with the uncertain push-and-pull bozes must carry the full musical load means that it sounds as if the music is going to peter out at intervals. Maybe nothing can be done about that, the instrumentation being what it is.

Turn did pretty well at the tough Academy and may do proportionately better where the sledding is on nicer hills. But meanwhile there's an apartmentful of room for fixing. *Land.*

WELCOME LEWIS (4)
Songs
11 Mins.; Two
State, New York

Welcome Lewis rates a new act notice only on the strength of her long absence in the radio field. But she hasn't forgotten what the good old days taught her. Topping the advertising and middle-billing (fourth) in the show and over pretty solidly.

Sticks close to the mike for the voice alteration the horns give, to identify herself with her act, but probably still able to blurt it out without amplification. Sang in vaude in the old days.

Stage in drapes in 'two' with two violinists and a pianist to follow her phrasing. Opens with a brief bit offstage, then on to go into 'Pettin' in the Park,' built up with other song choruses into a brief musical monologue. 'That's My Mammy' for second try, which takes the act to eight minutes and the other three for a second medley, pops.

Good variety in selection, rich and mellow voice, intelligent phrasing and that certain air so many purely mike meggers lack get her over for the unanimous vote. Better impression than many bigger names. *Chic.*

MAX DOLIN (1)
Violin, Harp
12 Mins. One
Downtown, L. A.

Since playing a season of RKO vaude several years ago, Max Dolin, aside from his ether performances, has been more or less inactive with his violin. His new act, with violin rendition and harp accompaniment by Katharine Thompson, also from the air channels, is class all the way through.

Dolin has lost none of his technique, and confines his three numbers to the semi-classics. Nearest approach to modern music is his interpretation of 'Estrellita,' which he plays with muted instrument, in clicking fashion.

Miss Thompson's harp solo is a sort of jig-type number, in old-fashioned music box style and nicely handled. Pair dress the act with showmanship.

ALEX HYDE and ORCH. (14)
Girl Orchestra
22 Mins.; Full (Special)
Orpheum, N. Y.

Changing his girl orchestra attraction every now and then, since last nabbed for 'New Acts' designation, Hyde has dropped the Musical Charmers billing, changed numbers around considerably, added Tschaikowsky's 'Overture of 1812,' and replaced Ruth Burns, specialty singer, with Sunny O'Day.

A good showman, Hyde's present production setup and routine is better than any he has had in the past, though always being close to excellent. As he goes along he develops his band of lookers into better musicians and his orchestral organization into a better outfit for vaude or picture houses purposes. Hyde is a natural for the picture houses with some extra talent locally booked. The girls as a stage band would be a pleasant relief.

Among other things, Hyde's girls are well costumed. Three of the young musicians step downstage at one point before the mike as a harmony trio, another stands out for an accordion bit.

Evelyn Kay from the band gets special mention for a couple songs, 'Lazy Bones' and another. 'Bones' is very well done, the second song not so good due to poor diction, unless mike was at fault when caught Thursday night.

Miss O'Day is on but once, toward the finish, in a rhythm dance that brings out a free-and-easy style and good technique. A valuable addition to the Hyde act. She was formerly in musicals and has worked with Paul Whiteman.

Arrangement of Tschaikowsky's Fourth Symphony and overture of '1812,' with Hyde stepping this side of the foots to direct, provides a fitting and stirring close. *Char.*

JACK ARTHUR
Baritone
10 Mins.; One
Academy, New York

Arthur is a regular singing feature on WOR, which may enable him to attract on the stage around New York to some degree. How much is a question.

Sings in the usual radio fashion and through a mike. Has the knack of dramatizing a tune when necessary, as when singing 'Lazy Bones,' which is an attribute. Otherwise, familiar type. Deuced on five-act bill here for okay results. *Shan.*

DAVE HARRIS and Co. (5)
Singing, Dancing, Instrumental
14 Mins.; One and Two
Albee, Brooklyn

Dave Harris has been in vaudeville for many years. Last recorded for VARIETY'S New Act files in 1925, he was doing a seven-people revue act foundationed in general along the same lines as his present flash which is smaller by two people, and, among other things, includes a stooge. Not as strong as might be desired on comedy, but okay on instrumental-singing work and dancing. No danger of not getting by in houses of the better class.

Harris' support in addition to the one-toothed stooge who does some eccentric dancing and aids on comedy, includes a sister team and a single girl dancer. Women of the act do nicely in their assigned routines.

Exploiting himself as a one-man band plus the singing tricklding through act from him, Harris plays the sax, trumpet, trombone, guitar, piano and other instruments as the close nears.

Spotted No. 2 here and over without trouble. *Char.*

HARDY BROS. BAND (15)
15 Mins.; Full (Special)
Academy, New York

This colored musical contingent specializes in loud and brassy music. Provides entertainment for those that like their music that way, but most won't take to it overkindly. Its outstanding instrumental specialty is a big trombonist, who slides his trombone chute by pressing it against the floor, holding the instrument with one hand.

Nyas Berry, stated as from the Berry Brothers act, specializes here also, with dancing, his best being a twirl that lands him on his knees. Valaida Snow waves the baton over the band and performs in specialty also with a brief cornet solo. Otherwise, she sings, and pleasant, so long as she doesn't get dramatic.

One setting used throughout. *Shan.*

Nurse Northwest Vaud

Seattle, Sept. 11.

Announced Keighley & Roscoe are no longer Fanchon-Marco reps in northwest are concentrating their attention on their Empire circuit.

Chain now extends from Portland through Washington, Montana, Idaho and into Utah, with prospect of Colorado time.

More Middle West Vaud, B&K Harding to Full Wk., Mason City Back

Chicago,

Notice came through yesterday (10) of two more additions to the growing list of vaude time in the midwest. Balaban & Katz will play the first full week outside of the loop in more than two years when they send the northside Harding to seven days starting Friday (15). House has been playing weekend vaude and doing tremendous trade.

Understood that following the Harding return to vaude B.&K. will send two more houses into split weeks, the southside Tower and the northside Belmont, both houses now playing weekend vaude. Belmont this week adds vaude on Wednesday also for a showing night in order to give the bookers and agent a chance to get acquainted with the additional material needed.

Harding is being booked by Nan Elliott out of the Morris agency with Miss Elliott also handling all other vaude time on the B.&K. outlying circuit which now has eight theatres in the vaude list.

Tom Arthur of the Cecil, Mason City (Iowa) also came through with a notification to Miss Elliott to reinstate vaude into that house starting this week-end. Will play vaude on Friday, Saturday and Sunday. Arthur's insistence on vaude in Mason City is likely to result in additional time in surrounding Iowa cities.

Tab Chain on Paper

Canton, ., Sept.

Fred Hurley, tab producer, negotiating for the old Grand opera house here, as a unit for an Ohio chain of theatres he says he will open with musical comedy—film grind.

Hurley, it is understood, has acquired the Civic in Akron and the Princess in Youngstown and has bid for other houses in the state, Grand for the past two seasons has been operated co-op by union stagehands.

"SOPH" BREAKS ANOTHER RECORD!

The Red-Hot Mamma Does A Red-Hot Business!

SOPHIE TUCKER

BROKE ALL EXISTING RECORDS for Both Attendance and Gross Receipts at PALACE—CHICAGO—WEEK OF SEPT. 1, 1933!

Thanks RKO for the splendid support of Katharine Hepburn's magnificent "Morning Glory" to Joe Penner and all the others on the bang-up bill . to Frank Smith and his Palace Theater staff . . . . to Abe Lastfogel for the booking.

P. S.—Ted Shapiro is still at the piano

Personal Direction Wm. Morris Agency

Indie Hip, Cleveland, in Better With Vaude—Fox Films on Screen

Cleveland, Sept. 11.

Charles Doty, defying the circuits' stage salary pacts and other agreements with his Independent operation of the Hippodrome, is now more secure than ever due to his clinching of a new picture deal, by which he lands the Fox product for a year.

With a stronger film diet for the house, Doty now won't have to depend entirely on stage shows, although the stage shows have been responsible for the Hipp's success thus far. Doty has been playing all name attractions available at salaries and guarantees considerably igher than the circuit bookers were permitted to offer by their agreement.

When the name material wasn't available, and with only indie catch-as-catch-can product for his screen, Doty has been forced to dub along on the best non-name variety stage bills he could pick up in the open field. Result has been $6,000 and $7,000 weeks most of the time, with the house just getting by.

Fox buy gives the Hipp a major program to mix up with the indies and will necessitate heavy stage shows only when the screen is weak, Doty figures. With more reliable pictures the house will use moderate-priced five-act bills, without names.

Forced In

Doty owns the Cleveland Hippodrome and took over operation himself when RKO let the house go about six months ago. His initial splurge with big money stage shows and payment of high salaries amidst the circuits' mutual cutting, brought on considerable comment from the circuits.

Doty's answer was that one of the complaining circuits, RKO, forced him back into the show business by throwing the Hipp back on his hands, and that his booking of high-salaried acts was his only alternative to taking a weekly loss on a dark theatre.

Col. Ed Schiller, of Loew's at that time, stated that in the circuits' opinion Doty would 'fold up when he runs out of names.'

Wah Troupe in Crash

Trenton, Sept. 11.

Nine members of the Chung Tie Wah family, Chinese tumbling act troupe appearing at the RKO Capitol here, were held up when the bus in which they were riding was in a crash with two other cars on the Lincoln Highway outside of Trenton. Three persons were injured, but the Chinese family escaped.

Driver of one of the cars learned Wah carried no insurance on his truck and swore out a warrant for his arrest. Wah was fined $20. A hit-run charge was dropped. The Chinese bus was seized on a damage claim. Troupe missed a performance.

One-Nite Show

NBC Artists Service is stepping out into the one-nighter field. It's teamed up James Melton with the band and other acts that Harry Reser had on the Cliquot Club program and is sending the unit on a tour through the south.

Combination makes its first stand Sept. 15 in Richmond. Dates are being restricted to guarantee propositions.

Loew Tests Floor Unit

Al Wohlman and a 20-people floor show from the 500 Club, Atlantic City, open for Loew Sept. 29 at the Orpheum, New York.

Matty Rosen of Morrison & Winkler arranged the Orph date, which is a 'showing' for the turn.

Pepper, Mack in 'Follies'

Jack Pepper and Tommy Mack, go into the Shuberts' 'Ziegfeld Follies' revival.

Mack, formerly Sayre and Mack, and Pepper are a new combination.

Morgan-Levin Chi Move

Chicago, Sept. 11.

William Morris agency locally lost two associates last week, Lou Morgan and Biggie Levin.

Both men are establishing their own offices independently. Morgan had been handling radio talent for the agency.

BARRYMORE AT $3,000

Ethel Asked $3,500—Offered $2,500—RKO Splits Difference

Ethel Barrymore and RKO have compromised on their money differences, so she'll play four western vaude weeks, commencing Sept. 29 in Detroit. Miss Barrymore wanted $3,500 and RKO offered $2,500. They settled at $3,000.

Following Detroit, Miss Barrymore, again doing '12 Pound Look,' plays Columbus, Dayton and Cincinnati. Four other acts will travel with her.

NVA BENEFIT AT MET., NOT GARDEN, OCT. 15

NVA's annual New York benefit show, postponed from the regular drive last April, will be staged Oct. 15 at the Metropolitan Opera House. NVA had decided to run it at Madison Square Garden, but the sports arena's management wanted too much money for the one night.

For the Met, which is the usual NVA Benefit show location, the rental for the evening will be $1,200. At $5 top it's possible for the show to gross $15,500. Another couple of thousand possible on the program.

Club expects proceeds from the show, plus funds now on hand, will keep the organization going until the next drive in April, 1934.

Helen Morgan's New High

Helen Morgan opens for Loew's Sept. 29 in Washington, then the Capitol, New York, etc., four weeks in all at $2,250. That's a new high for Miss Morgan on the stage.

Lyons & Lyons booked.

Salt Lake Hails Vaud

Salt Lake, Sept. 11.

After being dark for over a month, following its closing due to litigation with creditors of RKO San Francisco Corporation, the Salt Lake RK-Orpheum reopened under the Fanchon & Marco banner.

House brings the first regular live talent shows to the city in over a year, when Orpheum vaude was discontinued.

First week reopened house did capacity. Opening bill featured Three Radio Rogues. F&M sent in Max Bradfield to m.c. the first week; he is being replaced by Benny Ross, who will stay, as will line of girls.

Charles M. Pincus is manager, coming from Los Angeles.

Tamara Geva Staging

Tamara Geva is set for the Shubert 'Ziegfeld Follies.' Geva will stage some dance numbers for another producer, Max Gordon's 'Gowns By Roberti.' She'll put on Lyda Roberti's dance routines.

MAYHEM TRIO QUITS

Mells, Kirk and Martin have decided to break up because too many acts around in vaude doing their type of work.

Trio was one of the first doing knockabout in the mayhem manner. They closed their last week as a trio at the Albee, Brooklyn, Friday night (8).

ROSE'S SECOND TAB

Detroit, Sept. 11.

illy Rose is going into rehearsal with his second tab show, called 'Streets of Paris,' Oct. 1.

Evelyn Brent has been signed, and other names will be sought.

But Shanghai's Oke

Seattle, Sept. 11.

Little Club, Shanghai, opens the fall season in October, reports Ed Fisher, who will book several acts from here.

Biz good this summer in Shanghai for cafes and theatres, says Fisher.

Gordon-Ryan, New Team

Bert Gordon and Colletta Ryan are teaming up as a new combination for vaude.

Show Boat in Philly

Irving Mills has set the Bobby Sanford Show Boat revue with F&M opening at the Fox, Philadelphia, Sept. 15, booked through Phil Bloom.

Jean Travers, Bobby Sanford's Girls, Harold Boyd and Jigsaws, Bob Ripa, George Beatty and possibly John Downs, will be in the show, which is based on the Hudson River summer cruising showboat.

COAST NAMES COLD FOR AIR

While a Walter Thompson agency scout has been in Hollywood lining up film names to fit into their air shows, the coast producers are seemingly adamant in their stand against etherizing. As a result few are set.

Idea of transferring the entire Rudy Vallee-Fleischmann Yeast show to the coast to make it easier for the air names to punctuate the variety program is cold for that reason. Instead, Vallee is now free to accept vaudeville bookings. He opens at Loew's Paradise, Bronx, then Met, Brooklyn, and Loew's, Jersey City, with five weeks in all set via Lyons & Lyons at $6,500 plus percentage. Vallee was to have similarly doubled for F&M on the coast during the Hollywood radio series when and if it happened. This also knocks out the Columbia shorts for Vallee.

Thompson agency has been going to extremes in lining up film names for the variety shows, so far as to fly in some of the people with the idea of a combined vacash around New York and possibly also some personals apps after the radio single-shotter.

Another Fanner

Chicago, Sept. 11.

Rosalie, fan dancer from the Old Mexican concession at the Fair, opens at the RKO Palace.

Comes in Friday (15), to compete with Sally Rand at the Chicago for fan dance honors.

$2,500 FOR SOPH

Chicago, Sept. 11.

Continuing her vaude tour following a long nite club run here, Sophie Tucker goes to the Lyric, Indianapolis, for the week of Sept. 22.

Salary, $2,500.

Pantages Starts Oct. 1 with 7 Coast Weeks; Five-Act Units at $2,000; Local Deals on Theatres

TUCKER'S $7,500

Takes On Chi Percentage Finances Own Ads

Chicago, Sept. 11.

Sophie Tucker played the Palace last week on a percentage. Drew down around $7,500 for her bit. Her percentage was around $5,000.

On Wednesday business started taking a drop and Soph spent her own money to go into the newspapers, spending around $300.

STANWYCK-FAY IN SAME TOWNS, BUT NOT HOUSES

Barbara Stanwyck and Frank Fay will play the same towns, and for the same management, but a week apart, alternating as to which will first hit Philadelphia, Washington, Detroit, Chicago, etc. Lyons & Lyons book both.

Miss Stanwyck is currently at the Capitol, New York, for Loew's at $4,000 against a 50-50 split over $55,000. Her husband, Fay, was at the Broadway Paramount the week before. That's the sole competitive booking.

Thereafter, both will appear at same or affiliated houses, but not together. In Philly she'll appear for WB at the Earl, he at the WB Stanley. Both in Washington for WB at the Earle. Ditto Detroit for Par. Miss Stanwyck is set for the Palace, Chi, but Fay's not yet.

Miss Stanwyck is doing the 'interview' sketch out of the recent Fay-Stanwyck revue.

Giant Pitchers Poised

Carl Hubbell, Hal Schumaker, Roy Parmelee and Freddie Fitzsimmons, the Big Four of the New York Giants' pitching staff, will go vaude as a foursome at conclusion of the World's Series, in which the Giants now look certain to participate.

Harry Kuh, through the Eddie Keller office, has grabbed the four flingers on a blanket contract for any theatrical work.

Having straightened out the financial entanglements which for more than a year has postponed his return to active vaude theatre operation, Alexander Pantages is now in shape to get started on or about Oct. 1 with a far western circuit of seven weeks. Pan's New York booking office, which Arthur Fisher heads, is commencing to line up the shows for the Pan time in the western and some jump-breakers in the east and middle west.

The towns Pan has framed and ready to open are Salt Lake, Spokane, Omaha, Seattle, Francisco, San Diego, Hollywood, Vancouver. All are ex-Pan theatres prior to RKO's takeover several years ago, except Omaha. In Omaha the house in the deal is the Goldberg Bros.' Town theatre.

ividual Deals

According to RKO, whose treasurer, Herman Zohbel, is receiver for the ex-Pan theatres, Pantages has made individual deals with the local receivers and bankers for each theatre. Pantages mortgaged his interest in the houses in a blanket manner for $500,000 a year or so ago, but settlement on this has also been arranged, it is understood.

The Pan vaude shows, as booked by Fisher, will be five-act units traveling intact and budgeted at $2,000. They'll break in for two weeks on Fisher's indie time around New York and play three or four weeks on the way to the Coast in the Billy Diamond houses around Chicago, a Diamond-Fisher tie-up having been effected for that purpose.

Last week Fisher asked the New York indie agents for their available lists, requested 'a break' on salaries.

EXPECT FIREWORKS AT VAUDE CODE HEARINGS

Lots of fireworks expected in the vaudeville end of the code hearings which start today (Tuesday) in Washington, with the actor interests, represented by several factions, planning to assert themselves on several suggested reforms.

ABA, which goes to the capital city with its new A. F. of L. (White Rats) charter as a background, is represented at the hearings by Ralph Whitehead and George Price. Eddie Dowling may also attend. Henry Chesterfield is going down for the NVA, while Actors' Equity and Chorus Equity are also represented.

George Jessel, as an emissary of the William Morris office and speaking for the 250 acts represented by that agency, will talk for the striking of the anti-auditorium show clause from the variety exhibs' code. Jessel took signed condemnations of the proposed clause from such Morris acts as Al Jolson, Eddie Cantor, Paul Whiteman, Jack Pearl, Sophie Tucker, Tom Mix, Amos 'n' Andy and others with him to show to Administrator Rosenblatt. Contention of the Morris agency and its acts is that inclusion of the clause in the code would deprive the acts of one considerable source of income.

TACOMA VAUD GOES BIG

Tacoma, Sept.

Flesh shows are packing them at Hamrick's Music Box with promi of Ned Edris, Hamerick local manager he will continue to book them. Al Pearce and his gang from NBC opened to largest attendance in years at Music Box.

Waiting lines over a block long. Four shows a day with daily one-hour NBC broadcast on stage. Following Pearce 'Change Your Luck,' colored revue with band is booked for one week.

Chi Century Re-Vaudes

Chicago, Sept. 11.

B. & K. Century returns to vaude this week-end with five acts. First time this house has played vaude since it was known as the Diversey and was operated by the Ascher Bros. as a full week stand.

Will be booked by Nan out of the local Morris office.

May Move Interstate Time to Loew Office with Freeman on the Book

The 12 weeks of southern vaudeville time comprising the Hoblitzelle (Interstate) & O'Donnell-Meehan theatre groups, with Charlie Freeman as their booker, may be incorporated into the Loew booking office. Invitation to come in was extended by the Loew circuit last week and acceptance is now under advisement of the three operators, all of whom are at their home offices in the south.

Loew's proposition, from accounts, is that the Loew time in the north and on the way to the south would simplify the routing of shows into the latter territory. Transportation has been a matter of deep concern in the H-O'D-R combine's advance planning of stage policies for this season.

Policy in Making

A few shows have been routed over the southern time during the past two months by Freeman through the theatre group's temporary booking office in New York, but as yet no definite policy design has been arrived at. In any event, the southern circuit's starting date will be Oct. 1 at the latest.

With the 12 southern weeks added, the vaude book in the Loew office would be increased to around 25 weeks, without Loew opening up more of its own theatres to stage shows.

Freeman, under the proposed deal, from accounts, would remain in sole charge of the booking of the theatres he represents, but work in conjunction with the Loew bookers in the routing of acts.

Vaud for Rochester

Rochester, Sept. 11.

RKO Palace theatre goes vaudfilm Sept. 15, opening with Morton Downey as headliner. Rochester has been practically without vaudeville for over a year.

Restoring stage shows hinged to large extent on attitude of unions and theatre officials praise co-operation shown. The Regent is still contemplating policy of small stage units with its films and situation at Loew's Rochester continues uncertain.

AERIALIST KILLED

Mexico City,

Before an audience 3,000, Ignacia Ortiz, 18, trapeze performer, daughter of Francisco Ortiz, owner of the circus, lost her balance and fell 80 feet to her death, during a night show.

The girl had been doing difficult aerial trick for three years and never had had an accident.

CURTIS WEST

Jack Curtis goes to the Coast, where he has an agency of his own, in two or three weeks.

He returned from Europe last week.

Lewis' Loew Booking

Ted Lewis has four weeks with Loew's set after he closes in Chicago.

Start Oct. 6.

Vaude Actors Own Union

(Continued from page 47)

William C. Green. The deal was okayed and permission to organize granted ABA. At a mass meeting in New York, Wednesday (6), attended by about 800 actors, the proposition to unionize was submitted to the ABA membership and unanimously approved.

Although the membership drive is of immediate importance, ABA declares, other matters and possible changes are under consideration. Among the changes may be a new name for the organization. American Federation of Actors has been suggested. Also, it's likely a new set of officers will be chosen, or the present slate retained through a new election. In any event, it is said, Eddie Dowling will remain president. Dowling's presence has been regarded by ABA members as giving the organization a sort of official atmosphere, due to Dowling's friendship with the Democratic administration heads at Washington.

Since demoralization of the original White Rats in 1917, following the unsuccessful strike of that year, the variety actors have not had a general or influential organization of their own. The NVA has been without competition in regard to membership during that period, but the NVA is a manger-controlled benevolent and social society.

Position of NVA San

Whether the ABA as a union would in the future apply for control of the NVA Sanitorium was asked, but the reply was that 'we cannot consider such matters until later on.' Also, what demands, if any, will be made on the managers, 'has not been decided.'

The sick and aged insurance fund, to be supported by systematic contributions from working actors, which is embodied in the ABA's proposed vaudeville code, will be established whether or not included in the code at Washington, it is understood.

ABA will temporarily remain in its small business office in the Edison hotel, but in the near future will establish club rooms. It had intended to eliminate the $5 initiation fee for those joining before Oct. 15, but this was called off on orders from the A. F. of L. Dues are $12 a year.

When organized last winter the ABA was the Actors' Benefit Association. Sole intent originally was to combat the phoney benefit show evil, and this was carried out quite successfully with the aid of the New York district attorney's office. Middle name in the title was shortly changed to 'Betterment', with ABA at that time denying reports that the change meant it contemplated branching out into other activities. Lately the ABA has been concerned chiefly with the code stuff. It declares that the anti-phoney benefit campaign will continue anyway.

Up to yesterday (Monday) the ABA headquarters claimed a paid up membership under the new union regulations of 300.

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

Gene-Glenn's 1-Niters

Pittsburgh, Sept. 11.

With a tour of one-night stands lined up for them in the Warner houses in this territory, Gene and Glenn, formerly of WTAM in Cleveland, are going on the air daily from KDKA for the next two weeks here.

Harold Kemp of the NBC Artists' Service, arranged the Pittsburgh deal for Gene and Glenn.

Phil Baker's Palace Dates

Phil Baker opens Sept. 22 for two weeks at the Palace, Chicago, his first theatre date in some time. He's been concentrating on his Armour air program out of Chi.

Salary is $5,000 net plus a split over $23,000.

Walker Tops Out

Mickey Walker, former middleweight champ who's playing vaude, dropped off the bill at Loew's State, Newark, Saturday (9).

Claimed illness.

Princess Mdivani at Palace, Chi, for $1,750

Chicago, Sept. 11.

RKO Palace has booked Mary McCormic, formerly of the defunct Chicago Civic Opera, for the week of Sept. 17. She has been in the public prints recently as one of the Princesses Mdivani.

Palace is paying $1,750 for the privilege and a split over $36,000. House has done in excess of that figure once in past three years.

JOIN THE ACTORS' BETTERMENT ASSOCIATION!

OF VAUDEVILLE, PICTURE PRESENTATION THEATRES, CABARETS, CLUBS, BURLESQUE, CIRCUS, CARNIVALS AND OTHER OUTDOOR AMUSEMENTS

The NRA gives every man in the United States the right to collective bargaining. We performers are going to accept President Franklin D. Roosevelt's invitation to assist in the nation's recovery program.

The Actors' Betterment Association, Inc., 228 West 47th St., New York City, is affiliating with the great American Federation of Labor through membership in the Associated Actors and Artistes of America (representing 15,000 American actors). The ABA is being granted the American Artistes Federation charter, covering for the A. F. of L. the fields not already covered by Actors' Equity Association.

SEND IN YOUR APPLICATION TODAY TO THE ACTOR'S BETTERMENT ASSOCIATION

THE INITIATION FEE IS $5. THE DUES ARE $12 YEARLY, PAYABLE SEMI-ANNUALLY ON MARCH 1 AND SEPTEMBER 1. HOWEVER, FOR THOSE WHO CANNOT AFFORD TO PAY THE INITIATION FEE WE WILL ALLOW SIXTY DAYS' GRACE.

Make all checks or Post Office money orders payable to the Actors' Betterment Association, Inc., and not to individuals.

BE A CHARTER MEMBER AND SAVE MONEY!

WELCOME LEWIS
HEADLINING
LOEW'S STATE, New York, This Week (Sept. 8)
Direction MORRISON-WINKLER CORP.

Broadway Welcomes Back
FRANK
GABY
Acclaimed by Press and Managers as
Presenting the Best Act of His Career
If You Doubt It
See For Yourself at the
RKO PALACE
NEW YORK
This Week (Sept. 9)
Only Authorized Representatives
CURTIS & ALLEN
LEDDY & SMITH
Thanks to JACK FAUER

Variety Bills

NEXT WEEK (Sept. 14)
THIS WEEK (Sept. 7)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (9)
Wing Wah Tr
Reiss Irving & R
Bernice Clair
Frank Gaby
Bernice & Emily
Academy
1st half (15-18)
Nell Golden Orch
(Four to fill)
2d half (19-21)
Benny Davis Rev
(Others to fill)
2d half (13-14)
Arthur La Fleur
4 Flash Devils
Weist & Stanton
Nick Lucas
Great Huber
BROOKLYN
Albee (15)
C & J Preisser
Mollie Picon
(Three to fill)
(9)
Gilbert Bros
Lloyd Nevada Co
Verne Buck Orch
CINCINNATI
Albee (16)
Bryant Rains & Y
2 Davoys
Lillian Miles
Owen McGivney
Ben Blue Co
Wager
(9)
Case Bros & Marie
Frank Richardson
Angus & Searle
Al Trahan
Don Lee & T
COLUMBUS
Ohio (16)
Strike Me Pink
DAYTON
Orpheum (9)
Strike Me Pink
DETROIT
Downtown (16)
Karro LeBaron Co
Eleanor Powell
Bert Lahr Co

GEORGE PRENTICE
Now at
CHINESE THEATRE
HOLLYWOOD
INDEFINITE
LEDDY & SMITH
HOPE

Dave Harris Co
Venita Gould
Block & Sully
Prospect
1st half (16-19)
Homer Romaine
Joe Morris Co
Al Jenkins Bd
(Two to fill)
2d half (20-22)
Saxon Sis
Mel Klee
(Three to fill)
2d half (13-15)
Naro Lockford
Jordan & Stone
Kay Hamilton
3 Racketcheers
Avalons
BOSTON
Boston (15)
Carroll's 'Vanities'
(8)
Bill Robinson's Rev
'Going to Town'
CHICAGO
Palace (16)
Gracella & Th'dore
Johnny Woods
Wm Demarest
Thomas 5
(Four to fill)
(9)
Thrillers
Eleanor Powell
Bert Lahr Co
Eddie Garr
Noble Sissle Orch
CHICAGO
State Lake (9)
Eddie Rio Co
Lewis & Ames
Forsythe S'n & F
Pat Kennedy
Lynn Canter
Eddie Garr
(9)
5 Elgins
Johnny Woods
Sophie Tucker
Joe Penner
Miles & Kover Co
DUBUQUE
Keith's (9)
Shuffle Along
HEMPSTEAD, L. I.
Rivoli
1st half (16-19)
Avalons
(Four to fill)
1st half (9-12)
3 White Flashes
Charles Wilkins
Reiss & Dunn
Frank Conville
Al Jenkins Bd
KANS'S CITY, MO.
Mainstreet (16)
Shuffle Along
(9)
Abe Lyman Bd
ROCHEST'R, N. Y.
Keith's (16)
Miles & Kover
Morton Downey
Block & Sully
Rimac's Orch
(One to fill)
TRENTON
Capitol
1st half (9-12)
Avalons
Brent & Kaye
Honey Boys
Joe Marks Co
2d half (13-15)
3 White Flashes
Jones & Ray
Dora Maughn
Swan Lucille Co

Loew

NEW YORK CITY
Capitol (15)
Cab Calloway Orc
Alma Turner
Nicodemus J & T
(One to fill)
Boulevard
1st half (15-18)
Eno Tr
Audrey Wyckoff
3 Racketcheers
Lee Port & Miles
'Phantom Venus'
2d half (19-21)
Boyd & Wallin
Irving Edwards
Lester Allen Co
Joe Laurie Jr Co
Orpheum (15)
Crystal 3
Tyler Mason
Harry Rose
Keller Sis & Lynch
Burns & Allen
BALTIMORE
Century (15)
Monroe & Grant
Steve Evans
Pease & Nelson
Herman Timberg
Paul Tisen
Holland & June
Edna Sedgwick
BOSTON
Boston (15)
Great Johnson
Hilton & Garon
Chester Fredericks
Walter Dare Wahl
Carrie & Eddie
Saranoff Rev
(One to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Raye Wright; Louise Barnard.

Sammy White Co
Jack Pepper Co
Radio Haymakers
Paradise (15)
Mills Bros
Don Redman Orch
State (15)
Zelaya
Wm & Joe Mandell
Milton Berle
(Three to fill)
BROOKLYN
Gates Ave.
1st half (15-18)
Boyd & Wallin
Irving Edwards
Lester Allen Co
Joe Laurie Jr Co
2d half (19-21)
4 Hermans
Audrey Wyckoff
3 Racketcheers
Lee Port & Miles
Metropolitan (15)
Duncan Sis Co
Valencia (15)
Ann Pritchard Co
Paul Sydell & S
J'RS'Y CITY, N. J.
Loew's (15)
Arthur LeFleur Co
B & M Beck
Demarest & Sibley
Mills Gold & Raye
Doc Baker Co
NEWARK, N.
State (15)
Serge Flash
Chase & LaTour
Bert Walton
G & P Magley Rev
(One to fill)
PROVIDENCE
Loew's (15)
3 DeLong Sis
Sibyl Bowan
Cliff Crano Co
Sam Hearn
Alex Hyde Orch
W'SHING'N, D.C.
Fox (15)
Cass Mack & Owen
Frances Alda
Davo Apolion Co
(One to fill)

WARNER

ELIZABETH
Ritz
1st half (16-19)
Barney Grant Co
Pease & Nelson
Chas Ahearn Co
2d half (20-22)
Francis & Wally
A & M Havel
Creedon's Revels
2d half (13-16)
Immerman's Co
PHILADELPHIA
Earle (15)
Edgar Bergen
Radio Aces
Stono & Vernon Co
Collins & Peterson
(Others to fill)
(8)
Gautier's Co
Millard & Marlin
Gambarelli
Walter Dare Wahl
Fred Lightner
Stewart Sis
Slate Bros
Vernon Rathburn
Stanley (15)
Ethel Barrymore
6 Lucky Boys
Keller Sis & Lynch
Barry & Whitlege
Nayan Pearce
(8)
W & E Howard
Joe Griffen
Stadler & Rose
Pops & Loule
WASHINGTON
Earle (15)
Gracie Barrie
Pops & Louie
Les Ghezzis
Smith Strong & L
Phil Spitalny
(8)
6 Lucky Boys
Edgar Bergen Co
Colby & Murray Rv
Cliff Edwards
Gracie Barrie

Fanchon & Marco

NEW YORK CITY
Roxy (15)
Sid Gary
Colleano Co
Blanche & Elliott
(Others to fill)
BROOKLYN
Paramount (15)
Herb Williams
Jack Arthur
Zimbalist
California Revels
Jack Starnes Co
BOSTON
Metropolitan (15)
Nick Lucas
Herman Hyde
Al Norman
Georges Campo
HERSHEY, PA.
Community (14)
Bert Frohman
Gregory & Raymon
Nash & Fately
The Catchalots
Annette Ames
PHILADELPHIA
Fox (15)
Bobby Sanford's Co
George Beatty
Bob Ripa
(Others to fill)
ST. LOUIS
Fox (15)
Al Trahan
Nat Nazarro Jr
Rosemary Deering
(Others to fill)

London

Week of Sept. 11

Canterbury M. H.
1st half (11-13)
Joe Boganny Co
Bob Barlow
2d half (14-16)
4 Bennos
Pell & Little
Dominion
Jan Ralfini Bd
Palladium
Vic Oliver
Buster Shaver
Cresso Bros
Fred Sanborn
Garner Wolf & H
'New Victoria
Campoli Orch
CLAPHAM
Majestic
Campoli Orch
DALSTON
Picture House
Jan Ralfini Bd
EAST HAM
Premier
Fryer Radiolians
Olive Jenkin
Bonnerelli
EDGEWARE R'D
Grand
Max Swart Bd
Jonnie Nit
Dan Jones
HAMMERSMITH
Palace
Mexano Bd
Antony Bevan
Drury & Raymond
HOLBORN
Empire
L Armstrong Bd
Caryll & Mundy
3 Virginians
3 Sparkes Bros
HOLLOWAY
Empire
Go As You Please
Competition
ILFORD
Super
Fryer Radiolians
Olive Jenkins
Bonnerelli
ISLINGTON
Blue Hall
1st half (11-13)
4 Bennos
Pell & Little
2d half (14-16)
Joe Boganny Co
Bob Barlow
KILBURN
Grange
Max Swart Bd
Drury & Raymond
LEWISHAM
Palace
Younkman's Bd
Don Cossacks
MILE END ROAD
Empire
O'Farrell Sis & J'n
Fred Lyle
Lyons & Fay
Phil Ward
Texas Cliffe 3
NEW CROSS
Empire
Nina M McKinney
Caryl & Mundy
Dick Henderson
8 Black Streaks
4 Foolies
Bil & Bil
Ruane & Martin
Kinema
Bobby Howell Bd
PECKHAM
Palace
Bobby Howell Bd
Tower
20 Monarchs of H
PENGE
Empire
Mrs Jack Hylton's
Bd & Variety Co
SHEPH'RDS BUSH
Pavilion
Mexano's Bd
Antony Bevan
Drury & Raymond
STRATFORD
Broadway
Flying Banvards
Hintoni Bros
Chester's Dogs
Short & Dalziel
Co as booked
Empire
Linga Singh Co
Cole Bros
Dick Henderson
3 Bredwins
Morris & Cowley
Mickey King
Sita Devi
8 Desmond Girls
STREATHAM
Palace
20 Monarchs of Ha
WOOLWICH
Hippodrome
Younkman's Bd

Provincial

Week of Sept. 11

GLASGOW
Empire
Nervo & Knox
Naughton & Gold
Eddie Gray
Harvard M & K
Sherman Fisher Gis
Bulgar 4
Sven & Helga
3 Emeralds
Tubby Turner
Betty Elcy
LIVERPOOL
Empire
Gracio Fields
Fields & Rossini
Collinson & Dean
3 Bonos
Payne & Hilliard
3 Rascals
Freddie Phyllis & A
Melvilles
Balliol & Merton
NEWCASTLE
Empire
Anna May Wong
George Formby
B Wells & 4 Fays
A J Powers
Agar Young Tr
Blondie Hartley
Jack Lo Dair
NOTTINGHAM
Empire
'Dark Doings'
SHEFFIELD
Empire
'Miss 1933'
Crighton Boys &
Beryl Evetts
H'rm'n & C'nst'nce
Norman Carroll
Henry D Adams
Revue & Variety
SOUTHEND
Hippodrome
Layton & Johnst'ne
Alma Victoria
Lily Moore
4 White Flashes
Lucan & McShane
Van Dock
Wright & Marion
Juggling Demons
SOUTHAMPTON
Hippodrome
Alexander & Mose
Billy Bennett
New Trix Sis
Albert Whelan
The Charladies
Bobby Olrac
Danielle & Boy
Karo & Pinr

Picture Theatres

NEW YORK CITY
Paramount (8)
Lanny Ross
June Knight
Eunice Healy
Ritz Bros
'Song of Songs'
Roxy (8)
Nick Kenny
Dave Schooler
Kay Fayre
Fred Morritt
Babe Miller
Don Pierson
Georgia Brown
Jewel Morris
Bob Ripa
Al Norman
Andrini Bros
'Man Who Dared'
CHICAGO
Chicago (8)
Sally Rand
Gus Van
Diamond Boys
3 St John Bros
Ann Judy & Zeke
(15)
Ted Lewis Co
BALTIMORE
Hippodrome (8)
Ethel Barrymore
'Morning Glory'
BOSTON
Metropolitan (8)
'B'way on Parade'
Herb Williams
Lillian Shade
Zanon & Kaz
Jerry Franks
One Sun Afternoon
DETROIT
Fox (8)
Anita Page
Smith & Dale
Charles King
Ann Pennington
Cardini
'Sing Sinner Sing'
Michigan (8)
Ethel Merman
Richey Craig
Jack Powell
Lucille Page
Gini DeQuincy & L
'Torch Singer'
ST. LOUIS
Ambassador (8)
Ted Lewis
Silver Jubilee Rev
'She Had to Say Y'

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Don Bestor Orch
Coffee Cliffs
Art Kahn Orch
Lestra La Monte
Isabel Brown
Glen Island Casino
Glenn Gray Orch
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Belgan
Jerry Blanchard
Lillian Fitzgerald
Roth-Andrews Orch
Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
H'lyw'd R'staurant
Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Charles Davis Or
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Phil Harris Orch
Leah Ray
Hotel Roosevelt
Marjorie Moffett
Reggy Childs Orc
Kings Terrace
Gladys Bentley
R'b'rt'gs' Williams
Ted Brown Orch
Maison Royale
Walsh & Arnold
Antobal Cubans
Marden's Riviera
Variety Revue
Emil Coleman Orc
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Dick Gasparre Orc
Pierre Roof
Henry King Orch
Dario & Diane
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Frances Faye
Clark & De Lys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Oro
Village Barn
Elsie Gilbert
Bill Aaronson
Hyers & Pritchard
Jack Needers
Ruth Delmar
Zeb Carter
V B Hillbillies
Roger Gersten Orc
Village Nut Club
Hughie Clarke
Blanche Lytell
Jim Kelso
Elsie Gilbert
Frank Wheeler
Gil Rainsford
'Red' Davis
Marion Ballor
Milton Spielman Or
Waldorf-Astoria
Jack Denny Orc
Xavier Cugat Orch
Margo

CHICAGO

Bismarck Hotel (Walnut Room)
Bob Nolan
Harry Sosnick Orc
Boulevard Room (Hotel Stevens)
Irving Gagnon
Ruth Broughton
Chas Agnew Orch
Blackhawk
Wade Booth
Harriet Cruise
Deane Janis
Hal Kemp Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
The DeMarco's
Yacht Club Boys
Vivian Faye
Ina Raye
Frances Langford
Tom Gerum Orch
Cafe de La Paix (World's Fair)
Fred Williams Orch
Club Lido
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Nonne Orch
Club Leisure
Nyra Lou
Badali & Margo
Keith Beecher Or
Bill Chandler
Cookie Seidel
Club La Masque
Hewitt & May
Don Wise
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nellie Nelson
Joe Lewis
Tiffany Twins
Yvonne Beauvals
Rex Cushing
Donna & Darnell
Dolly Harris
James Hall
Sid Lang Orch
Club Variety
Joan Macey
Dave Dunn
Club Shallmar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Paul Ash
Abbotteers
Buddy Rogers
Congress Hotel (Joe Urban Room)
Vincent Lopez
Carlos Molina
Colosimo's
Art Buckley
Cole Sis
Joe E Howard Rev
Irene Duval
3 Simon Sis
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos' Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Florence Barlow
Curry & Joy
June Carroll
3 Sun Dodgers
Leo Morse
Al Wilde
Joe Buckley Orch
Hotel Harding (The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phyllis Rae
Eddie Meakins Orc
Hangar (Hotel LaSalle)
Chas Kaley
Florence & Alvarez
Georgie Tapps
Helen Kane
Pauline Baleau
Johnny Hamp Orch
Hi-Hat Club
Anita & Emanuel
Morey Carter
Paula Tymes
Marg'r't Lawrence
Effie Burton
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
Billy Russell
Al Benson
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Minuet Club
Frank Sherman
Phyllis Noble
Irene Cornell
Sugar Kennedy
Sherida Coouer
Dick Hughes
Marge & Marie
Mir-a-Mar (World's Fair)
Henrique & Adr'ne
Herb Wellington
Ricardo & Siskle
Art Schafer
Mural Room (Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Old Heidelberg (World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino (World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Carter Fashion Sho
Palmer House
Veloz & Yolanda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Joe Wallace
Julia Gerity
Sally Rand
Anita La Pierre
Frances White
Eddie Varzos
Jenkin Sis
Playground
Lolo Bartram
Marie James
Bernie Green
Al Trace Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper
Norman Gast
Jack Marshall
The Berlin
Waddy Wadsworth
Alexianne
V & F Vestoff
Jack Edwards
Vendas 6
Kolya & Bertet
The Dells
Guy Lombardo Or
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Corliss & Robbins
Danny Alvin Orch
Billy Gray Rev
Bobby Cook
Doris Lenihan
225 Club
Marion Harris
Fred Keating
Dario & Diane
3 Tick Tocks
Kathleen Howard
Jules Stein Orch
Old Mexico (World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch
Villa Venice
Faith Bacon
Moore & Revel
Mildred & Maurice
Wheeler Twins
Sig Givonia
Helen O'Shea
Mildred Fenton
Frank Quartell Or

Code By Sept. 20—Must!

(Continued from page 7)

revealed before the close of the conference that he will remain in his present capacity as long as the NRA enactment endures. He will be the authority immediately above the industry's code authority.

"The code will have to be rewritten by the motion picture industry with the co-operation of the Government. The public hearings will give me and my advisers an idea of where the merit lies."

Making this statement within 24 hours of the opening of filmdom's code court over which he will preside with supreme autocratic powers, Deputy Administrator Sol A. Rosenblatt answered all questions on salient points propounded and submitted by VARIETY, after a thorough Washington canvass over the week-end revealed that no two actually similar versions existed among picture people now in the city.

Some Q.' .'s

The questions and answers in a general sense were:

Q. Will $13 for a 52-hour week be acceptable to the government?

A. It will not. Labor in the exhibitors' code will have to be vised.

Q. Will morals for the industry, unnamed and undefined in the industry's proposed code, be satisfactory to the Government?

A. No clause will be permitted in this code which would be so ambiguous as to be incapable of enforcement.

Q. Will the Kent code be regarded as the basic tentative formula at the hearings with the O'Reilly memorandum considered as a list of counter-proposals and exceptions?

A. They will be considered together, not separately.

Q. Will clauses be considered in chronological order as submitted in the Kent and O'Reilly writings?

A. No, they will be considered in sections.

Q. Will hours and wages be the first order of business tomorrow morning?

A. Most certainly.

Q. What percentage of the codes as submitted by the industry would you figure is acceptable to the Government?

A. I have no i

Q. If the Government has to give the industry a code will it allow industry representation on the code authority?

A. Yes, even though the Government writes the code it will endeavor to make the industry self-regulatory. The Government at this time has no expectation of writing the code. That is the duty of the industry in the first instance.

Q. Don't you consider the industry has already had the 'first stance?'

They still have more opportunities.

Rosenblatt explained this by saying that immediately after the public hearings he will designate trade group representatives to sit in with the government and do the rewriting job. They will not be the same men who drew the tentative codes in New York but individuals selected by the Government for the actual strength of their industry group representation.

The actual code writing sessions therefore will be in star chambers and in Washington. It's a certainty that there will be a formula, one way or the other, and that the Government is already weary of industry squabbles and bickerings.

The code authority is another big item which will be threshed out in star chamber, from all indications, after the public hearing. As for some of the major controversial subjects, Rosenblatt indicated that they will be weeded out and relegated to the code authority later for disposition.

The Deputy Commissioner revealed this when informed of various reports that due to the industry's inability to present a united front the Government might table fair trade practices and confine the business code to wages and hours.

VARIETY touched on rumors concerning Will Hays' position under the code setup.

Q. 'How does the Government regard Will Hays under the code—as a private individual employed by trade association?'

A. 'The Government regards Will Hays as the president of the Motion Picture Producers and Distributors of America, Inc., the same as it regards the president of any other trade association.'

Rosenblatt also stated that during the hearings all writings submitted by individuals as codes will be considered by him as briefs or memoranda.

This morning representatives of various organizations such as Nathan Burkan and Lester Cowan for the Academy began pouring into the Rosenblatt office with the briefs. In each case the deputy was brief and to the point, conducting the private hearings as though he were ruling on the open bench and audibly telling some of the conferees what they could not do.

Around the Rosenblatt headquarters, where Pat Casey was in attendance with others, no one, not even the deputy, would prophesy the length of the public hearings starting tomorrow. Rosenblatt, while saying that he was not limiting the time of speakers or their number, reminded that floor talk duration was entirely discretionary with him.

F-WC Theatre Appeals Giveaway-Lottery Case

Los Angeles, Sept. 11.

Appeal from the recent convi in Municipal court of Spyros Cardos, manager of the Fox-West Coast Belmont, on charges of operating a lottery in connection with giveaways, has been filed here in Appellate court. riefs for F-WC were handed in by John B. Bertero, one of the circuit's local attorneys.

Three Appellate judges, Bishop, Fox and Hahn, have been requested to hand down a written opinion covering the merits of the case, which will determine if theatre giveaways, such as free excursion trips, autos, refrigerators, groceries and the like constitute a lottery, in violation of the state law. Decision is expected in 10 days or two weeks.

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15 YEARS AGO

(From VARIETY and 'Clipper')

Picture players on the coast were secretly organizing a union. To offset a move of the producers to select 500 players to be deemed essential, all others coming under the work or fight order.

Lambs were making guest cards issued to soldiers 'for the duration of the war' instead of the usual two-week period.

Al Woods, before the opening, sold 1% share 'Friendly Enemies' to a friend for $1. Latter got a check for $1,100 as his share on the Chicago co.

Usual booking office holdouts for more salary, but heavier than usual. Small time waiting to catch the big uns on the bounce.

Plenty of new plays, but few hits.

New scheme of playing three day stands for a week to reduce transportation costs was working out well for the better shows, but eventual result still uncertain.

Arnold Daly was blazing again. Had a rich angel hooked for $100,000 backing and a musical comedy girl beat him out of it.

Floyd Gibbons made his debut as a platform speaker at Carnegie Hall. Head in bandage and an arm in a sling with a patch over the eye. Introduced by Al Smith.

Industry was contributing 3,000 prints of propaganda shorts for the 4th Liberty Loan drive. Fairbanks, Chaplin, Nazimova, Mary Pickford, Geo. Beban and others took time out to produce these shorts.

50 YEARS AGO

(From 'Clipper')

Armstrong minstrels got away from the conventional first part setting, using the suggestion of a garden party. For a time it was a craze to offer a 'different' first part, following their lead.

Chas. H. Day, premier circus advance man, had made up with Forepaugh and announced he would take out the latter's 'Humpty-Dumpty' co.

Mary Anderson was a hit in London in 'Ingomar' with a version which gave her an edge over the name-part. Her beauty scored as much as her acting.

Aimee, the spicy French actress, was back for a tour. As a press gag she sold tickets for a French charity fair at Lion Park, beer garden, at 110th street and Columbus avenue.

McKee Rankin opened the 3rd Avenue theatre built on the site of a former variety house between 30th and 31st streets. House was lighted by electricity. No rheostats in those days and lights were either on or off.

Frank Majilton panto troupe opened at the 14th Street. Majilton family gave its name to a peculiar kick still known to old timers as the 'majilton kick.' It was a full circle with the leg, requiring unusual flexibility of the hips.

Harry Miner opened his People's theatre, on the Bowery. It played the leading touring dramatic attractions.

Hyde & Behman were rebuilding the old aquarium into what was last known as the Herald Square, B'way at 35th.

Inside Stuff—Music

Famous Music Corp. was and still is a 50-50 ownership split between Paramount and Warner Bros., hence why Par should want to place its film music around with indie firms, and not with Famous, is surprising to the WB group of music publishers.

Especially in view of Famous' excellent financial shape. Starting with $2,500 capital, it has a reserve now of $60,000 after some $30,000 to $40,000 dividends to each half have been declared. And with that, also, Famous shouldered the brunt of some $200,000 in songwriters' salary advances during the 1929 musical vogue when Paramount, unlike the other film producers, didn't go overboard on salaries to tunesmiths. Par's subsid, Famous Music, paid most of that as royalty advances.

Yet, with all this, Lou Diamond of the Par home office feels it more advantageous to place Par's screen songs at will, giving some to DeSylva, Brown & Henderson, and others possibly.

Meantime, Larry Spier who has general-managered Famous, has been taken out of that company and placed in charge of T. B. Harms Co., not to be confused with Harms, Inc. T. B. Harms formerly specialized in publishing Jerome Kern's scores exclusively. It's Kern's firm, as president thereof, but now the Warner Bros. want to build that catalog up as a gesture to both Kern and Max Dreyfus who also has an interest. WB actually is doing all the financing but getting little return. Spier, in becoming affiliated with so important two music men as Kern and Dreyfus, deems it personally flattering.

It's no secret that Bobby Crawford would like to move into Hollywood film production, having strong ins with Jack Warner and Darryl Zanuck. Zanuck is mentioned also as possibly putting some money into Crawford's DeSylva, Brown & Henderson publishing biz, although that's rather remote at the moment. Rocco Vocco's deal permits Crawford plenty of leeway for his Hollywood operations.

Zanuck's buy-in on a music business, a la the Warners or the Metro-Robbins deals, is held to be unlikely, for the same reason that any Irving Berlin, Inc.-RKO financial investment deal may be consummated. The primary reason is that both Zanuck's 20th Century Pictures or RKO will make screen musicals only to a limited degree, and nothing like Warners and Metro have in the past or plan to do in the future.

Film producers now recognize the publishing adjunct as but a trivial incidental to their primary business of making pictures. The big idea to get worth-while idea songs which can be productioned for screen visualization such as Dubin and Warren's 'Remember My Forgotten Man' in 'Gold Diggers' which makes for a good opportunity to dress it up into a patriotic finale. Or the same pair's 'Shadow Waltz' which is only an excuse for the neon violin number production. If the songs are hits, that's to the interests of the songwriters and publishers, but it best suits the purpose of the film makers whether or not the songs can inspire new production ideas, or effects, for film purposes.

Unique setup for an orchestra is the Glenn Gray Casa Loma band at Glen Island Casino, near New Rochelle, currently. It is an incorporated equal profit-sharing combo. Corporation shares 14 ways alike, including a 1/14th to F. C. (Cork) O'Keefe, business representative. Long known as the Casa Loma orchestra, Glenn Gray's name went up ahead of it only lately because a leader for any group became necessary. Actually Gray doesn't conduct, the violinist doing the maestroing with Gray sitting in with the boys.

It parallels Nat Martin who plays trombone with his band at Lum's although he owns the combo. For long George Olsen and Abe Lyman sat at the traps while somebody else batoned, until they were told to throw the drumsticks away and give it that with the stick.

Unusual record established by Keit-Engel has created sundry reports. Joe Keit and Harry Engel with Harry Link as gen. mgr. have been averaging a good quota of hits, with a modest overhead, and also capitalizing a subsid tie-in with Isham Jones, Inc., whereby K-E handle that maestro-composer's songs as a separate entity.

Since the song hits, or lack of them, makes every music publisher's business an open proposition, K-E's consistent clicking has become a matter of comment. With it came reports of Engel's leaving the firm. Engel is a stockholder and has a 1½-year contract yet to go. Ditto with Link, who, it was rumored, was planning tieing in with Rocco Vocco and Bing Crosby on an indie music pub venture. Nothing to that either.

Synchronization rights are expiring with almost every music publisher and all new deals will now rest the sync rights 100% in America so that they can be no foreign complications when a film is released. The foreign agents for the American pubs will have their shares of the sync money held in this country in escrow until the film's exhibitions dates have been exhausted. This is primed as sure-fire and fool-proof protection for the film companies through any possible holding up or stiff money exactments from the foreign music royalty collection societies. This has happened on occas.

Metro for this reason rests all the Robbins copyrights in the name of M-G-M Corp. in order not to risk any foreign distribution complications.

Akin to the Robbins-Marks tiff over 'Dinner at Eight', Mills has 'Love Is the Thing' and Harms has 'Love Is the Sweetest Thing'. Latter has stepped out as almost a No. 1 song of the country, this despite the publisher's expectations and also despite the credo that conflicting titles usually hurt both numbers.

Harms' song is by Ray Noble, the HMV (English Victor) recording maestro, and was originally in an English film, 'Say It With Music' (B&D), not released in America, but forcing itself into a hit via ether plug. Francis Day & Hunter published it in England.

Because NBC didn't like the word 'chinkie' in the 'Shanghai Lil' number from the 'Footlights Parade' score, Warner Bros. has had the lyric rewritten for all purposes and the noun objected to has been changed to 'Chinaman'. It's the only spot in the entire score that the network's censorship authorities have put the finger on. Jimmy Cagney carols the 'Shanghai' number in the picture. 'Chinkie' version stays unchanged in the celluloid.

Charles Henderson, who is now CBS'ing, is professionally reunited with Johnny Green, composer. Both are Harvard '28 and-in their undergrad days founded the now institutional Harvard Gold Coast orchestra.

Henderson is playing first piano for Green's CBS air programs. Another '28 Harvard man with Green is Elliot Daniel, who has matriculated into a Boston maestro.

Harms is now going in for those fancy billings, by-arrangement-with' as in the song written by Johnny Mercer and Johnny Green. Mercer is billed on the title page as 'by arrangement with Miller Music' with which firm he is exclusively contracted.

It's a new dignity wrinkle for otherwise very unconventional Tin Pan Alley.

By phone from London to his room in the Hotel Bismark, Chicago, Henry Hall 4,000 miles away okayed a test record of his Columbia disk which he made just prior to sailing for an American vacation. Ray Langley, Columbia's recording manager, played the disk made by Hall and his BBC Orchestra.

Inside Stuff—Legit

The Selwyn, N. Y., is one of the theatres on which the Drydock Savings Bank holds the first mortgage. But it is one of the houses which the bank will not foreclose. An arrangement has been entered for an assignment of rents, inclusive of the offices above the theatre. Arch Selwyn and Crosby Gaige continue to operate the house and technically are still the owners. Bank is interested only in securing the interest on the mortgage and the process is similar to that termed 'mortgagee in possession'. Figured that if the house snares a success, the financial obligations of the Selwyn would be quickly adjusted.

The Times Square and Apollo, adjoining the Selwyn, have operated under a similar agreement for the past year. Mortgages are held by an estate.

A. C. Blumenthal decided to hold 'Music In the Air' over an additional (this) week. That means that the advance advertising in Boston, where the show was slated to open Monday (11) was virtually wasted. Over $700 in extra space was used for 'Air' there. Show was booked for two weeks at the Colonial and postponement may cause a general shifting the route.

Although there was some talk of 'Air' sticking on Broadway longer, it probably will wind up Saturday. Road contracts for the principals call for a 50% increase starting within 14 days after Labor Day. That's just how much the players were sliced about the time of the bank closings and subsequently.

Outdoor stands announcing Joe Cook coming to the Winter Garden, N. Y., next week in 'Hold Your Horses', prominently displays the name of John Shubert as having supervised the production. He is the son of J. J. Shubert. Name of R. H. Burnside, the stager, appears in smaller type. An unknown director was first on the job, with Burney called in after the first two weeks of rehearsals.

Young Shubert is well liked in the 'Horses' company. He is credited with squaring a number of arguments between his pop and others connected with the show. The junior Shubert is in the senior class at Harvard law school but not certain he will return for his degree. He likes show business.

'The Green Pastures' routed through the South to play one and two-nighters is facing a problem and may be forced to change some bookings because of stage requirements. After the routing was completed it was discovered some houses would not be able to accommodate the production, which includes a tread-mill operated by motors. It takes eight hours to set up 'Pastures.' That may be why dates for two nights have been booked in stands listed as one-nighters.

Show will travel in four leased coaches, plus baggage cars. No sleepers, company to make early morning movements. Hotel accommodations were arranged for by one of the advance men.

'Crucible,' written and produced by D. Hubert Connelly at the Forrest last week, was a side issue with Connelly. Latter is politically connected downtown, being of New York's Board of Transportation. That may have given him some inside on a Tombs jail break in 1926 and he based the play upon that affair.

Show was billed as being presented by Huban Plays, Inc. Name is a combination of Hubert and Ann, his wife. Piece was withdrawn.

'Talent', by Rachel Crothers, will shortly be presented by John Golden. Raymond Moore was erroneously mentioned as associated with the presentation.

Moore, who runs a summer theatre down Cape Cod way, will have a minority interest in 'Tourists Accommodated', also on the Golden schedule.

Marc Lachman appears to be planted on the coast for the first half of the Broadway season if not indefinitely. He is doing advance exploitation at Universal studios, being assigned to 'The Invisible Man', 'Only Yesterday', 'The Great Ziegfeld' and 'Counsellor at Law'.

Inside Stuff-Vaude

The Board of Elders and Counsellors of Angelus Temple, Los Angeles, have forwarded a glowing testimonial of approval to 'Our Beloved Sister Aimee' endorsing the Rev. McPherson's branching out into 'new fields wherein to preach the gospel', meaning that they have officially okayed her theatrical and evangelistic tour.

Sister Aimee seemingly has told her flock that her $5,000-per dates for Loew's, et al., starting Sept. 22, is in line with her gospel preaching. Actually 'Sister Aimee' will palaver nought on religion but dwell on faith in America, from a patriotic viewpoint.

Although having commenced actual operation of the Palace, New York, the only thing Sidney Cohen has to prove his operatorship with is a receipt from RKO for a down payment on the first year's $100,000 rent. The other papers are not yet ready for signing.

Some changes wanted in the contracts by RKO, and others wanted by Cohen. They should be settled this week. It's definite, though, that the contract when approved on both sides will give RKO the right to demand return of the Palace upon proper notice.

Lyons & Lyons champion the professional opinion against Frank Fay as 'unfair' through misjudging him in advance as to his peccadillos when not contractually obligated. L&L aver that he promised Boris Morros of Paramount that he'd be okay in time for rehearsal, and he was. Fay couldn't understand the to-do and excitement during the forepart of the week prior to his scheduled Thursday night rehearsal, in time for the Friday opening.

Before Sally Rand became Sally Rand she was Billie Beck in the chorus of Al and Loyd Bridge's musical tab stock at the Empress, Kansas City. Later she went to the coast with a vaude flash and took a whirl at pix. Returning to Chicago she presented her fan dance at club affairs for a couple of years. The same fan dance which through the leverage of the World's Fair has put her in the money and may take her back to Hollywood.

Cash Miller, who has always handled the freaks for carnivals, when approached to supply material for the Ripley 'Believe It or Not', refused a percentage deal and booked them on straight salaries.

Average price of human oddities has always ranged from $10 to $25 a week with board and room, but with the C. C. Pyle-Ripley venture Miller jacked up the price to $100 to $150 weekly, with board and room.

Exclusive Publications, Inc., publishing firm that Irving Mills is organizing for the sequestering of the Duke Ellington and Cab Calloway special material, will have no connection whatever with Mills Music, Inc. Latter outfit is operated by his brother, Jack Mills.

87 TRY-OUTS—15 PROSPECTS

'FOLLIES' DROPS SHUBERT NAME

new 'Follies' which the Shuberts are readying by arrangement with Billie Burke Ziegfeld and the Erlanger estate will not carry the Shubert name. Miss Burke will make the presentation, according to the billing, show to be incorporated

who will have production, is now quartered the Shubert offices. Shuberts have deposited $165,000 in bank for the venture, budget being somewhat more than first figured. Connolly will sign checks, counter-signed by Lee Shubert.

Casting has not been completed; rehearsals not to start until then.

BANKHEAD ATTACK MAY BALK ROLE IN 'JEZEBEL'

Tallulah Bankhead was reported seriously ill Monday at the Doctors' Hospital and there is doubt whether she would be able to appear in 'Jezebel.' At the start of rehearsals three weeks ago Miss Bankhead was ordered to the hospital where her ailment was diagnosed as a stone in the gall bladder.

Rehearsals proceeded with the understudy, Katherine Wilson, taking over the star's part temporarily. Last week Miss Bankhead over the objections of doctors went to rehearsal at the Beck theatre, returning daily to the hospital.

'Jezebel,' written by Owen Davis and originally intended for Katharine Cornell, is being produced by the latter's husband, Guthrie McClintic. Production cost $35,000. McClintic has the backing of Stanton Griffiths of Wall Street, although Martin Beck is reported having bought in.

Blumey's Receivership Action Discontinued

Surprise receivership action brought against A. C. Blumenthal has been discontinued. Action was rather a formality and involved a note transaction. Blumey was the endorser on paper for John Zanft who borrowed $32,000 from a Phila. bank in 1927. About $4,000 was repaid, bank then starting suit against the endorser.

When Blumey went to England and dodged process servers on the pier, a receiver was appointed on the bank's contention that he was outside the jurisdiction of the court. Upon his return recently Blumey paid off the note, an item of some $27,000, and legal proceedings were cancelled.

Corroboration

Philadelphia, Sept. 11.

Earl Carroll asked for second reviews of his new show, 'Murder at the Vanities,' when it played at the Garrick, and he got them. And he was probably sorry.

When show opened on a Wednesday night, it was ragged and generally bad. Notices were universally adverse. Reviewers were asked to come back Monday (Labor Day) night. Show had been cut down, but was still n.s.g. Critics said so. Second notices were no better than the first.

HARTMAN, COLUMBUS, OPEN

Columbus, Sept. 11.

Old Hartman theatre is being reopened by J. R. Neth with 'Crazy Quilt'. Thereafter house will play everything from road show films to vaudeville and legit.

House has been entirely renovated.

Gagging NRA

Detroit, Sept. 11

Ads on 'Crazy Quilt' had two nudes to get the idea across. Copy got past the newspaper censorship.

Over one nude was the NRA slogan, 'We Do Our Part,' and over the other, 'Free List Suspended.'

Day-and-Date Screen Vs. Stage Helps Legit 'One Sunday Afternoon'

A Broadway legit show has played day and date with its picture version, the engagement being unaffected and the gross upped.

'One Sunday Afternoon' as a screen feature played the Paramount last week, the original on the stage going along at the 48th Street, where its sponsors expect it to continue until Thanksgiving. Film exited Thursday (7) with Par's gross up to the average or slightly better, the holiday (Labor Day) counting.

Stage 'Afternoon' grossed $6,000, which slightly topped the previous week. Show considered it got a break from the picture notices, reviewers rating that the show was better entertainment than the film. Show, while a moderate grosser, has been making money. A reserve of about $10,000 for advertising was set aside to counter the picture opposition. It was decided to wait until after the first run showing of the picture and show will use extra space in the dailies this week. Screen rights on 'Afternoon' were sold shortly after it opened. Show is now in its 31st week.

First time for play and picture to be opposed on Broadway was in the spring of 1930 when 'Journey's End' in film form opened at the Gaiety, the stage piece at the time having completed more than a year at Henry Miller's. Show lasted five weeks against the picture for a run of 61 weeks. Play would have been yanked right after the picture opened but for a cut rate guarantee.

Difference in the two instances is that 'End' was a smash both on the stage and film and whereas the 'End' was in for an exploitation run, 'Afternoon' is a regular release, which favors the stage play in New York. Show figures it can round out the season on tour.

BANKS GO FOR CABARET IN TWO LEGIT HOUSES

Banks figure in salvage deals for two Broadway legit theatres, both of which are ripping out their seats and planning a huge continental casino idea with dance music, music hall variety entertainment, tables for likker and kindred wrinkles on the Folies Bergere idea. The houses are the New Yorker (nee the Fortune Gallo) on West 54th near 8th avenue, and the Manhattan at 53d and Broadway, formerly the Hammerstein.

Joseph Tierney, for the bank, is manager of the New Yorker; Frank Stevenson, former Chi pa., is handling the Manhattan.

Hungary-N. Y. Via Coast

William A. Drake has arrived in New York from Hollywood with his adaptation of 'A Hat, a Coat, a Glove,' Hungarian play to be produced by Crosby Gaige.

Gaige expects to put the piece into rehearsal within four weeks.

Fixing Seattle Met

Seattle, Sept. 11.

Around $30,000 going into reseating, etc., of Metropolitan theatre, for road show expectations.

Kent Thomson, manager, states house will re-open middle of October, probably with light opera stock.

MORE FOR FILMS THAN FOR B'WAY

Studio Scouts Cover 58 Rural Summer Hideouts from Virginia to Maine and Find Score of Hopefuls—About Dozen Second Choices Have Chance Also — Advance Screen Bids In

TALENT SEARCH VAIN

That newly developed summer, rural theatre season is over with varying results. Total of 58 theatres announced plans early in the summer and most of that number carried out a schedule. Not less than 87 new plays were given a try-out of some sort, picture people being as much interested in the product as Broadway's legits.

Out of the mass of these modified try-outs, 29 shows attracted attention. Of that group 15 are nominated as having a chance on Broadway, such chances being conditioned upon casting, script revision and production. Further reduced, probably half a dozen will register as hits or moderate successes. Probably more than half the total never would have been tried by a commercial producer, while several of the latter used the rural spots instead of resorts.

About 20 of the rural new tries have attracted the attention of picture people, the percentage (nearly 25%) of picture possibilities being higher than for the stage. Some of the plays have been partially tied up for the screen by means of an advance bid, which would tend to encourage stage presentation.

Film Scouts on Ground

About a score of film scouts covered the summer theatres from Virginia to Maine, looking not only for material but talent, several observers coming from the Coast. Picture people seemed well satisfied with the volume of product uncovered, but, as to talent, less than half a dozen players will pass the tests, according to present estimates. One picture concern simultaneously considered the purchase of eight scripts, but that list was materially cut down after the plays were taken up in conference.

The 15 leading possibilities are:

'Pursuit of Happiness'
'Justified Murder'
'Peace Palace'
'I Was Waiting for You'
'The World Waits'
'Double Door'
'Talent'
'North of Broadway'
'Divine Drudge'
'Heat Lightning'
'By Your Leave'
'The Night Remembers'
'Amourette'
'Spring in Autumn'
'Love Flies in the Window'

All but two of the plays named are also rated picture possibilities and among the others which are regarded as possible for Broadway there are additional plays liked by the picture people. These include: 'American Plan,' 'Ladies Should Listen,' 'Strictly Dynamite,' 'Understanding Women,' 'Etienne,' 'Present Laughter,' 'Perhaps We Are,' 'I Want Love,' 'Octagon,' 'Survival,' 'The Curtain Rises,' 'Here's to Crime' (also known as 'The Maltese Cross,' and already picturized), 'Lady Godiva' and 'Home, James.'

As for the actors the rural theatre presents a yes-and-no situation, the no angle being that pittances instead of salaries is ill-boded. There is little doubt that the decline in stocks has forced actors to the summer sticks. Some fairly well-known players have gone rural from necessity, accepting wages that just about paid for room rent and meals. Some professionals took the jobs as a semi-vacation, the country spots being an

(Continued on page 58)

Coders Grapple with Ticket Trade; Brokers, Charging Grab, Force Nat'l To Admit All in Good Standing

Seek Barrymore, Gish For Ghost Town 'Hamlet'

Denver, Sept. 11.

Lillian Gish as Ophelia and John Barrymore as Hamlet is the combination the Central City Opera House association hopes to present in 'Hamlet' next year at the third annual play festival at the Central City opera house. This in alternate performances with 'Carmen' with Gladys Swarthout in the title role. Miss Gish starred in the first festival in 1932 at Central City, in 'Camille' and Miss Swarthout carried the second femme role in 'The Merry Wi ' this year.

The association is prepared to spend the necessary money to bring the above trio of stars here. The association is incorporated as a non-profit organization and is putting any profit back into the venture. A small profit was made last year, with a larger one this season.

11 N. Y. YIDDISH TROUPS SET; NEW HIGH

Eleven theatres are set to start the Jewish legit season in New York for a new high. Theatres all open simultaneously on Sept. 21.

Three companies will be located on Second avenue and the others spread around in Brooklyn and the Bronx. Last season there were only two companies on the Yiddish Broadway, but seven in outlying spots of Bronx, Williamsburg and Brooklyn. All of them, however, did better in the past when concentrating all the activities on Second avenue.

Theatres set to open include the Second Avenue, Yiddish Art and Public on Second avenue, the Roland and Hopkinson, Brooklyn; Amphion and Lyric, Williamsburg and Prospect and Boston Road, Bronx.

Yiddish theatrical companies are always signed as stock affairs with a 25-week minimum season guarantee.

SURGEON ANGELING NEW VILLAGE PLAY SERIES

Dr. George F. Chandler, retired New York surgeon, is going show biz as the new managing director and bankroller of the Provincetown Playhouse in Greenwich Village, New York. Under the Dr. the theatre will do 18 plays this season.

Dr. Chandler's son, Chick Chandler, is a Radio contract player on the Coast.

Broadhurst Gets 'White'

'Men in White' ('Man in White, and also 'Crisis') goes to the Broadhurst, N. Y., instead of the Plymouth. Claimed the 'White' production requires the larger stage.

Opens Sept. 25. It is being produced by the Group Theatre.

ERSKIN'S 'LAST PAGES'

Chester Erskin's first legit production since returning from Hollywood will be Martin Mooney's 'Last Pages', one of those revolving stage, flashback dramas.

Erskin remains with Reliance Pictures (UA) as a film director, but will mount this play before returning coastward to resume in the studio.

irst meetings of the National Association of the Legitimate Theatre, operating under the NRA code, which tackles the problems of the theatre, was held last week. Of the several matters listed for first consideration, regulations of tickets took precedence—an ironic situation because the ticket business is virtually nil with few shows current and no new successes. However, the managerial element in the NALT figured a hit might come in and they should be ready with proper distribution under the new rules. Questions of a new contract with the stagehands and hours rehearsals were postponed.

Charging an attempt grab control of tickets by three leading purveyors, about 30 other brokers went into a huddle and protested to NRA Administrator Gen. Hugh Johnson and the NALT sub-committee on ticket adjustment. Committee immediately contacted Deputy Administrator Sol A. Rosenblatt, his ruling being that the so-called National Ticket Distributors must open membership to all recognized ticket agencies.

Full committee in its first session ruled that agencies can not charge more than 75 cents premium on theatre tickets (sporting and other events are not included in the legit code). The 75-cent surcharge over the box office price is permissible for the lower floor and the first three rows in the balcony. Balance of the house a premium of 50 cents is allowable.

Buys are out. It has been the main contention of the agencies that the losses sustained on allotments of tickets bought over extended periods, either by pressure of the managers or their own errors of judgment, forced them to charge high prices. Given fairly good general business conditions, the agencies now feel they can operate profitably under the legit code rules.

The New Rules

At a meeting Monday it was decided to issue licenses to agencies, but the number and the identity of brokers to be recognized was left for further consideration. Licenses will be in the form of a contract between the brokers and the managers.

Brokers must agree to comply with the rules set forth by the committee; they must at all times truthfully report their sales at any time the manager asks, so that last minute dumps will be avoided; if doing business with each other the total premiums shall not exceed the 75-cent limit; nor may any licensed broker do business with those not recognized by the committee, which stipulation is to reduce or eliminate gyping by the smaller fry; there shall be no commissions paid the manager or employees (box office) by the broker nor shall the manager kick back any money to the broker (avoiding p.m.'s or so much per ticket on shows plugged by the agencies).

It was also decided Monday each legit theatre must retain for public sale 25% of its tickets for all locations in the house. That may include tickets on the first row to the last in the balcony.

One Unsolved Problem

It is realized that the Broadway-old demand for front locations for the few hits has not been solved. There still remains the customer who will insist on good seats at the last minute for the stand-out shows and will be willing to pay. That brokers will continue to hold out such locations for favored patrons is likely and it is predicted that the agencies will collect for that extra service, possibly by fixing a service charge on a weekly or monthly basis.

It has been ruled, however, that

(Continued on page 57)

Plays Out of Town

As Thousands Cheer

Philadelphia, Sept. 9.

Sam Harris opened his new revue at the Forrest theatre Saturday night and the general consensus was that he had a definite hit in the making. If the second act had held up to the promise of the first, 'As Thousands Cheer' could be considered 'in,' but the last half of the show needs fixing and introduced an element of doubt into the show's chances as a whole.

'As Thousands Cheer' leans heavily on the side of sophistication. It is smart and inside throughout and that's what hurts that second act, which is one long succession of sketches, clever and satiric, but sometimes a little tiresome. One or two good lively numbers, vocal or dance, must be injected into this portion of the show and a general re-arrangement and re-spotting of material is needed.

Where Harris is most fortunate is in his principals. They carry his revue, which doesn't go in for heavy scenic production features and certainly doesn't emphasize girls. Clifton Webb and Helen Broderick are particularly effective and they are used to the limit. Webb is in nine numbers and they call for a variety of make-ups that keep him stepping. Miss Broderick is in eight numbers and has never appeared to better advantage. Her tasks include an impersonation of Queen Mary of England, which is a gem, and one of Mrs. Hoover, which is almost equally good. Webb doesn't do as much dancing as usual, his own number along his own particular line being a Winchell key-hole bit at the very end of the show, which flatted completely at the opening.

Marilyn Miller, co-starred with Webb, does one dance with him, in addition to several solo steps. She also has more comedy stuff than ever before and shines particularly in an imitation of Lynn Fontanne in a Noel Coward skit.

Ethel Waters, co-featured with Miss Broderick, has three songs, the best of which is called 'Heat Wave,' which ought to be a riot. Miss Waters also appears in one sketch. She dominates during the few moments she is on. Leslie Adams gives dignity and class to his characterizations in three sketches. He plays King George and Herbert Hoover and Will Hays and puts his subtle comedy material over well.

Irving Berlin's score is tip-top. The aforementioned 'Heat Wave,' a ditty called 'The Easter Bonnet,' which is used as the first act finale, a duet, 'Our Wedding Day,' which introduces Webb and Miss Miller, and 'How's Chances,' sung by the same couple, are outstanding.

Moss Hart's book will cause plenty of discussion. It has novelty and class, but how the general run of theatre-goers are going to take to it is hard to say. The revue opens with a sketch in which a man (Adams) lives up to the famous news tradition by biting his wife's pet dog. The story is grabbed by a big daily. The rest of the show is a series of headlines in the paper. They are flashed on the curtain as, for example, 'society note' — heat wave hits New York—'the Funnies,' and 'rotogravure section.' As in 'Face the Music' the chorus is given plenty of smart patter in the typical Berlin vein. This time it's better than ever and there should be more of it.

The 'Society Wedding' sketch, in which the prospective bride and groom are discovered rising from the same bed on their wedding morn, the skit about the Hoovers leaving the White House, which may offend some folks, but is really very funny, the 'Metropolitan Opera' number and the Rockefeller sketch are perhaps the best. The Coward skit, which ends on a rather sour note for no particular reason, will be better appreciated in New York. The Gandhi sketch is weak, and the Prince of Wales skit is notable most of all for a remarkable impersonation of Wales by Thomas Hamilton.

Albert Johnson has designed some very neat sets though the show doesn't shine in this regard as 'The Band Wagon' did. Hassard Short has done a capital job of staging. The Weidman Dancers, used two or three times, don't click as they have in the past, the trouble being in their material not in themselves.

'As Thousands Cheer' is not the best-rounded revue in the world; it is ultra-smart and it drags in spots, but it has class written all over it and the principals are ideal for putting it over. *Waters.*

FLAMINGO

Newark, Sept. 5.

Comedy in three acts by Walter Phylo and Clyde Limbauh. Presented by Elizabeth Miele at the Lyric, Summit, N. J. Staged by Charles Sinclair. Setting by Walter Roach. In the cast are Ninon Bunyea, Gregory Deane, Maude Roam Stover, Gertrude Coglan, Viola Richard, Merwin Light.

Rather tenuous and slow. There is no definite and clean-cut plot, but simply the putting together of character sketches. Late in the play effective comedy develops, but it's light farce.

Mrs. Fielding, an authoress of middle-age, annexes a young man. Her friend tries to steal him away, while her friend's son attempts to marry Mrs. Fielding's daughter. The girl falls for her mother's young man and they elope. Unaware of her daughter's larceny, Mrs. Fielding reads her novel to the assembled sleepy characters. This scene is funny.

Original and amusingly played by Gregory Deane is the much-mothered young son. Gertrude Coghlan is excellent as the sentimental Mrs. Fielding. The rest of the cast acts pleasingly.

HERE'S TO CRIME

Providence, Sept. 1.

Melodrama in two acts and 16 scenes, by Lawrence Stallings, adapted from the novel, 'The Maltese Falcon,' by Dashell Hammett; presented by Robert Ross and Edward Choate at the Beach Playhouse, West Falmouth, Mass., Aug. 31.

This play is a rather difficult production to stage since its 16 scenes must be run off with speed and precision. The success of the play on the metropolitan stage will largely depend on how the producers handle the staging.

'Maltese Falcon' was first a novel and later a picture. As a play it still retains its effectiveness as a grimly ironic drama.

Sam Spade, shady private detective, and his partner, Miles Archer, are lured by a charming young woman, Ruth Wonderly, to trail her fiance. Archer undertakes the task, but before the evening is over he is shot to death. Spade, involved with Archer's wife, is under suspicion for murder, and his troubles increase with the visits of two strange individuals.

The strangers believe that Spade is the possessor of the Maltese Falcon, a priceless relic of the 15th century. Later it becomes apparent that Ruth Wonderly is also interested in the relic.

The play then proceeds to become a duel of wits, with the resourceful Spade pitting his coolness and detective powers against the two strangers. The action is neatly tailored, with suspense maintained to the end.

Montagu Love appeared as guest star for the production in the role of Ceasar Gutman, one of the two men seeking the Maltese Falcon. Others in the cast included Clem Wilenchick, Margaret Swope, Leonoa Maricle, Robert Ross, Thomas Fisher, Vincent York, Calvin Thomas, Alfred Dalrymple, Maude Frisbie and Edward Choate.

ETHIOPIA

Chicago, Sept. 5.

Colored musical play in two acts and six scenes, presented and directed by Joseph Boyd. Book by Joseph Boyd. Music by Joseph Boyd. Lyrics by Joseph Boyd. Assisted by Arthur S. Shaw. At the Garrick, Chicago, Sept. 4.

By the time the curtain came down on this show on the opening night, VARIETY mugg was the only one left in the audience. He was there on business.

Of the $300 worth of admissions in the theatre when the show started, there was only half in the house after the first 40 minutes. After that, they started to move out of the theatre by rows. No refunds; everybody was happy just to get away.

Show was held up more than 30 minutes at the start while the house waited for enough admission money to pay off stagehands.

Sam Gingiss and Sons, theatrical costumers, were angels for this colored show. Joe Boyd is, however, responsible. Maybe the Gingiss family thought that even if it duds on the legit, they might take it out in the picture house and vaude route, where so many colored shows have made coin. But this one will never get anywhere.

There is no production, the only property used being two kitchen chairs. Everything else in the show in the way of dressing is composed of four backdrops—second-hand, and from way back.

Show is supposed to trace the history of the colored race from the jungle to Harlem. It attempts to horn in on the revealing dance craze started by the Fair, but using eight girls for the lowest kind of cooch work.

Show has—why go on? It was pitiful, with the audience breaking down at some of the more serious parts to howl at the performers. It's a wrong-sided laugh.

Show closed after the opening performance. Tried to get started on the second day, but the count is against it. Talking of revamping and trying again, even to make the picture houses in a tab version. A hopeless bloomer.

(Play closed after one show. Printed for the record.)

DUMBBELLS' REVUE

Toronto, Sept. 7.

Musical revue in two acts and 20 scenes. Produced by Capt. Merton Plunkett. Sketches by G. G. Garrette. Music and lyrics by M. W. Plunkett plus standards for the stage band. Dances by Billie Teece. Featuring Al Plunkett and Audre Carline, Scotty Morrison and Pat Rafferty, Don Romaine and Curly Nixon, Captain Plunkett and the Dumbbells Orchestra. At the Royal Alexandra, Toronto, $1.60 top.

Fifteenth annual Dumbbell's Revue opened the legit season here and looks like a money-maker. Leading concert party of the Canadian Expeditionary Forces during the Great War, the army entertainers went professional upon their return to Canada after the Armistice. The troupe continues to keep a trans-Canada following on merit as well as sentiment and had the longest run of any legit offering in the Dominion last season, going 39 weeks on the road.

For a number of years the Dumbbells had an all-male cast with femme impersonators. Latterly they have been using a chorus and admitting the need for feminine appeal in warblers and comediennes. Revue is of the English music hall type, popular here with U. K. expatriates. Clean, clever British, it has been a consistent theatrical best seller. New edition shows staging, costuming and general production quite excellent.

Audre Carline, blonde diminutive comic, shares the honors with the personable Al Plunkett. With his radio work and recordings, latter continues a favorite here and holds the same appeal for the femmes despite the passing of the years. Same goes for Capt. Merton Plunkett, producer and band leader. Material doesn't really matter, for both boys have the reputation and are showmen. Pat Rafferty and Scotty Morrison continue as capable comedians, but the one to watch is Audre Carline. Plunkett has a find here in the 17-year-old comic, the youngster going from throat-tugging ballads to nonsensical numbers and finishing with nut comedy at the piano that stopped the show.

Highlights of staging are the gypsy number, the shadow effects for Don Romaine's burnt cork warblings, the golden peacock set for the stage band offering in the second half, and the production number, 'Wedding of the Wooden Soldier and the China Doll,' which should be the finale. Line girls also went over nicely in the 'Cocktail to You' number, the full-stage garden set routine, the 'Hussars' finale to the first half, and the modernistic rhythmics to the 'Blue Prelude' number by the stage band.

Sock of the Dumbbells' Revue lies in the comedy, however. Burlesque Apache dance of Pat Rafferty and Scotty Morrison was a high point with Rafferty scoring a hit of the evening with 'Ain't It Grand to Be Bloomin' Well Dead,' in which he sits up in a grave with a memorial stone for a head rest. Macabre setting drew shudders until this was forgotten in the Rafferty delivery.

The Dumbbells' Revue is better than last season's edition and should make money even if profits are not sensational. It's a clean, workman-like job excellently paced and holding all the ingredients of the revue type of entertainment. The work of the line girls and the stage band should clinch. And there is always that 39-week run of last season to remember. *McStay.*

TALENT

Providence, Sept. 6.

'Talent,' a new play by Rachel Crothers in three acts and nine scenes; staged by Miss Crothers and presented by Raymond Moore at the Cape Playhouse, Dennis, Mass., Sept. 4.

Here is a thoroughly interesting play. John Golden has already announced he will stage it in New York this season and there is no reason why the production shouldn't be the annual Crothers' hit. Play treats of Betty Morrow, an attractive young woman, with a longing for a musical career. The author seeks to show that only those with talent and talent alone can command enduring success. The denouement is tragic, but it is reached logically.

The story covers 13 years. Married to a likeable chap, Betty obtains his permission to go to New York and study for a career. She is given the leading role in an important musical comedy after three months of studying, but on the eve of the premiere her part is taken away because the producers believe she isn't up to it.

Meantime Betty has fallen in love with Barry Logan, the leading man, and he with her, but the affair, deadly serious to her, is of only passing interest to him. Realizing that she is a failure, Betty returns to her husband, Bert. But the couple are soon separated, and 12 years later she is found singing in a speakeasy. The owner fires her because her voice fails to attract the patrons. Later she tries for a part in a play. Experience has taught her acting, but she is too old for the role, and the best she can do is to get a job singing off-stage. The curtain drops as Betty sits down on a deserted stage.

Edith Barrett gave the leading role splendid understanding. Her work was the highlight.

The cast is rather long, but the outstanding parts were those played by Brian Donlevy as Bert; Paul McGrath as Barry Logan; Katherine Stewart as Madame Heintzle, who encourages Betty to take up stage work, and Roman Bohnon as a composer who loved Betty but cannot help her.

'Talent' marked the conclusion of the season at Dennis, where Mr. Moore staged seven new plays during the summer.

North of Broadway

Newark, Sept. 6.

Comedy in three acts and four scenes by Kennon Jewett. Presented by Edward F. Gardner at the Caldwell Women's Club, Caldwell, N. J. Staged by Gardner. In the cast are Clifford Dunstan, Helen Patterson, Carleton Young, Tom Powers, Harriet Russell, Shirley Booth.

The stage and auditorium at the Women's Club are a little small, but when a company can do as good work as this in a play as fine as this, the physical handicaps lose significance. It is a worthwhile play with a novel ending.

Mrs. Gordon gets fed up with her husband, who, besides a consuming passion for the theatre, has occasional feminine side-interests. Gordon is burning at present because Alec, the playwright whom he trusts, does not finish his play, though Gordon has a star signed and a theatre leased. Alec, who has always been a successful chaser, falls for Mrs. Gordon in earnest, but his utter collapse before the devastating emotion makes his attentions unattractive. In distaste, Mrs. Gordon flees to her actress friend, Gloria, who is living with her penniless husband, an unsuccessful banker, in a one-room cottage on an island. Alec pursues and in an amusing scene Gloria trains him for his next conversation with Mrs. Gordon. The plan works and Alec makes an impression. That night due to a storm they all sleep in the same room with Alec on the floor.

In the morning Gordon arrives looking for his wife. Finally she comes out from her screened couch followed later by Alec. Gordon naturally explodes, but is gradually outtalked by Alec, who, in a tour de force, persuades Gordon that that after all this is his play. In the supposed play Alec enacts his own and Gordon's parts, with Gloria and others filling in. Against his will Gordon gets interested and takes notes and makes suggestions.

(Continued on page 63)

Plays on Broadway

THE SELLOUT

Comedy in three acts presented at the Cort, Sept. 6, by Theatre Craftsmen; written by Albert G. Miller; staged by Ashley Miller.

John C. Matthews	Robert Conness
B. O. Adams	Herbert Dobbins
Ernest Hunter	Charles Harrison
Emily Burke	Jane Seymour
Mrs. Wilfred Robbins	Minnie Dupree
Charlie Maguire	Frank Dae
Big Mike Angelino	Robert H. Gordon
Vito	Jack Rigo
Elaine Rivers	Ruth Thomas
Henry Cornell	John Grattan
George Apple	Warren Parker
Irving	A. M. Griffith
Man with Drum	Geo. Weston
Abe (Frogface) Matz	Harry Bellaver

Broadway's new show score remains unchanged, this, the second of last week's entrants, also being a goose-egg. Redeeming feature is that 'The Sellout' has a comedy idea which screen writers may work out more satisfactorily than did the playwright.

It is a satire on ad agencies' activities for radio broadcasting clients. That it could have been made into laugh show was indicated. But heads of this new co-operative group calling themselves Theatre Craftsmen chose to rush it upon the boards. Result—a bust.

First act and half of second are practically wasted. Story picks up and third act is much the best but even there the writing could have been improved. It is in this act that the play's laughs come. Earlier the wise cracks by an idea girl in the agency were counted on but proved arid.

Interference of an advertiser in the radio program which is to boost Stiltz Beer, his new product, climaxes in an audition scene. Impression was that that could have been much better done. Twist in the story comes when racketeers buy in on the agency and take charge. It is when these characters become the leads that 'The Sellout' gets funny.

The Francis R. Gates agency has been losing its clients. A new beer account is the lifesaver, Mrs. Robbins, an austere widow, daughter of the deceased agency head, accepting it to the surprise of her employees. While they are planning a program, Big Mike Angelino crashes in and threatens dire things if the beer plug goes on the air. He runs the beer racket in the state and that's the way it's going to be.

They audition a detective story, however, and Big Mike and a side-kick enter with drawn guns. It is Emily Burke, the idea girl, who talks Mike out of rough stuff and suggests he go into a legalized racket—the advertising agency field. Mike goes for that in a big way, gets 51% of the stock and becomes the boss—with a gat in the top drawer of the desk.

What might happen if racketeers did run ad agencies was indicated—for instance, how Mike orders his gunmen to visit the radio reviewers and 'suggest' they write something nice about his programs—or else. Or if any of the radio commentators actually wrote the pannings of programs such as were supposed to have been accorded the first broadcast under Big Mike's direction, that would be something, too.

Even as an executive with striped trousers, cutaway coat and wing collar, Mike is still a tough mugg. Perhaps it is going too far to have Mike and timid Mrs. Robbins fall in love. When Mike learns that she has sold the balance of the stock to Frogface Matz, another racketeer and Mike's enemy, the play's best comic situation unfolds.

Robert H. Gordon gave a very good performance as Big Mike and the play may do well by him. Minnie Dupree is the implausible Mrs. Robbins and Jane Seymour does what she can with hoped-for laugh lines that didn't click. Most of the other players floundered about with the unfinished product. *Ibee.*

(Play closed Saturday after five performances. Printed for the record.)

CRUCIBLE

Melodrama in three acts presented at the Forrest, Sept. 4, by Huban Plays, Inc.; written by D. Hubert Connelly; staged by Guy Bragdon.

Rosemary Adair	Genevieve Paul
Carmelia	Betty Cardoza
Tom Deering	B. Patrick Pattison
Mother Darragh	May Gerald
Joe Manson	Don Costello
Arlo Borsad	Edwin Redding
Turido	Juan Varro
Jerry Ryan	John Wheeler
'Speed'	Ralph Cullinan
John Evans	Dan Carey
'Monk'	William Evans
'Little Hymie'	Clifford Mack
'Red' McKean	Earl Redding
William Nelan	len Beveridge
Doctor Henry Flood	Wayne Nunn
Frederick Hilton	Lawrence Grattan
A Prisoner	Harry E. Allen
Matthew Burke	Gordon Hamilton
Mrs. Bond	Laurie McVicker
Harold Bond	Spencer Bentley
Jacob Grobber	Jed Cogert
Adele Del Roy	Annabelle Williams
W. Le Roy Swifton, 2d	Clarence Rock
James Lowden	Tom Bennett
Danny Deering	Robert Capron
Charles Harmon	Bertram Millar

Sultry, early September, Labor Day, brought in one of the strangest mellers in seasons. It's a crime story set in New York, with the aura of the Tombs. In idea there's rough drama, but disappointing as a play because of faulty construction, leaden dialog and bad acting.

'Crucible' was written and produced by D. Hubert Connelly connected with city's Board of Transportation. His story has to do with an attempted jail break at the Tombs in 1926 when a keeper and several prisoners were killed. Play purports to tell how and why it happened, though hardly an expose.

A sinister figure alluded to as the Blight is in back of the break but an innocent youth, Tom Deering, is suspected and convicted of murder his first trial. Tom is engaged to wed Rosemary Adair, an aspiring artist who is befriended by one Arlo Borsad. Latter is known to be a gambler but supposed to have turned philanthropist. Actually he is the Blight, head of a dope ring.

Three felons arrested in a narcotic round-up know where a $1,000,000 worth of the stuff is hidden and will disclose the cache if freed. Borsad forces Joe Manson, a Tombs keeper, to supply the trio with guns with which to shoot their way out. Deering is present, having come to visit his brother Dan, a t. b. lad held on another charge and is accused of bringing in the guns. During a sleep after smoking an opium pill Manson murmurs his connection with the affair. Tom is ultimately acquitted and Danny who was previously freed learns that Borsad is the Blight. At the finale he backs him out of Rosemary's apartment and shoots him on the stairway.

Big scene is a portion of the Tombs showing tough guys waiting trial behind bars on the gallery level. The three in the plot start shooting as soon as they reach the stairway and the stage is filled with bodies, the break being a failure. The fight itself had enough action but the pistol reports were like pop guns.

'Crucible' is plentifully peopled, mostly with bits. It doesn't cost much to operate, but even so, doubtful of breaking even. Much too draggy, inexpert, not diversion. *Ibee.*

(Closed Saturday after one week. Printed for the record.)

Colored Show On and Off in One Night; 'Chance' $16,000 in Chicago

Chicago, Sept. 11.

Town delivered a new record last week when 'Ethiopia,' colored show, opened and closed in one night (4) at the Garrick. First time in the present century, it is reported, that any legit show failed to last more than a night here. Piece was put on with a couple of old tires and a hairpin, and panned brutally all around.

Business is falling again. The town's long run leader, 'Dinner at Eight,' is now down to $15,000, with seats easily available at all times for any spot. Other shows are just hanging around. 'Skidding' is advertising its last two weeks at the Studebaker, and is down now too close to the borderline. Cort, with 'Her Majesty, the Widow,' is also just on the line and ready to pop off any day.

Illinois is planning a new show, the colored 'Dixie to Harlem.' Has been on and off for some time, but never getting to the opening night. Rehearsals are still on and may hit the boards within the next two weeks.

Estimates for Last Week

'Dinner at Eight,' Grand (D-1,207; $2.20) (13th week). Dipped about $1,000 to $15,000. Long stay for this town, and excellent on all counts. Nearing end of stay.

'Ethiopia,' Garrick (M - 1,600 ; $1.50). Did $300 on its opening night Monday (4). Tried to get started again on Tuesday, but curtain didn't rise.

'Her Majesty, the Widow,' Cort (C-1,276; $2.20) (11th week). Sticking to the $4,000 pace. Like every other show holding on, hoping for the new season to give it added impetus.

'Skidding' Studebaker (C-1,250; $2.20) (8th week). Last two weeks advertised. Show is now down to $3,500, too close for comfort. Now talking of doing an all-star revival of 'Uncle Tom's Cabin,' following the click of the Lamb's Club version this season.

'Take a Chance,' Erlanger (M-1,318; $2.75) (10th week). Only musical show in town now, and a fact that is helping. Doing balcony trade, however, on the Olsen and Johnson vaude fan following. To $16,000.

Shows in Rehearsal

'Her Master's Voice' (Max Gordon) Harris.

'Trip to Pressburg' (Shuberts) Morosco).

'Double Door' (Haight & Potter) Bijou.

'School for Husbands' (Theatre Guild) Guild.

'Let 'Em Eat Cake' (Sam H. Harris) Music Box.

'Jezebel' (Guthrie McClintic) Beck.

'Undesirable Lady' (Leon Gordon) National.

'Inspector' (Sigourney Thayer) Masque.

'Ah, Wilderness' (Theatre Guild) Guild.

'Pursuit of Happi ' (Rowland Stebbins) Avon.

'Sailor Beware' (Courtney Burr) Selwyn.

'Amourette' (Peters & Spiller) 48th Street.

'Men in White' (Harmon & Ullman; Group Theatre) Broadhurst.

ABANDONING HOPES, SYRACUSE ON OWN

Syracuse, N. Y., Sept. 11.

Weary of waiting for the return of road shows to town, Syracusans are preparing to organize a Civic Repertory theatre with Brace Conning, Utica actor-director, as executive director. Plan contemplates a resident dramatic company that would produce from October to May, and civic sponsorship by up to 10,000 subscribers.

Mrs. Edward Vinal, former president of the defunct Drama League of Syracuse, presides at a first meeting of sponsors tonight at the Y. M. C. A.

Dramatic torch here also will be carried this fall and winter by Cinema Critics Club, picture fan club, which experimented with the drama during the spring cinema holiday, when labor difficulties closed major houses. Club plans to produce three plays with 'Blarney Street' announced as first.

Future Plays

'The Maitlands,' by the late Ronald Mackenzie, will be done on Broadway by Guthrie McClintic prior to its London opening, but not before the new year.

'Artists' Representative,' by Jack Byrne and Earl Simmons, purports to be an expose of the talent selling racket. Calls for a cast of 75. Company being formed to produce.

'Blood on the Moon,' by Claire and Paul Sifton, is another Hitler drama. Not set for production yet.

ERLANGER'S FORTUNE TRANSFERRED TO WIFE

An aftermath of the series of suits by Marc Klaw against his partner, the late A. L. Erlanger, cropped up last week when in the New York Supreme Court Judge Mitchell L. Erlanger, who succeeded his brother as head of the Erlanger enterprises, filed a transcript in supplementary proceedings, to the effect that he had transferred his properties to his wife, formerly Janet N. Nordenfield, June 9, 1932, stating he acted in accordance with a pre-nuptial agreement. Former judge is 76 and his bride 49.

Suit by Klaw is an attempt to collect $23,457, the amount of a judgment awarded him as his share in the sale of picture rights of three plays, disposed of by his late partner. Judgment also couples Saul J. Baron, temporary administrator of the Erlanger estate. Baron and the surviving Erlanger have been on the outs since the Charlotte Fixel case.

Judge Erlanger claims asserts that although his salary is $30,000 a year as president and treasurer of the Erlanger enterprises, he drew only what cash he needed, something like $10,000, and the corporation now owes him about $80,000. His wife is also an officer in the Erlanger corporations.

Erlanger testified that he had transferred the furniture of their home to his wife, also that although he had 40,000 shares of stock in the Erlanger enterprises the certificates are reposing in his wife's safe deposit box subject to litigation brought by creditors (including the former Miss Fixel). He also gave his wife $100,000 in New York city bonds, that being an ante-nuptial arrangement. As to properties including realty in Lawrence, L. I., he said he transferred it all to his wife a few days after their marriage.

The judge said he has a few hundred dollars in pension money which he claimed was not subject to attachment. As for a bequest from his sister, Rae Erlanger, who died in December, 1931, he said it amounts to $70,000 or $75,000,' but it was all used up except about $6,000 which he is holding to pay off some claims against the estate.

It was further disclosed that Isidor J. Kresel, the trial attorney in the Fixel case (representing the estate) had received in full his fee of $25,000. The judge was displeased with his conduct of the Fixel claim in the surrogate's court and when Kresel presented a note, payment was refused. At the time the judge claimed Kresel forced him to sign the note under duress. He explained that his wife paid all but $7,000 of the note out of her own money, that sum being supplied by himself.

'SPELL' IN OCTOBER

Baroness Lili Hatvany is coming to New York from Budapest in October to attend rehearsals of 'The Spell,' her play which is on the Gilbert Miller production schedule.

She'll do some lecturing while here, too.

SMILES FOR CO-OPERS

L. A.'s Solo 'Whispering Gallery' Nets $2,400 on Week

Hollywood, Sept. 11.

'Whispering Gallery,' lone legit attraction in town, gathered $2,400 on the week at the Hollywood Playhouse.

Small cast playing the mystery piece in one set means that the co-operators will get a good break. Piece followed 'Tale of Two Cities' without any opening ballyhoo or pre-production expense.

Co-op venture had been a headache to the actors in the various productions. They have been getting their share of the profits in pennies and nickels.

'CHEER' WALLOP IN PHILLY, $25,000

Philadelphia, Sept. 11.

Legit bookings are still very scarce hereabouts. Only show in town this week is 'As Thousands Cheer,' which had a wallop of an opening at the Forrest Saturday night. It's in for a fortnight and should average $25,000 a week.

On the other hand, Carroll's 'Murder at the Vanities' died pathetically after a terrible first night. Management changed its mind a second time and took the show out after full week. Biz was going steadily down and show didn't have a chance here after black-eye of opening. Unlikely that it grossed more than $12,000 in stay at Garrick and $3,000 of that was first night.

The Walnut may open next Monday with 'Jezebel.' Advance is promising. Same house gets 'The Pursuit of Happiness' Sept. 25 and on Oct. 2 the Chestnut joins the procession with 'Only With You.' Roland Young piece will inaugurate subscription season of six plays. Also on Oct. 2 'Music in the Air' comes to the Garrick for a two weeks' engagement.

Garrick will get Erlanger end of UBO bookings this year, with the report having it that this will include the Guild shows, though how the subscription can be split between two houses is hard to figure.

ANGEL DROPS $2,800 IN 1-NITE CHI SHOW

Chicago, Sept. 11.

'Ethiopia,' colored musical play at the Garrick, opened and closed in one night last week, failing to open on the second evening when the backers refused to meet the guarantee demands of the Musicians' Union. Bond was already up for two weeks' worth of stagehand work.

Money needed for the Musicians bond was $500, which the Sam Gingiss family of theatrical costumers, backing, refused to meet. Gingiss had already sunk some $2,800 into the show, which grossed $300 on the opening night. Most of it went to pay off the musicians, colored and white, before the show was allowed to start.

Henderson Touring His Ann Arbor Drama Co.

Detroit, Sept. 11.

Robert Henderson is touring his Dramatic Festival idea in three cities in addition to Detroit and Ann Arbor. Milwaukee will play six weeks at the Pabst theatre; Cincinnati will play six weeks and Boston five.

Henderson will operate under the plan he originated three years ago in Ann Arbor and which he played last winter in Detroit. Festival opens in Detroit Sept. 18 with 'Design For Living,' starring Violet Heming and Geoffrey Kerr.

Detroit appearance will be in the Cass theatre for 16 weeks.

Last year Henderson experimented the commercial side for his festival idea at the Bonstelle Civic theatre where it ran with success for 15 weeks. Removal was prompted by the downtown location of the Cass theatre and also the carte blanche given Henderson by E. D. Stair, owner of the theatre. Another reason, not advertised, was the desire to get away from the woman's committee at the Civic theatre. Several violent disagreements came up last year when the committee attempted to censor lines in various plays.

'Music,' B'way Solo Book Show, Spurts 'Cheer' Only $4.40 Scale in Sight

That Broadway's lagging new season may have some life to it, was indicated last week when 'Music in the Air' jumped $3,500 over its summer average, takings being slightly over $15,500 at the 44th Street. It was slated to start touring Monday but the management ordered the engagement extended this week and the run may be further prolonged.

'Air' was the only musical in town. Weather on Labor Day favored the theatres and the operetta, therefore, got a good start. Whether it can climb further when musical opposition arrives is conjectural. Boston booking for 'Air' depends on business the first half of this week. 'Murder at the Vanities,' which is partly revue, debuts on Broadway tonight and highly rated 'Hold Your Horses' comes in next week.

Some change in ticket scales on the incoming musicals. 'Vanities' will be 50c. to $3.30, while 'Horses' will have a top of $3.85. That leaves 'As Thousands Cheer' alone at $4.40 top. That revue due late this month.

Last week's two entrants were merely added to the crop of flops that have come in thus far and both were withdrawn Saturday—'Crucible' at the Forrest and 'The Sellout' at the Cort.

There will not be more than 10 shows on Broadway next week, counting a trio of premieres, which in addition to 'Horses,' at the Winter Garden, are 'Kultur,' Mansfield, and 'Double Door,' either at the Morosco or Bijou. Season is much behind last mid-September. With three or four withdrawals likely, there may be but half a dozen attractions on next week's list.

However, there are 13 shows now in rehearsal, proving that production is increasing. And the greater city will have 11 Yiddish attractions, at least for the Jewish holidays, topping Broadway.

Estimates for Last Week

'A Party,' Playhouse (3d week) (C-893-$3.30). Second week no improvement and continuance was in doubt; estimated around $3,500.

'Blue Widow,' Morosco (3d week) (C-893-$2.75). Due to close Saturday; around $2,500 or less; playing for possible picture rights; no successor announced.

'Come Easy,' Belasco (3d week) (C-1,000-$2.75). Also playing for possible picture rights; takings last week dropped under $2,000.

'Crucible,' Forrest. Withdrawn Saturday; played one week.

'Murder at the Vanities,' New Amsterdam (1st week) (R-1,717-$3.30). Presented by Earl Carroll; revue-meller written by Rufus King and the producer; opens tonight at $5.50 top.

'Heat Lightning,' Booth (1st week) (C-708-$3.30). Presented by Abbott & Dunning; written by Leon Abrahams and George Abbott; opens Thursday (14).

'Music in the Air,' 44th St. (43d week) (M-1,323-$3.30). Holding over this week and may stick longer; business jumped to $15,600 last week with Labor Day shove and Boston date set back.

'One Sunday Afternoon,' 48th St. (31st week) (C-969-$3.30). Picture release did not affect pace of show; during sultry week got around $6,000 and indefinite.

'The Sellout,' Cort. Taken off last Saturday; played five performances.

Other Attractions

'Dangerous Corner,' Waldorf; vival winding up.

'The Mountain,' Provincetown Playhouse; written by Carty Ranck; opened Monday.

Pittsb'g Summer Group Would Go Into Winter

Ittsburgh, Sept. 11.

Success of Pittsburgh Summer Playhouse in its first year has led sponsors look for a downtown site operate as little theatre through the fall and winter. Organization put on six plays and broke even.

Summer season came to a close Saturday (9) with 'Dangerous Corner.' One offering was an original by a Pittsburgh author, Helen Mason's 'Three to Make Ready.' The others were all Broadway pieces that never had reached Pittsburgh.

'MUSIC' DEFERS BOSTON TILL 'HORSES' DEPARTS

Boston, Sept. 11.

Only opening in legit Monday (11) is 'Brittle Heaven,' produced by Arthur Beckhard at Tremont, following five weeks run of Jane Cowl in 'Camille.'

'Music in the Air,' booked to open tonight at Colonial, postpones the engagement one week, which is good judgment, as 'Hold Your Horses' is to finish at Shubert 16, which leaves field clear for 'Music,' as only musical in town.

Old Howard opens 18 with burlesque. That night Hollis reopens with 'Inspector Charlie Chan,' produced by Sigourney Thayer.

Majestic is given over to films beginning Friday, when 'Damaged Lives' comes in on grind policy.

BACKWARD SEASON HAS FUND RELIEF IN SPOT

The Stage Relief Fund faces a financial crisis and unless substantial cash contributions are received immediately the Fund will be forced to suspend money payments to needy professionals this week.

The Fund functioned throughout last season and managed to operate through summer against a steadily declining bank balance. Relief came into existence as an emergency measure with little idea that it would continue indefinitely. The need, however, is still pressingly present.

Disbursements averaged $1,400 weekly through the season. That was made possible by revenue received from legit benefit performances on Sunday nights and donations. Failure of the season to get started eliminates the possibility of obtaining money from shows in the near future. One new attraction ('The Sellout') was to have given the Fund a percentage of the gross, but it quickly flopped.

Last week the cash donations amounted to but $23. Disbursements and necessary office expenses amounted to $665, or about half the amount normally paid out. There was but $589 on hand last Friday.

Contributions of food products continue to be received and the commissary and clothes shop are functioning. Necessity for cash is shown in the statement up to Sept. 8:

Previous contrib	$65,310
Contrib for the week	23
Total	$65,333
Gross disbursements	64,744
	$589

ENGAGEMENTS

Chas. Coburn, Madeline Grey, Alan Ward, Craig Ward, Kathleen Lowry, Lester Alden 'Kultur' (complete cast).

Eda Heineman, Elisha Cook, Jr., Richard Sterling, Adelaide Bean, Marjorie Marquis, 'Ah, Wilderness.'

Ross Hertz, Edw. Craven, Murray Alper, Paul Huber, Larry Fletcher, Ruth Connelly, Josephine Evans, 'Fit as a Fiddle.'

Henry Richard, Wilbur Cox, 'Jezebel.'

Edw. Lay, Myron Dundan, John E. Hazzard, Kitty Carlisle, Olive Jones, W. J. McCarthy, 'Die Fledermaus.'

Fred Sumner, Kitty Congriff, 'Amourette.'

Lester Vail, Eric Dresser, 'Hotel Alimony.'

Verna Burke, 'e Eyed Piper.'

Katherine Squires, Louise Glover, Bertram Thorne, Muriel Robert, Sandra Gould, Grace Fox, Jack Starr, 'Hail the Conqueror.'

There Must Be A Reason If Such Prominent People Carry Annuities

(Arranged alphabetically)

JACK DEMPSEY
W. C. FIELDS
WILLIE HOWARD
JOHN CHARLES THOMAS
BILLY JONES AND ERNIE HARE
LITTLE BILLY
BEATRICE LILLE
HAROLD LLOYD
J. HAROLD MURRAY
"BABE" RUTH
WILL ROGERS
"CRIC" SALE
HASSART SHORT
VIVIENNE SEGAL
NED WAYBURN
BERT WHEELER

It will cost no more to own Insurance which fits your case perfectly than to buy misfit Insurance.

JOHN J. KEMP
551 Fifth Av., New York City
Phones Murray Hill 2-7838-7839

Bi

What may prove an even bigger menace to the long-suffering bookseller than the book-of-the-month clubs is the newly-formed National Book Society. Behind that altruistic-sounding name lurks a project which, if successfully carried out in its entirety, may not only cripple the retail book outlets but drive many of them out of business altogether.

Plans of the National Book Society being kept quiet just yet for the springing of a big blast. However, enough is known of its proposed workings to give the booksellers an idea of what they will be up against when the society gets going.

Prime purpose of the National Book Society is to stimulate an interest in the reading and acquisition of books. Stimulation of interest in book reading is of course something to be welcomed by the book biz, but the acquisition of books by readers is where the society figures to the detriment of the retail bookseller.

The organization will buy and deliver books for members, and to line up this trade will furnish a host of other services. A book review service will be provided, claimed to be free of bias. Information will be furnished regarding the building up of a home library. Literary articles will be printed and distributed, and for those in the New York area there will be arranged literary meets at regular intervals.

Unlike the book-of-the-month clubs, which concern themselves with new books only, the National Book Society will also extend its service to include rare books, first editions and books out of print. In other words, the society will be able to provide every item in the bookseller's stock.

Behind the new National Book Society are Harold Fisher Hobson, Anne Gilbert, John Wilson Mace, Irving Turple Gumb and William Edgar Fenno, Jr.

Press On Wheels

In addition to the 'Saratogan,' which he had published for 33 years, the late John K. Walbridge, of Saratoga Springs, conducted the Turf Printing Company, a printing concern on wheels. He conceived the idea of equipping a railroad coach as a printing office and sending it to the various race tracks to turn out programs and other material. The venture was financially successful.

When Walbridge entered the newspaper field in 1900, his partners in the purchase of the 'Saratogan,' were the late Senator Edgar T. Brackett (father of Charles Brackett, the novelist), and Hiram W. Todd, now a New York attorney. Todd still holds a small interest in the paper. Eventually, it absorbed four other papers in the Saratoga area.

'Times' Stage Show Critic

New York 'Times' now has a critic to review the stage shows at the picture houses. Different from the critic catching the films, and film and stage reviewer not to interfere with each other. Instructions to the stage show critic are to really criticize, but keep it short.

'World-Telegram' some months back assigned George Ross to review the major picture house shows once a week, but gave the idea up after a couple of weeks.

Specialists

Couple of brothers named Fagan are going into the publishing business to issue a series of books on economics. Pair, Prescott Dow Fagan and C. Cochrane Fagan, will call their organization Economic Publishing Co. Associated with them will be Frederick Randolph Jones. Economics just now a popular book subject, and is being taken up by a number of book houses. The Fagans will concentrate on economics books solely.

Another Clark Book

Donald Henderson Clark, after a brief writing expedition in Hollywood has returned to New York to prepare a book Vanguard has contracted to publish.

Best Sellers

Best Sellers for the week ending Sept. 9, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) ..... By Hervey Allen
'The Farm' ($2.50) ..... By Louis Bromfield
'Enchanted Ground, The' ($2.00) ..... By Temple Bailey
'Presenting Lily Mars' ($2.50) ..... By Booth Tarkington
'Fault of the Angels' ($2.50) ..... By Paul Horgan
'Miss Bishop' ($2.00) ..... By Bess Streeter Aldrich

'Crime of Cuba' ($3.00) ..... By Carleton Beals
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'Twenty Years A Growing' ($2.50) ..... By Maurice O'Sullivan
'Arches of the Years' ($2.75) ..... By Halliday Sutherland

Early Senility

Maybe there weren't enough scribblers under 30 who had something worthwhile to write about. Or maybe what the scribblers under 30 wrote about wasn't interesting enough. In either event, 'Modern Youth,' the mag, is dead, and not of old age, either.

Idea for 'Modern Youth' belonged to Viola Irma, who is said to have promoted Park Avenue coin for the venture. Miss Irma, under 30, proposed the mag as the voice of modern youth, and made the condition that contributors and everyone having anything to do with getting out the mag had to be under 30, too. Project got a lot of attention at the time of its inception, but it lidn't last. With the mag out, Viola Irma may travel again to do a book.

Lloyd-Witwer Settlement?

Plagiarism action brought by Mrs. H. C. Witwer against Harold Lloyd five years ago based on the alleged similarity between the star's 'Freshman' and the writer's mag story 'Emancipation of Rodney', was terminated Sept. 6 in L. A. Federal court when attorneys for Witwer's widow and the actor stipulated a withdrawal of her appeal tc the U. S. Supreme Court.

Mandate of the Circuit Court of Appeals to which the case had gone was accordingly spread on the records. This reversed the decision of Federal Judge Cosgrove which had favored Mrs. Witwer with a $2,000,000 award.

Circuit Court's mandate not only reversed the lower tribunal but ordered the plaintiff to pay costs.

Understood Lloyd and Mrs. Witwer made some out of court settlement.

Free and Priced

'Opera Magazine,' an elaborate 32-page give-away, will be the official program of the Chicago Opera Company during its stay at the Hippodrome, New York. It'll be distributed free, but will sell at regular subscription rates outside of the theatre.

Magazine, edited by Sigmund Gottlober, had its first issue out yesterday (11). Thirty-two pages on good paper with a number of articles by name writers, including Sigmund Spaeth, Charles Wagner and R. D. Darrell. Gottlober publishes also the programs for the Theatre Guild, the Stadium Concerts, and the Manhattan Symphony orchestra.

100% Tie-In

During the recent Birmingham election not a single extra was issued by the local 'Post,' Scripps-Howard paper, which had a tie-up with WBRC. When figures were available they were shot to the mike.

Probably first time a newspaper has co-operated to such an extent that an election extra was not issued, especially in the case of a p.m. sheet which would not have a regular edition until next morning. 'News' issued the extra and sales were next to nothing.

Sues Wichita Paper

Claude K. Boettcher, Denver capitalist, has filed suit for $3,323 against Louis Levant, part owner of the Wichita (Kan.) 'Beacon.' The suit alleges Levand signed 33 notes for $100 each and has paid none of them. Levant was formerly purchasing agent for the Denver 'Post.'

Five Plus Four

Popular Publications, which is now issuing five mags, will add four new publications to its list within a week or two. It's about the most optimistic move made by any of the established mag publishers in some seasons and may be an indication that the mag publishing biz is looking up.

Quartet of new mags comprises 'Lovers Magazine,' which Harriet Bradfield will edit; 'Star Western' and 'The Spider,' last-named a mystery and detective story affair, edited by Rogers Terrill, and 'G 8 and His Battle Aces,' which Harry Steeger will edit. 'G 8' is the title of a fictional character who will figure in each succeeding issue of that particular mag.

With nine mags, Popular Publications takes a spot second only to Street & Smith as a market for pulp fictioneers.

Rattling the Skeleton

In 'The Fate of Fay Delroy' (Macaulay), John Wilstach, of the second generation of the writing Wilstachs, rattles many none too antique skeletons of Broadway to produce a picture of the street that was. He knows, intimately, the lore of a passed and passing generation, and gives literary an authentic background with his stage readers in no doubt as to real names for the fictionized characters.

In the first half it's chiefly a pleasantly written story against the background of the Winter Garden in its heyday, changing to the ultra art of the Belasco stage. Then the yarn takes a sudden twist with the heroine regaining her lost youth through a new medical discovery, working to an unexpected but thoroughly plausible climax.

Interesting to the general reader. More than that to those who know their theatre.

No Contribs

Native scribblers, who have been finding the going hard the past few seasons, will find no comfort in that new all-fiction mag, 'Exotic Magazine,' to come out of Philadelphia. The publication will use only translation of foreign fiction and its promoters frankly say they don't want any contributions from American authors.

'Exotic' using material from other than English-language sources. Because the continental-language fiction mags pay little enough for first publication rights, reprint rights are procured for buttons. With the opportunity for even this small piece of change lost to them, American scribblers will doubtless burn.

igh Cost of Subs

After considerable conference between the newspaper magnates of London, the war for circulation supremacy has once more broken out, this time more virulent form than ever.

It will be recalled the 'Daily Mail' head stated at a meeting of the company that irrespective of cost, the 'Mail' proposed retain its supremacy.

On the morning of Sept. 1, the 'Mail' devoted a page of its paper to announcing what is practically a gift of 12 volumes of the works of no less a living writer than H. G. Wells. As all this author's works are plastered with heavy copyright, this looks like a rather expensive undertaking.

ir Serial in Book

'Townsend Murder Mystery' by Octavus Roy Cohen, first used some months back as a radio serial, has been published as a novel by Appleton. It's the first ether script to go out as a book, exactly as broadcast and without adaptation.

Used as Westinghouse air serial and proved a flop, no prolonged serials ever having hit on the air that had a positive story to tell as this one has.

Tough on St. Paul

The big fight of the St. Paul 'Daily News' employees against absorption by the 'Pioneer Press-Dispatch' ended Tuesday (5), with results somewhat of a question.

On Sept. 5, a front-page 'Dispatch' editorial announced that although the purchase of the 'News' had been effected, the later rag would continue to function as an 'independent newspaper' with its present staff and with the same editorial policies it has followed in its previous 33 years. But the wise boys believe that the blurb carried a catch, since the 'Dispatch' made the 'News' continuance conditional upon how the public would support it. Consensus is that the 'P.P.-D.' will fold the rag within 30 or 60 days, with the alibi then that the public hasn't kicked in with the necessary support.

Business men who protested to Governor Olson, who in turn wrote to Washington NRA headquarters, now fear ad rates on both the 'News' and 'P.P.-D.' can be kited with impunity, since the monopoly is practically in effect. Boomerang to the new owners may be that advertisers will concentrate space in the 'News' to assure its continuance and so exert pressure whenever a fold may be threatened in future.

Ridder Brothers, Manhattan chain publishers, who own the 'P.P.-D.,' got the 'News' at a reputed figure of $1,500,000, with a 50% down payment. Former 'News' owner Neville Reay (father of Neville Reay, Jr., p.a. in Paramount's Hollywood plant), and ad chief Thompson, long sore spots to the paper's editorial side, are now both out.

Many Meetings

So many meeting rooms, halls and auditoriums being dusted off for literary gatherings this fall that it looks as if past records for the number of bookish meets may be broken this fall.

Not only will there be more than the usual number of spots in Manhattan for literary talks and the like, but the other boroughs, notably Brooklyn and the Bronx, will also have some. Would appear that the housewives, listening in on the numerous book news broadcasts between household chores, have had their interest aroused.

Some are lectures at a straight admission price. Others range from forums, really arguments, in which anyone may participate for the price of a cup of coffee in any one of the numerous Village nut joints, to a fancy luncheon at a fancy price to meet a best-selling scribbler. Most popular are the luncheons given by publishing houses to introduce one of their authors. This means a free meal and free drinks. Unfortunately, this type of affair is becoming scarce.

Amount of log-rolling at these literary meets is tremendous. The talks are invariably plugs for one book or another. Except in the Village nut joints, where they go in more for discussions of literary trends and the like. Invariably wind up in an argument or a fight, but it's lots of fun.

Utterly impossible for the same people to make the rounds of literary gatherings night after night, which means there must be a great number who go in for that sort of thing. They don't all buy books, though.

Messner on Own

Julian Messner, former v.p., assistant editor and sales manager for Liveright, Inc., and with Boni & Liveright in the past, has incorporated himself as an indie book publisher. His first four novels will be issued in late October or early November, including Sylvia Thalberg's 'Too Beautiful,' which will follow 'Senator Marlowe's Daughter,' by Frances Parkinson Keyes, who is the wife of the senior senator from New Hampshire; 'Scandal House' which, like Miss Thalberg (Irving's sister), is of Hollywood antecedents, this time with Paramount; and 'Prescription for Marriage,' by John Anders.

From Maps to Gags

What may prove a boon to the radio comics is the plan of a new publishing concern, the Humor Publishing Co., to issue a miscellany of humorous matter. Among the things contemplated by the Humor Publishing Co. are a monthly mag of laugh-provokers and a number of so-called joke books.

The mag, it's understood, will be of the famous Joe Miller joke compilation type, with the joke books aimed for a more juvenile appeal. Or maybe it's one and the same thing? Head of the Humor Publishing Co. is Alexander Gross. Regularly he publishes maps and such.

Hearst Raiding Scripps-Howard

Hearst raiding on Scripps-Howard people, which already took over Prunella Wood, makeup editor to King Features, now adds Alice Hughes from the N. Y. 'World-Telegram,' moving over to Hearst's N. Y. 'American' in a couple of weeks. Hearst is out to build up his 'American' double-spread feature pages on the lines of the old 'World.' 'World-Telegram' has been engaged in a similar idea. Heywood Broun is said to have been ogled by Hearst, but Broun holds a contract for another 18 months with Scripps-Howard.

Roy Howard is said to figure that unlike isolated cases where one newspaper usually meets a competitive bid, in view of the alleged Hearst raid on S-H features, he would not bother matching any bids but merely have to let the people go. Miss Hughes' salary is said to have been doubled by Hearst.

Oddity

'Wonder Words' is the odd title given a glossary of Hebrew words commonly found in general reading. Compiled by Benjamin L. Winfield with the dual idea of helping non-Jewish readers to get the idea and also to help Jewish children who have not attended Hebrew schools and who are sometimes at loss for meanings. Words are self-indexing, but there's an index arranged by various classifications for quick location. Carries introductions by a rabbi and a Universalist minister, each from his own angle. Handled by the Black Publishing Co. Of special interest to writers who want an occasional Hebrew word for local color. Index makes these simple to locate.

Reed's Inside

Harry Reed, formerly city editor of the Chicago 'American,' has just completed a book labelled, 'My Friend, Capone.'

Book is now in proof and those who have read the proofs tip that it's the final expose of Chicago newspapers.

Douglas on Tour

W. A. S. Douglas is going around the world as special correspondent for Universal Service.

Douglas for past few years has been located in Chicago, corresponding for the Baltimore 'Sun' and New York 'Herald Tribune.'

Chatter

Harriet Monroe, founder of magazine 'Poetry,' wrote the ode for Columbian Exposition of 1893 and for present Century of Progress Exposition.

Rader Winget, columnist for the Augusta, Ga., 'Chronicle,' now with Associated Press feature service, N. Y.

J. Thomas Wood, who is now regularly issuing the mag, 'Underworld,' is getting ready to revive another. This one is 'Golden West,' to make its reappearance probably next month.

To take advantage of the publicity attendant upon John Chamberlain's assumption of the daily book critic's job on the 'Times,' John Day has reprinted Chamberlain's 'Farewell to Reform.'

Mack Kraike being guested at Konrad Bercovici's country place.

Louis Bromfield and the family gets in around November for a visit. Will occupy his long-idle Long Island shack.

With its sales approaching the 125,000 mark, 'Anthony Adverse' looks good to exceed 'Good Earth' and 'Ann Vickers' as a best-seller.

Sam Hellman can write those funny stories just by thinking about his golf game.

Lionel Hauser, book editor for the San Francisco 'News,' town with a new novel.

Bernard Fay no sooner finished reading the proofs on his new book than he hopped a tub for France.

Random House will publish Eugene O'Neill's 'Ah, Wilderness' just as soon as the Theatre Guild gives the play its first performance. Can't bring it out sooner.

Edna Ferber back, and again looking over Central Park West.

Although Liveright's is again a going concern, it couldn't hold Sherwood Anderson. The author is taking his new novel to Scribner.

'Mirror' is taking on another play critic, Joseph Burnstein. He will cover the Yiddish plays for the tab.

Latest of the merry-go-rounds is 'Chinese Merry-Go-Round.' Ralph Townsend has turned it, and Putnam gets it.

David Hampton, writer's agent, has been retained by Mary Pickford as her eastern representative in handling matters for her on short stories and articles of star's authoring.

Her men were rungs in ambition's ladder—though not sticks

THE FATE OF FAY DELROY

By JOHN WILSTACH, Author of UNDER COVER MAN

The enthralling destiny of Fay Delroy. As her double, her daughter deceived a lover and the public. Read this clear-speaking, fascinating show world novel, where stars are not all made on the stage.

$2 at All Bookstores Macaulay, Publishers, New York

Repeal Lets Loose 500,000 Roughnecks; May Be Thrown on Country as Menace

Not less than 500,000 men now attached in some manner or means to mobs, gunmen and racketeers engaged in one way or another with liquor, will be thrown into the ranks of the unemployed, it is expected, when Repeal arrives.

This half million men gerous element will require extraordinary police scrutiny, say those who seem conversant with the present and future conditions of these loose horde of muzzlers and guzzlers. They know nothing beyond their present work, mostly strong-arming. If driven to desperation through non-employment after Repeal has stopped any kind of an income for them, the vast mob may develop into an unruly band of stick-ups or go into other unlawful pursuits to obtain the same easy living they have been getting during prohibition.

Inside sources appear to think that this army of roughnecks may become a real menace to the peace of the country at large, unless some action is taken to curb them at the outset, when Repeal will have released them from the present illegal labor.

EXPECT $100,000 GATE FOR ROSS-CANZONERI

Expectation is that the fight between Barney Ross of Chicago and Tony Canzoneri of Brooklyn for the world's lightweight championship, to be held at the Polo Grounds tonight (Tuesday) will exceed $100,000. Top is $10.

Betting odds are close, New York sports stalling until the last minute on the alibi they have not seen Ross in action. Indications are that the champ will be a slight favorite, but it can finish either way.

The boys met in the Windy City early in the summer when Ross copped the title, there were skeptical comments on the eastern end.

MARRIAGES

Augustus F. Scheu to Dorothy Kyper, Greenwich, Conn., Sept. 5. Groom is Gus Shy, musical comedian.

Andy lack and Miss Ethel Pepers, of Cleveland, O., Sept. 6 at Club Casino, Summit Beach Park, Akron. The pair were contestants and partners in a walkathon which has been in progress there.

Jane H. Lord and Guy E. Duckworth at San Diego, Calif. Groom is an announcer at KMPC in Los Angeles.

Dorothy Lee, picture actress, to Marshall Duffield, at the Agua Caliente hotel in Baja California, Sept. 3. This is Miss Lee's second marriage. Groom was football player at the University of Southern California.

Ann Boland to Victor Freshman, New York, Sept. 8. ride is on

Mary Tuthill Hereford to William Northrop Robson, 2d, at Tuscon, Ariz., Sept. 5. Bride works in films.

Dorothy Gore to Irving Starr, Sept. 2, at Agua Caliente. Starr is a supervisor for Phil Goldstone. ride is non-pro.

Ruth Hall (Ybanez) to Lee Garmes in Hollywood, Sept. 10. Miss Hall is a screen actress and Garmes is a Fox cameraman.

BIRTHS

Mr. and Mrs. Ralph Wilk, a son, Sept. 8, at Cedars of Lebanon Hospital, Hollywood. Father is Hollywood representative of 'Film Daily.'

Mr. and Mrs. Rodney Pantages, a daughter, Sept. 8, at Good Samaritan Hospital, Hollywood. Father is the son of Alexander Pantages and manager of the newly formed Pantages Booking Office.

To Al and Beth Stuart Duffy, at Massachusetts General hospital, Boston, Thursday, September 7, 8 pound boy. Mother was formerly in Ziegfeld 'Showboat' chorus; father is handling publicity for 'Hold Your Horses.'

Nite Club Ads Top Chi Theatre Space

Chicago, Sept. 11.

For the first time in this town the local nite clubs and other amusement places outside of legit, picture houses and theatres, are using more newspaper space than the theatres.

There is nothing unusual a nite club to take full page, even in the staid 'Tribune.' They enjoy the weekly theatrical rate, even on Saturday and Sunday editions.

Specs Under Code

(Continued from page 53)

the agencies are not in the legit code (although the protesting group has applied for permission to codify). If broker violates a NALT rule, the managers will not be allowed to do business with that agency, forcing it out of business. That is the drastic discipline which Rosenblatt said could be applied. Under the NRA violators are subject to a fine of $500 each offence.

The NALT had told the brokers to form an organization, so that the new rules may be applied. After the reputed grab on the part of Mc-Bride's, Sullivan-Kay and Postal-Leblang's was made the subject of charges, the committee received an urgent plea that consideration was due the agency group which was in the Theatre League's flop ticket control system. These are the agencies that paid off the League's $25,000 deficit despite the depression, after it abandoned ticket control. There were 15 agencies in the League's scheme, number now being about 12 due to combinations and one of two drop-outs.

Agencies Recognized

Just what agencies are to be recognized is to be decided, probably this week, and whether all brokers operating under a New York state license are to be included, but that does not mean that all managers will have to do business with all the agencies recognized. Understood each house will deal with the agencies it selects.

The protesting brokers declared that the National Ticket Distributors was a mythical organization and that they had not been consulted about anything pertaining to the legit code. The brokers added that they did not authorize representation at the open hearing on the code in Washington, yet William Klein, the Shubert lawyer, intimated at the hearing that he represented Broadway's ticket interests and he mentioned the Distributors thing.

However, brokers conceded, the move for code representation was the right gesture, most of the other specs paying little attention to the NRA movement. The result of the Washington participation was that Rosenblatt conceded the brokers right to have two ticket men at NALT meetings if and when ticket matters were under consideration. The protesting agents hardly agree with the two brokers named to act for the ticket business, but under the general NRA set-up all regulations are subject to change—where there are objections those interested are expected to discuss and iron out differences.

The 'unorganized group' taking in the front of the house which is entitled to one representative to act for company and house managers, press agents, treasurers, ushers and so on down to scrubwomen, failed to get together.

The New York box office men, who have a benevolent organization known as the Treasurers Club, now propose the formation of the National Theatrical Treasurers' Association, the object being to have a box office man representative on the NALT committee. A meeting for this object has been called for Friday (15).

The sub-committee handling problem of tickets: Brock Pemberton, chairman; Frank Gillmore (Equity), Leo Shubert, Philip Dunning (Dramatists) and William Elliott (stage hands international union).

FRENCH PHIZ SNIPING DODGE BOBS UP IN N.Y.

Snapping pictures of passersby on the street and selling them back later is a new gag to hit New York. Called 'Moviesnap' and being worked mostly among the crowds around the Radio City Music Hall, in a tieup with a drug store chain.

Photog picks 'em out of the crowd and after taking the shot hands the subject a coupon advising that three poses, if wanted, can be obtained at the store. Tap is two bits.

Same gag is a regular gimmick at Cannes, on the French Riviera, and used mostly on foreigners. Makes a lot of the visitors think they're being classed as celebs until they find out how it works.

Anybody's Guess

(Continued from page 29)

come out of its present tailspin within the next few hours when it faces the government. That is why there are so many wise smiles when the brief epidemic is mentioned. It is evident that a lot of picture people here have the two codes submitted to Rosenblatt as virtually kayoed already and are writing their own heads off with the hope that the government will be swayed by their penmanship when writing the industry law gets down to business.

Constantly Shifting

very hour around the town proposals are being amended or repudiated. Even the MPTOA is not standing by some of the findings which committeemen a few weeks ago approved. This and other recantations are explained as perfectly ethical, that no trade association is bound by anything agreed upon by the now defunct committee.

Major heads are now reporting in. Hays, Kahane, Laemmle, Kent are a few. Louis Mayer and Nicholas Schenck are not coming, but are represented. H. M. Warner has a reservation. A number are due in this evening. Their sales managers and other subordinates are already here. Just what they are going to do cannot be figured. Outwardly they in agreement on the production code, but inwardly there is known to be plenty of friction. Independent leaders credit the suave major exterior to organization.

For that matter, all trade groups are talking about their 'ace cards.' They expect to reveal them for the first time tomorrov and thereafter. But there are so many codes, clauses, committees and what-nots adding to the confusion that a lot of representatives are unconsciously substantiating the bromide of the business still being in its infancy.

The exhibitor has come to Washington only to find that he has no status as yet. Distributors maintain that the exhib is just a retailer and entitled to such consideration under the code. Exhib leaders, however, maintain their flocks are consumers.

Battle of Brewers in L.A. Tests Right of Cities to Tax Beer

Whether or not a municip well as state and Federal governments, may be permitted to slap a tax on locally brewed beer is the question foaming up for decision here on a test case.

Los Angeles brewers are to prevent local taxation, under a licensing ordinance, by attacking the issue through complaint for an injunction against city officials. Enjoining request, under which the whole power and constitutionality of this type of revenue getting is challenged, comes up for decision within a few days in Superior court.

The Los Angeles Brewing Company has taken the initiative, and if they win out similar tactics may be adopted by the beer barons in other cities and towns where local legislation is contemplated as a means of sopping revenue from suds. Court edict here will be considered significant because some of the points involved are common to most American municipalities, generally alike their charters and governments.

The challenged city ordinance, recently adopted and to become effective Oct. 1 unless punctured, provides for a tax of one cent per gallon on beer in the keg, graduated down to 3 cents per case or fraction. Tithe would be collected by means of revenue stamps issued by the city.

Brewing company, one the major suds factories of the West, demands the enjoining order to forestall arrests on the grounds that the ordinance violates the city charter's maximum figure on permissible tax rate. Another cause of action is that the ordinance is unconstitutional in that it discriminates against persons engaged in the same kind of occupation. To support the latter contention, the plaintiff asserts there are many kinds of beverages containing more than one-half of one per cent alcohol being distributed in Los Angeles at prices ranging from 10 cents to $5 per bottle, not subject to local tax.

11G for Ripley

Chicago, Sept.

The 'Believe It or Not' concession (10-in-one show) at the World's Fair last Sunday probably broke every concession record in the world for a day.

They took in a dollar and twenty-five cents less than $11,000.

RACE TRACKS IN N. Y. ARE IN A BAD WAY

Racing around New on pretty bad legs. It was bad in the spring when opening, now. Week-day crowds at Belmont are less than 2,000. Cut in the gate from $3.50 to $2.50 isn't helping.

There's no band on week days, attributed to necessary economy. Stands are staring vacuums and the bookies handle less than $1,000 daily. Time was when they took $500 and $1,000 bets to a race.

Only the regulars are around and they are mostly all in.

Racing in New York should emulate Chicago and improve the status even there, from the viewpoint of amusement and sport for the patron. New York needs a mutuel bill if racing is to continue, admissions should be cut to $1.50 and mile circular courses should supplant those now in vogue. People go to the races to bet on and see horses run. With the present eastern courses and their shoots and straightaways, which are like so many jigsaw puzzles, the audience is in a daze for most of the afternoon.

It seems a question of selling racing as amusement to the patrons of sports or pleasing the vanity of wealthy horse owners. The old mile and a half courses were bad enough because most of the afternoon the horses were starting too far away. If the courses are ever changed, and they should be, the mile courses would be infinitely better.

The Hertz totalizer at Arlington Park is much superior to the Widener tote at Hialeah.

If the New York patrons aren't given a decent break by the tracks, perhaps they will pass up the tracks.

Or perhaps the funny stuff has broken all the followers and they don't care anymore. With the $2 bettors also staying away to lose their money in the pool room.

American Grabs Border Town Gambling Rights

Mexico City, Sept. 8.

Over protests of citizens, the Tamaulipas state government has approved a 15-year concession granted to Louis Swed, American, for building and operating 'tourist centers', consisting of cabarets, saloons and gambling casinos in the border towns of Nuevo Laredo, Matamoros and Reynosa.

Rumored that Swed proposes to obtain state concessions to establish and operate similar 'tourist centers' in other Tamaulipas border towns.

I'm Telling You

By Jack Osterman

CALIFORNIA, HERE I COME, Open Up Those Golden Gates.

Well, after this week your humble columnist will be sending in notes from Hollywood where men are men and Edgar Allen Woolf cooks the best suppers. I'm opening at a new night spot called the 'Malibu Club.' What it will be called at the finish, no one knows. All I know is what I read in the air mail and I have a four-week guarantee so I figure it is better to be owed in California than never to be owed at all.

Observati

It's reported that A. Blumenthal is dancing with Fears in his eyes.

It's Possible

They say that a lot of Russian comedians are coming over here to put Milton Berle on a five-year PAN.

Descripti

Fred Allen descri a passport photo as an X-Ray picture with skin on it.

Add N.R.A. Puns

Jack White knows a typical N.R.A. ....Never Refuses Anything.

Switch

Jules Kendler has an actor client who has changed his policy; he rehearses in the Winter and lays off in the Summer.

You're Telling Me

Sisters of the Skillet whisper that the radio audience may be seated as it listens, but they STAND for a lot.

Off The Corner

On 47th street one actor was heard to say to the other, 'Vaudeville today is very healthy for you, it keeps you out-doors.'

Ostermania

They say Rufus LeMaire's new daughter will get in pictures...she looks like her mother....Ed Wynn says it was originally 'Tea for Two,' but M.G.M to make it bigger called it 'Dinner At Eight'...If that plane arrives okay in Burbank our next column will come from Hollywood, in the mean time think of me on that 20-hour hop to L.A.... You remember me, Jake 'Lindy Balbo' Osterman...ARE YOU READING?

Safe Names May Come Back Along Broadway

Vital moves toward the restoration of Broadway night life are seen in the proposed mammoth restaurant to be erected on the Criterion theatre corner at 44th and the main drag.

Sam Salvin and Ben Marden have closed with Walter J. Salmon for the Palais D'Or site, which was the former Palais Royal, Broadway institution as run by Paul Salvin and Jimmy Thompson and are planning to rename it the Palais Royal.

Names like Reisenweber's, ley's, Murray's, Pekin, et al., the works for revival. Imminent repeal is the big reason back of it.

KINGFISH CRAWFISHES

New Orleans, Sept. 11.

Kingfish Huey Long crawfished on his proposition to go to New York and appear at Madison Square Garden to tell the world all about being socked on Long Island, with Wall Street as a side issue. Understood here that the Garden was willing to book the date but the senator changed his mind, although he proposed the stunt.

Long thought he might make the appearance later but the Garden is filled with engagements for the balance of the month.

East

Florence Moore suing her chauffeur husband for split. Claims desertion. Follows an episode in which he allegedly blacked her eye in their L. I. home.

Mayor O'Brien proclaims Thursday (14) as Jewish Day to help launch the pageant.

Projectionist local 306 urges Grover Whalen to recall the Blue Eagle from about 350 picture theatres, claiming they violate the collective bargaining clause in NRA.

Met opera holding voice auditions for chorus recruits.

Mrs. Carlyle Blackwell, wife of the former picture star, reports loss of $27,000 ring in a taxi Wednesday evening. She's the former Avonne Taylor, who divorced Tommy Manville.

Greta Nissen and Mrs. Walter Huston landed in Southampton without passports last week. Picture star permitted to remain two months, but Mrs. Huston draws only half that on her permit.

Borough Prez Levy reconsiders his ban on sidewalk cafes. They can stick around.

Federal Broadcasting corp. held its first meeting. Former Gov. Al Smith presided. Routine matters.

Cliffside Park (N. J.) schoolboy on probatin for six months because manager of local picture house contended he gave the Bronx cheer to an Arthur Tracy ('Street Singer') short. Boy contended he was merely blowing his nose.

Morris Pastnack, of Coney Island, comes up for trial today (12) on charge of violation of copyright act. Police found 175 songsheets in his home. Boy told he pays $1.25 a hundred and gets a nickel apiece.

Chas. F. Hermann, treas. of G. Schirmer, music pub., reported missing from his home in East Orange. Just back from a rest in a sanitarium for nervous disorder. Started for work, but did not arrive.

Major air webs sign President's blanket labor agreement, pending hearing on the NRA code hearing, Sept. 20. Standard code altered to include radio special labor clauses.

Eva LeGallienne to start rehearsals for her road tour.

Nat. Comm. of the Legit theatre frowns on advance buys by ticket brokers. Not permissible under NRA.

That Christopher Morley play to be called 'Soft Shoulders.'

Samuel Barrymore Colt to join Eva LeGallienne co.

Producers of 'Sellout' shift to Drama Cratsmen. Theatre Craftsmen in prior use.

Altman's dry goods store puts its name on store front. For 35 years no name appeared on any of four sides of the block-big shop.

S. L. Rothafel announces he will continue fight for use of his name in spite of recent decision to substitute Center for Roxy in the Radio. City set-up.

William Walker, nephew of former mayor, charged with assault by Margaret Shaw, nite club hostess. Details of alleged attack withheld, other than stated she had to go to hospital.

Francis I. Curtis and Richard Myers to do 'Give Us This Day,' by Howard Koch.

Al Woods has turned back to Irving K. Davis 'Life Wants Paddine,' which he had intended to produce.

Group theatre looking to Hollywood for lead for 'Waltz in Fire,' its second production. John J. Wilberg on quest.

After several times requesting Mrs. Evelyn Schwartz, a patron of Loew's Boulevard theatre, Bronx, to stop laughing so loudly as to interfere with his enjoyment of the vaudeville, Morrie Feinberg pasted her one Tuesday. Suspended sentence.

Ida Kessler, daughter of the late Yiddish tragedian, dependent on city relief. His will made no provision for her, as she was married.

Abbott & Dunning have shelved 'Heat Lighting' and will make 'Some People Live' their first.

Plenty of scrapping at Atlantic City beauty pageant and girls threatened to walk until conditions were amended. Some did.

Block-long bar on site of Hotel Belmont opened Friday (8). Single story brick structure with a leanto for kitchen. Bar nearly 200 feet. Open air area under awnings 100 by 200 feet.

Brian Hooker will have two new plays on B'way this season. Walter Hampden will do his 'Ruy Blas' and Russell Janney will have his musical from 'The O'Flynn.'

Huey Long turns down an offer from Roxy, who wanted to use the Kingfish as counter attraction to Aimee and Dave Hutton at nearby houses. Roxy says he did not make an offer.

Family of the late Jean Malin, whose auto went off a pier at Venice, Cal., asking for an administrator of the estate as a preliminary to entering suit for $1,000,000 damages against the pier co.

Title changes: 'Her Master's Voice' instead of 'Only With You.' 'Chopin' instead of 'Sacrifice to Love.'

Mildred Goodman, show girl, suing Gerard Goodman in Smethport, Pa., for divorce. Another suit for $100,000 against her mother-in-law for alienation. Another suit in N. Y. under which she receives $35 weekly alimony. Claims all the money she ever received from him was $3 for flowers.

Colin Clive announced as arriving from England last week, but report incorrect. He is waiting until he gets the word to sail.

Beer licenses halted by N. Y. state commission until supply and demand can be compared. To date 40,000 permits have been issued.

Ralph Kohn, before referee in bankruptcy, testified Thursday (7) that in 1929 he paid Zukor, Lasky, Katz, Kent and himself $2,000,000 in bonuses in addition to salaries of $450,000. Bonuses two previous years and first quarter of 1930. All in stock except that for 1929, which was in cash. Percentages based on earnings after $4 per share had been deducted.

Charges against David Lamar, the Wolf of Wall Street dismissed Friday (8).

N. Y. Supreme court granted application of Sidney Franklin, Brooklyn toreador, preventing exhibition of Columbia film 'The Bull Thrower,' which he asserts puts him in a hurtful light. Col. agrees to wait final court action.

Marc Connelly back from that cruise to Russia which he did not complete. Has what he claims to be the only Soviet apology for keeping him out. Got him confounded with another of the same name.

Examined in supplementary proceedings in the matter of judgment for $23,547 obtained against late A. L. Erlanger by Marc Klaw, Mitchell L. Erlanger discloses that all of his property was transferred to his wife under an ante nuptial agreement. Judgment was for an interest in former firm of Klaw & Erlanger which Klaw complains Erlanger disposed of.

'Sailor Beware,' formerly 'Fit As a Fiddle,' due at the Lyceum, Sept. 28.

N. Y. 'Post' goes tab in size but retains conservative attitude.

Smaller ticket agencies accuse four major concerns of using NRA to corner ticket supply.

Courtney Burr has taken over the Lyceum theatre for the season. Kenyon Nicholson first tenant.

Victor Freshman, son of radio manufacturer, marries Ann Boland. Tried in Greenwich, but five-day delay was too long, so back to N. Y. and no delay at municipal bldg. Friday (8).

Philharmonic-Symphony's N. Y. schedule about the same as last year. Two series of 15 alternate Thursday evenings and as many Friday afternoons. Two sets of 10 students' concerts. Sat. evenings, with 29 Sunday pops in three series. Also a special series of six Sat. mornings for children.

Yiddish art theatre to open with eight performances of 'Yoshe Kalb,' with tickets in the agencies.

W. F. Carey, former prez of Mad. Sq. Garden corp., stoned by pickets for striking coal miners at Shenandoah, Pa. Badly bruised. Stripping surface coal, which miners contend interferes with their battle for the deep hole coal gleaning. He quit the Garden last June.

Elmer Rice announces he'll neither make a production himself this year nor stage for another. May write some plays.

Reported a brewery has offered $25,000 for beer sale rights at 'White Horse Inn.'

Creditors of the Bond Dress Co. meet today (Tues.) to consider Helen Kane's offer of $32,000 in settlement of claim against her.

Lawrence Shead, Paterson, N. J., theatre man, murdered following a party in his apartments Saturday (9). Formerly at the Rivoli, N. Y., Mastbaum, Phila., and Proctor's, Newark.

Two-bit opera starts at Mecca Temple Thursday (14). Caesare Sodero, manager. Has some of the Met. singers.

Distilleries double prices of medicinal whiskey and loath to sell even at upped prices. Waiting for repeal.

Third man jumped from Washington bridge and killed. Dave Carone, who twice jumped from Brooklyn bridge. Body not recovered. Owner of a beer garden at Mt. Vernon.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Coast

Letters of administration to the estate of Fatty Arbuckle have been issued to Mrs. Nora Arbuckle St. John, the actor's sister, in local court.

Federal authorities in Washington asked by U. S. Attorney Pierson M. Hall of Los Angeles to establish legal jurisdiction of alleged gambling ships off the California coast. Request followed death of Robert L. Moody, 24, after allegedly being slugged and beaten aboard the 'City of Panama.'

C. S. Morrill, chief of the identification bureau of California, stationed at Sacramento, made a round of Hollywood studios to learn whether their machine guns were properly licensed. Tour was made after 15 machine guns were seized in a raid on a Los Angeles firm, many with their numbers filed off. Firm held a license to rent guns to studios.

More than 12,000 children received treatment during last year at the Marion Davies clinic in Los Angeles.

Betty Compson, Lillian Bond, Eric von Stroheim, Olga Baclanova, Matt Moore, Jack Mulhall and Bette Davis named in U. S. income tax liens filed in Federal court here.

Robert Montgomery, Edmund Lowe, Dorothy Lee, and Roger Pryor have returned from the east.

Los Angeles police commission ruled that cafe-dance halls must keep out female impersonators and their ilk.

Alleging Adolphe Menjou failed to make $2,500 payment as part of a divorce settlement, Kathryn Carver, former wife, attached his account in Hollywood bank.

William S. Hart discharged from the Cedars of Lebanon hospital where he underwent abdominal operation July 22.

Albert H. Martin and Jack Hays, screen writers, have filed voluntary petitions in bankruptcy in L. A. federal court.

Barbara Roberts' marriage to Robert Dillion was annulled in the L. A. superior court when she testified her husband had failed to have a previous marriage severed legally.

William S. Hart resting at his Newhall ranch following stretch in Cedars of Lebanon hospital. Hart near death several times during past two months after relapses following abdominal operation.

Masseurs and masseuses to form NRA code. Muscle thumpers seek diploma and experience requirements from neophytes.

Amending her divorce complaint against Prince Dave Mdivani, Mae Murray charges Prince left her broke and stranded in New York, sailing for Paris while actress hunted funds.

Ruth Hall Ybanaz married to Lee Garmes, award-winning cameraman.

Margery Wellman, ex-wife of William Wellman, director, injured in fall from upper deck on S. S. Malolo.

Joan Blondell, who walked at Warners the other day, asserting she was through with pics, has changed her mind. Thirty-nine pictures in twenty-nine months caused the uproar.

Protest against opening of tango games in town of Burbank filed with city council by Mrs. Clayton Woods, president of Parent-teachers.

Suit for divorce filed in San Diego by Sibyl Wilbur Stone, author, against John Stone, electrical engineer and head of Stone T&T company.

Pickfair, home of Douglas Fairbanks and Mary Pickford, no longer on market, according to Miss Pickford.

California bureau of criminal identification on hunt for tommy gun, said to be in possession of Douglas Fairbanks.

Bebe Daniels and Ben Lyon back in Hollywood with daughter Barbara after several months in France.

Mrs. LeRoy Prinz puts the scramble on prowlers in her home by screaming at them.

With Merian Cooper in hospital with a throat infection, Pandro Berman running the RKO lot.

Christy Cabanne, director, in hospital suffering from camera boom injuries received while shooting at Annapolis.

Durward Grinstead, author, and Foujita, Japanese artist, meet at culture group luncheon presided over by Rupert Hughes. So what?

Mara Tartar in Hollywood to promote Theatre Union, co-op organization.

Victor C. Herbert, son of late Victor Herbert, bond salesman in L. A.

Pacific Opera Association, San Francisco, takes $6,900 from city under judgment from superior court. Amount represents unpaid balance of deficit of $7,500 for 1931-32.

Rupert Hughes, to be guest of honor at convention banquet of California Writers, Occidental College, Oct. 5.

Jack Upton, cafe owner, asking annulment from Joan Wilson Upton, actress, on grounds wife married already when he married her.

Marion Valentine, studio reader, to marry Donald McKay, representative of Neil Hamilton.

Mace B. Sheffield, ex-copper and former operator of Hollywood 41 Club, pays a century fine for violation of Volstead Act.

L. A. city council fails to vote ordinance prohibiting Tango games within city limits.

Herman Garners takes bow on Wilshire Boulevard when he sees traffic accident and sets overturned sedan on its wheels.

John Harvey Gahan, showman, sues wife, Josephine, for divorce, alleging she scrammed.

C. B. DeMille takes troupe of 57 to Hawaii on location.

Alleging desertion without cause Prince Serge Mdivani battles suit for separate maintenance filed by Mary McCormic, singer, who asked for $600 month. Mdivani says singer lamed on him. He denies advance of forty grand since their 1931 marriage.

Gary Cooper back on 'Design for Living' set, fully recovered from make-up poisoning which affected his right eye. Star inactive for two days.

Legana Kearns, ex-wife of Jack Kearns, seeking back alimony from the fight manager. Claims she has a judgment for $2,720 no part of which has been paid.

John Huston, writer, granted divorce from Jean Harvey Huston, actress. Wife poor housekeeper and extravagant, the writer charged.

Peggy Hopkins and Liddie Sutherland out with marriage codes which provide for domestic hours of occupation, play and homework. Both codifiers married four times. Four is par.

Dorothy Devore, actress, sued by ex-husband, A. W. Mather, to reclaim $100,000 in property allegedly wangled away from him.

Jackie Coogan, now wearing a Santa Clara rooter's hat, film critic for college paper. Reviews indicate ex-boy star doesn't think film product so hot.

Harold Grayson, Harry Arnheim and Ralph Cloclasure, musicians, court-battling wives over alimony payments.

Mary Pickford puts the sniff on suit started by Edward Hommer against herself, Douglas Fairbanks and Owen Moore. Hommer, actor, wants $250,000 for breach of contract. Says Miss Pickford's mother, Mrs. Margaret Pickford Smith, promised to remember him in her will if he laid off opposition to marriage to Fairbanks while Mary still married to Moore. 'No truth in charges,' actress says.

Charlie Paddock and Lucille Gleason dismissed as defendants in $501,650 suit brought against pair together with James Gleason and Norman Sper by Jack Montgomery, father of Baby Peggy. Gleason and Sper must defend.

Court Commissioner considering legality of attachment by Maurice Cleary, agent, on Gloria Swanson bracelet in effort to collect $7,500 judgment. Actress says wrist-band exempt.

Paramount seeking to protect amateur status of Jack Jenkins, high school gridder now in pictures.

Youth vs. Age

(Continued from page 3)

dancing, pedestal clog, cane dance, Irish jigs and reels. And how about good sketches in a parlor set (not drapes with a door), kitchen sets, palace sets and wood sets, all new today? They haven't seen flat scenery in vaudeville theatres in years.

How about real monologists? Single women that do character songs like Alice Lloyd, Lillian Shaw, Marie Lloyd, Maggie Cline, Annie Hart, Ray Cox, Irene Franklin, Ila Shields, Vesta Victoria and dozens of others like them, good character songs without trick arrangements and a microphone?

Id Timers on

They cry for youth and get old timers on the air, stage and screen. Look over the comics on the air—all old timers! Ed. Wynn, Jack Pearl, Ben Bernie, Bert Lahr, Julius Tannen, Leo Carrillo, Tom Howard, Fanny Brice, Amos and Andy, Al Jolson, Crumit and Sanderson, Will Rogers, Fred Stone, Fred Allen, Phil Baker, Burns and Allen, Lou Holtz, Eddie Cantor and now George M. Cohan.

The same goes for the legit stage and musical shows; Leon Errol, Al Shean, Victor Moore, Billy Gaxton, Jim Barton, Ernest Truex, Marilyn Miller, Lynn Fontaine, Alfred Lunt, Charlie King, Lulu McConnell, Herb Williams, Hal Skelly, Fred Astaire, Mrs. Patrick Campbell, Grace George, Alice Brady, Burton Churchill, Eddie Cantor, Joe Cook, Ethel Barrymore....

And in the talkers all the old timers steal the pictures; Marie Dressler, Wallace Beery, the Barrymores, Walter Houston, Ed Robinson, Willie Collier, Jimmy Durante, Joe Brown, Mae West, May Robson, Louis Stone, Pat O'Brien, Lee Tracy, Charlie Murray, George Sidney, Polly Moran, Paul Muni, Will Rogers, Charlie Chaplin, George Arliss, Otis Skinner, Henry Langdon, Hal Lloyd.

Dancers and dance producers? No kindergarten class here: Phil Cooke, Johnny Boyle, Harland Dixon, Seymour Felix, Sammy Lee, Bob Connelly, Chester Hale, Albertina Rasch, Carl Randall, Geo. Holbrook, Danny Dare, Ned Wayburn, Pat Rooney, Gertrude Hoffman, R. H. Burnside.

They cry for YOUTH—and the OLD TIMER answers the call.

Summer Tryouts

(Continued from page 53)

escape from the dullest summer Broadway has seen in modern times.

It is estimated the average wage was from $15 to $25 weekly. In country show shops where attendance was better and the house made money the leads drew $100 and $150 weekly through the summer, and there is one known case where the femme lead demanded and received $300 for try-out week. In many instances the players figured they not only got away from Broadway, but stood a chance of being retained if a new play clicked and came to Broadway this season.

Westport Tops List

Best rural spot was Westport, one of the nearest to New York. Takings went to $4,000 and $5,000 weekly, with a $2.20 top. At Dennis, Cape Cod, the top was $2.75, highest scale being at Newport where the best seats were $3.30. Generally the admission prices were modest. A Jersey spot had a 50-cents top. Down at Abingdon, Va., the box-office accepted hams, eggs and produce. Either the eats were bartered or the actors ate the eats.

Idea of how some of the rural stocks got along may be had from a company which played at Clayton, N. Y., near the St. Lawrence river. Average wage was $15, out of which the board and room was paid for at $12.50 each weekly. Business dropped and the stipends were cut, the actors thereupon asking the landlady to cut the rate. How she fed the group of about 40 people was her own secret. The players returned to New York by train but sent their trunks down by truck, because the baggage was delivered at desired addresses, saving the cost of haulage at both ends. That's how close the actors had to figure.

A number of the rural theatres kept to a stock schedule, not attempting new plays. Number of performances varied. A few played nightly while others gave three and four performances weekly.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO 86th ST. at 3rd Ave.
Wed. to Fri., Sept. 13 to 15
JACK HOLT in
"THE WRECKER"
and "THE SPHINX"

RKO 81st ST. at 2nd Ave.
Wed. to Fri., Sept. 13 to 15
JACK HOLT
GENEVIEVE TOBIN
in "THE WRECKER"

BWAY at 51st CAPITOL
—On Screen—
WARNER BAXTER
in "PENTHOUSE"
with MYRNA LOY
In Person: BARBARA STANWYCK, WM. O'NEIL and His Revue. Added attraction: Morton Downey

LOEW'S STATE 3 WAYS at 45th
25¢ MON. to FRI. 10 A.M. to NOON
Marie (Mie) DRESSLER
Wallace (Bill) BEERY in "TUGBOAT ANNIE"
Stage: Welcome Lewis, Jack Pepper Clifford & Marion—Others—Friday: "BROADWAY TO HOLLYWOOD"

CHATTER

Broadway

William Drake in from Hollywood.

Jack Benny driving in from Hollywood.

Crosby Gaige's office moved one floor up.

Ed. Harrison now city ed. of 'Front Page.'

Steve Christie has a new spot at 125 W. 48d.

Val Lewton's latest opus has sold 11,000 copies.

Block & Sully's Atlantic City vacation is over.

Donald Henderson Clark in town from Hollywood.

Verne Noel now director of Tower publications.

Mickey Alpert in between m.c.'ing is writing some songs.

Frances Faye into the Simplon Club opening Sept. 14.

A. J. Balaban nibbled a sandwich with the mob at Lindy's.

Jack Sidney, back from F&M'ing, rehearsing a new flash act.

Fred Keating, actor, given his iscHARge from bankruptcy.

Elliott Shapiro couldn't do much arguing last week. Tonsilitis.

Kay Merrill is back from Europe and doing free-lance publicity.

George Gerhards move into town from Connecticut in three weeks.

Ken Nichols, still m. c. at Mt. Kisco, had a birthday last week.

They're now at the carpet laying stage in Larry Spier's new office.

Janet of France's eatery at 237 W. 52d getting a professional play.

Vic Irwin and Max Fleischer plotting a Betty Boop picture-house unit.

Phil Weiss, formerly of Equity ticket office, now at 145 West 45th street.

Milton Douglas succeeding Peter Higgins as m.c. of Ben Marden's Riviera.

Pete Kulhoff visiting home in Oklahoma directly in path of recent tornado.

Tired of having his name misspelled Seb. Meza now calls himself Ted.

Bert Bloch back at his Metro desk after six weeks of European vacationing.

Eddie Paul, Paramount musical director, going to give lessons in baton-waving.

Percy Thomas of 'Music in the Air' staff about after minor but painful operation.

Mark Hellenger toted his glass knee from French Hospital last week. Went home.

Both Harry Krebs and Mary Ball, of Metro N. Y. office, took to Bermuda on vacations.

Harry Nolan, Denver theatre operator, in New York visiting Grad Sears, WB sales exec.

William Liebling now in the Lyons & Lyons office, moving over with Walter Batchelor.

Metro N. Y. office goes back to a six-day week starting with this Saturday (16); 40-hour week.

Eighth avenue 'legger handing out price list on street corner. Card with phone number folded in.

Several West Side beer spots promise floor shows with coming of cool weather. Just dancing now.

Bob Richardson, former A.E.F. veteran who was a guard at Leblang's, died last week. Cancer.

Theatrical barrister Julian T. Abeles has gone fashionable east side; now domiciled at the Surrey.

The George Lottmans to the Adirondacks on vacash, Ken Lyons and Geo. Effenbach subbing his duties.

Louis Bernstein may reminisce on Tin Pan Alley from away back to its 14th Street days for a national mag.

At Broadway and 54th street, two taxi drivers playing pinnochle in one of their cabs—Nap Shuts de Bronix.

Dorothy Ross, doing publicity for Elizabeth Miele, is the wife of George Ross, 'World-Telegram' columnist.

Europa brought Marc Connelly back from Europe. Also on board were Ralph Pulitzer and Sigrid Schultz.

Paul Whiteman orchestra played for Mrs. William Randolph Hearst at her Sands Point summer home Sat. (9).

Shuberts cabled Bebe Daniels to Paris for the 'Follies' and offer was rejected because of her Hollywood contracts.

Patricia Bowman is having a portrait in pastels done by Alfred Hoen which will be exhibited in Paris in the spring.

Dick Gasparre's orchestra now at Pavillion Royal, Long Island, succeeding Guy Lombardo, shifted to the Dells, Chi.

Anni Bernstein, former editor of Drei Masken Verlag, book and play agents of Berlin, in New York with some manuscripts.

Stores with all the spicy foreign mags that used to be in the 20's on Sixth now concentrated in the 40's on same thoroughfare.

The NRA has been holding a daily ballyhoo on the Times Square triangle at 45th st. Very much like the old Liberty Loan days.

How do Times Square ticker fans keep in touch? A surprise move either way crowds the empty board rooms in a minute and a half flat.

Radie Harris back on Broadway after summering in Hollywood, from where she did her film column for the Sunday edition of the N. Y. 'Mirror'.

Mechanical quotation board in the Astor brokerage branch went haywire and clicked up Warner stock to 147 before the control man got it under control.

In a few short weeks puns on the initials N.R.A. have become the stalest gag on the radio. But with the groans evidently not yet audible enough to end the nuisance.

Now there's a physical instructor in the store on Racket street. If you don't know Racket street, walking along Broadway from 53d to 42d would give you a good idea of it.

La Belle Rose returns to Meyer Horowitz's Village Grove Nut Club, reopening this week. Hughie Clark, Milton Spielman orchestra, and possibly Andy Rice, Jr., later on are set.

Carrie and Charley Freeman to be remarried at Freeport Saturday (16). Just to mark their 20th anniversary. Novel invitations issued by Dink, Buddy, Patsy, Mickey and Pam.

Jack Lavin bought a paper immediately on leaving Madison Square Garden and found a review of the Whiteman concert in print. Concert had ended 10 minutes previously.

Ed Hurley says he was offered $1,500 as a settlement of his suit against New York Hippodrome opera people for one-fourth of an alleged $12,000 profit in which he was to share.

Lem Stewart to Los Angeles by boat to look the town over and expects to return on same ship. Visiting Fred Metzler, now Fox but formerly Par comptroller. Back by the end of Sept.

J. P. McEvoy suddenly called to Hollywood by Par for a six-week writing chore. This gives McEvoy's house guests, the Frank Scullys from Nice the entire Woodstock, N. Y., estate to themselves.

Harriet Merne, 16-year-old specialty dancer at the Hollywood restaurant, is 'Miss Golden Mermaid 1933' in the pro beauts' competish at Atlantic City, comparable to the Miss America annual beaut contest for amateurs.

There's gonna be no stalling in Metro as far as that NRA parade is concerned. All Metro employees have been told that they can have the day off if they join the marchers. Otherwise they must report in the office as usual and do their work.

Word from London that Marc Klaw is practically broke and living with his mother-in-law near Brighton. He married a girl 30 years old about four years ago and moved to the Riviera. He's now 74. When he quit show business he gave most of his money to his sons, retaining only sufficient to assure him an income. This was shot in the slump.

Those brewers are pretty liberal with new fronts, fancy marquees, tungsten display, etc., for any new restaurants using their brews and advertising the trade names on the menus and otherwise. The brewers furnish the electrical works splitting billing with the name of the establishment but topping with their own labels.

Bee Palmer thinks she can set her appearance including hips against Mae West or anyone else. So maybe Bee will do a comeback for the pictures anyway. Most of the gals who think they resemble Mae here or there, like Blossom Seeley, are pepping themselves up for the camera. They know Mae's got something besides dialog, and they think they have, too; so that's that, whatever that is.

Catalina

King Vidor lolling at mooring all day.

James Cagney doing a marine week end on the Stranger.

With the season nearly ended, yacht prices have dipped 50%.

The Chaplin yacht at its usual moorings off the St. Catharine's hotel.

Perc Westmore forgetting makeup for a few days' vacation on his Minx.

McNutt, rover Jones and Arlen boats haven't been over for two weeks.

Edward Cronjager took his first trip on his new boat, the 'Broadcaster.'

Biggest mob of picture people to visit the island this year here at present.

Harvey Gates ritzing the other movie mariners because he can navigate under sail.

Richard Crooks and Regis Toomey, guest sailors of Joe Mankiewicz, but Mank can't sing.

Joe Mankiewicz found out that an anchor can drag after his 'Mad Hatter' had slipped her moorings.

Pacific Coast Writers' Yacht Club staged its Commodore's cruise last week end, but William Slavens McNutt, the Comm. didn't show.

London

Coast resorts report record season.

Franco Piper left around $40,000.

Beverley Nichols may turn politician.

David Bader off on Mediterranean cruise.

Wout Barnato now racing greyhounds.

Jimmy Finlayson celebrating his fortieth birthday.

Anthony Hope, deceased novelist, left around $150,000.

Jeffrey Bernerd in motor smash in his new Rolls Royce.

C. M. Woolf back to work after his serious operation.

Kit-Cat sliding in its popularity as a luncheon rendezvous.

London in for another heat wave, with show people perturbed.

Joan Clarkson recuperating after her nervous breakdown at Cannes.

Film casting agents surprisingly inactive for this time of the year.

Evelyn Laye shortly leaving Hippodrome show, 'Give Me a Ring.'

Dan Fish likely to go to Columbia as their provincial sales manager.

Emma Haig cabling to Parnell & Zeitlin wishing to return to London.

Frances Day back in 'How D'You Do,' the Charlot revue, after illness.

The Brewers' Association abandoned annual exhibition for economy.

Eric Maschwitz's activities in Radio vaudeville already in evidence.

Paramount-Astorias again resuming its big stage headliners policy.

Alf Zeitlin with shade over eye, due to being too friendly with his sealyham.

Marie Burke new property owner, having just bought a house at Weybridge.

Mary Cohn conducting most of his business in his pajamas at the Dorchester Hotel.

Josephine Baker here on flying visit from Paris looking over the Hippodrome show.

Carl Brisson is out of Julian Wylie's 'Gay Hussar,' with Gene Gerrard replacing.

Elsa Newell greatly worried at her loss of a valuable diamond ring at the Plaza hotel.

Jack Waller-Dennis King show, 'Command Performance' likely to go into Saville theatre.

Winifred Shotter postponed her tonsilitis operation until Oct., to appear in a picture.

Albert de Courville to direct latest Jessie Mathews-Sonny Hale picture for Gaumont-British.

Sam Hardy here, likely to play opposite Cicely Courtneidge in new Gaumont-British film.

Anmer Hall reviving 'The Man With a Load of Mischief' at the Westminster Sept. 26.

Freddie Carpenter latest addition to Josephine Baker revue, opening Prince Edward Oct. 2.

'Masquerade' goes into the Tivoli, following 'I Was a Spy' and 'Gold Diggers of 1933.'

Adelaide Hall keeping Jermyn Street awake with her continual rehearsing at Bury Court.

Jean Colin announces breaking of her two-year-old engagement to marry famous cricketer.

Frank Bostock, tired of two years' retirement, says his circus will take the road again next year.

Len Urry looking around for kid talent to produce a cabaret entertainment in the West End.

John Brunskill, scenic contractor to the Drury Lane theatre, just died after fortnight's illness.

John McCormack here for daughter's wedding Sept. 16, returning to the States immediately after.

Ted Whelan to direct the new Cicely Courtneidge picture, with Harry Woods writing the music.

A. E. Abrahams denying John Southern has leased the Garrick theatre for continuous vaudeville.

Jan Kiepura's next picture for Universal will be made in Paris, with Joinville studies as likely spot.

Jack Waller negotiating with Sir Oswald Stoll for new Jack Buchanan show to go to the London Collseum.

Fortune theatre reopening Sept. 11 under A. E. Abrahams at popular prices with works from new authors.

Woolworths are negotiating to purchase lease of Victoria Palace, with pending deal being kept a secret.

Lyceum is to house one of Julian Wylie's seashore revues, known as 'Good Company' with Albert Burdon starred.

Lubov Rostova, 17 year old ballet dancer at the Alhambra, wed her partner, David Lichine, in London Aug. 26.

Laura Cowie just signed contract to play lead in 'Sheppy,' Somerset Maugham's latest, due at Wyndham theatre.

Despite United Artists having their own pre-release theatre in the West End, 50% of the Twentieth Century products go to Gaumont-British.

Tay Garnett, who has just finished 'S.O.S. Iceberg,' for Universal, in constant conference with Winnie Sheehan.

'The Ace,' Stanley Scott's latest importation, will fold shortly. Show grossing $350 per performance at the Lyric.

Fred Duprez trying out a new comedy, 'In the Best of Families,' in provinces, with West End production in view.

Julius Hagen's prospectus of his new company all ready to be launched, and awaiting an opportune moment.

Edgar Wallace's novel, 'Sanders of the River' to be filmed in Africa by London Films Productions under title 'Kongo Raid.'

Carol Goodner finally breaking in pictures. Just signed by Gaumont-British for lead in 'Red Ensign' opposite Leslie Banks.

Leslie Bloom, Gallery First Nighters president, to do the interior decoration for Marie Burke's new house at Weybridge.

Lothar Mendes to direct 'Jew Suss' for Gaumont-British, with Conrad Veidt to star. Shooting commences late Sept.

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Harry Foster and A. E. Abrahams in conference, with Foster leasing the London Pavilion for continuous vaudeville not unlikely.

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Julius Hainkwater to appear in the open-air production of 'The Tempest' at Regent's Park, after 12 years absence from the stage.

Sir Barry Jackson bringing his production of 'The Sleeping Clergyman' from the Malvern festival to the Piccadilly theatre Sept. 19.

Quite a good proportion of local acts are absorbed by the big West End stores. This is latest outlet for talent, which is proving quite profitable to some agents.

The Hague

By M. W. Etty-Leal

Actor van Zuylen, married to dancer, Miss Zeh, at Hague.

Charlotte Koenler, Dutch actress, returned from Java by airplane.

Circus Sarrasani making preparations for a long tour in Holland.

Hofstad-Toonee'l here bought legit rights in Holland of 'When Ladies Meet,' by Rachel Crothers.

One of the new legit companies here billing first night at Amsterdam of English play, 'The Barrett Family.'

Richard Tauber, after having a go at conducting in Fritz Hirsch Operettes, now singing at Kursaal, Scheveningen.

Latest honor list with Queens birthday included the actress, Tilly Lus, and revue artist Buziau for decorations.

Italian Opera gave a gala gondola concert at Rotterdam on the water. Stage was a huge raft, audience partly in gondolas and boats.

Fritz Hirsch Operetta Co. giving 2,000th performance in Holland, celebrating this jubilee with 'White Horse Inn' at Princess theatre, the Hague.

Death at Antwerp of William Hart, 85, formerly a well-known theatre director here. In the old days he toured Holland fairs with a big tent.

Casino at Noordwyk closed, as admittance to roulette tables refused to some inhabitants of village over which a row started, ending in police closing up this place.

Thirteen members of the St. Rombouts Choir from Malines, in Belgium, who appeared here at Kursaal, got ptomaine poisoning, probably from eating canned food.

Hollandia Film, Ltd., starting on job to shoot film version of Dutch navel play, 'The Sailors,' while Admiralty is giving support by allowing scenes to be taken on Dutch men-of-war.

Several Dutch companies in bad way; revue company staging 'Park Here,' at Amsterdam, having trouble with actors, as they are not getting the pay promised nor several facilities which were in their contracts. Closed.

Two new companies founded in legit at Amsterdam, 'The Mask Company,' with a small cast just for plays and at the Hague an operetta company which starts this week with American revue, 'Vagabond King.' It has a cast of 85, a lot for a Dutch stage.

Haagsche Spelers, legit company, announcing premiere Dutch version of German play, 'Lachendes Bargeld,' by Cammerlohr and Ebermayer. Hero part of play by G. L. Welsz, from Berlin, who up to now has appeared 125 times in Germany in that play as the 'Geheimrat.'

Prague

By Edward T. Heyn

Vinohrady municipal theatre of Prague will soon present a Polish play in which von Hindenburg is a leading figure.

Eva Greiner, a neice of Moissi, the famous Austrian-Italian-German actor, engaged for small roles, has been engaged at the New German theatre.

Otokar Marak, the Czecho-American singer, and H. Vavra are considering leasing the 'Kapitol' film playhouse for the presentation of Czech opera.

'The Devil's Friend,' based on the French comedy 'Petite Femme dan La Train,' saw its premiere in Prague, directed by the Czech regisseur, Carel Anton, with Lla Baarova, Marenka Ziegler and A. Smolik in chief roles.

A German emigrant cabaret, cently established by German refugees in the old Jewish quarter of Prague, presented a play 'Ahasver,' and also readings from plays by Zweig and Shalom Asch, in honor of the Zionist Congress.

For the first time in the history of broadcasting in Czechoslovakia, Hebrew and Yiddish addresses were radioed. Sokolow, the president of the Zionist Congress last year, and other prominent delegates to the meeting were the speakers.

In Reichenberg, North Bohemia, the comedy "Who Knows Me?" directed by Felix Bressoir, prohibited in Germany, is running in a leading theatre, with Marion Taal, a young German actress who will soon appear in a film made in Czechoslovakia.

Czechoslovakia 'Radio Journal' has been forbidden by the authorities to broadcast an address and readings from German books burned and prohibited in Germany, presented by the German author Erich Heller, on the ground that State broadcaster could not distribute material in which the action of a neighboring foreign country was criticized.

New German theatre in Prague will open the next season Sept. 2 with a presentation of Schiller's classic play, 'Wilhelm Tell.' In the near future also the following plays by foreign authors will be given at the German theatre: Shakespeare's 'Midsummer Night's Dream,' 'Disraeli,' by Arthur Rundt, who has lived in New York, Sherif's 'The Other Side,' Lonsdale's 'Never Come Back.'

A. Greve, a former basso of New German theatre in Prague, died lately. His wife, Marie Hussa, also once a member of the same theatre, had a contract with the Nuernberg Municipal theatre, but, as her husband was a Jew, difficulties arose for the couple. The German socialist newspaper of Prague, 'Der Sozialdemokrat' reports that it is rumored that for this reason Greve committed suicide.

Several actors, formerly holding engagements at leading theatres in Germany, although Czechoslovak citizens, have brought action for breach of contract. Among these is Madame Hostwig-Spranz, once a member of the operatic staff of the Cologne municipal theatre, and previously a star of the city theatre of Teplitz-Schoenau, North Bohemia. Anny Kochner-Walter has sued the Scala theatre in Berlin.

Gustav Machaty, a prominent Czech film director, who made one of the best films 'Extasy,' so far produced in Czechoslovakia, appeared before a Prague Court, charged with having boxed the ears of a policeman on the Vaclav Namesti, the leading square of the city. Machaty, in his own defence, declared that he had hit the policeman in anger, as the latter had insulaed his lady companion. The case was adjourned to hear various witnesses.

Milwaukee

By Frank Miller

Maury Zaidins back on the job at the Gayety.

Marriage licenses reduced to fifty cents. Looks like June.

Garden all union since reopened as home of United Artists pictures.

Local tavern announces all the beer you can drink in an hour for 60 cents.

Wisconsin state fair had a deficit of only $17,000 but cut expenses to the bone.

Milwaukee entertained 96 conventions during the summer; 22 more on tap for September.

Hedwig Beringer, 91, German theatre veteran, was given a birthday 'kaffee klatsch' by her friends.

Cicely Ann Brown of Milwaukee one of 12 girls chosen for finals of 'Alice in Wonderland' picture lead.

Wm. F. Dittmann, new advertising manager for WTMJ, is an old hand at newspaper and commercial advertising.

Although the Riverside has no labor troubles of any kind, some miscreant set off a stench bomb in that house and escaped.

Wm. Schwartz, 55, dropped dead at state fair park as he was announcing from the sound booth. Owner of the Schwartz Public Address System, Green Bay. A member of the Showmen's League of America.

CHATTER

Paris

By Beulah Livingstone

Noel Coward holidaying at Monte Carlo.

Winfield Sheehan in town to consult with Fox officials.

Clifford Fischer back from N. Y. C. with a pocketful of contracts.

John Krimsky to supervise U. A.'s French version of film 'Emperor Jones.'

Martin Beck and his wife arrived on the Ile de France. Will go later to London and the Riviera.

Hilda Moreno, Cuban artiste, has her choice of three Paris vaudeville and music hall offers for the winter.

Benjamin S. Moss is at the George V. with his wife, having just arrived from a tour of England.

Sylvia Sydney very gracious to hundreds of autograph-hounds who greeted her arrival at Gare St. Lazarre.

Laura Burt, Welsh-American actress, is bac in town after appearing at the Welsh Druid theatrical festivities.

After 300 perfs. last season 'Trois et Une' ('Three and One'), by Denys Amiel, reopens at the Saint-Georges Sept. 11 with the original cast.

Eddie Dolly has gone to visit his sisters, Rosie and Jenny, at Cannes, and reports that the latter has quite recovered from her recent illness.

Edna Walker Malcoskey, author of 'Unholy Virgins' has gone to Deauville for the sun and sea while working on the plot of another novel.

Ben Schulberg and Marion Gering, Paramount director, agreed to ban all mention of movies until they return from their one week's rest at Cannes.

Jean Boyer, back from Hollywood, where he collaborated on French version of Chaveller's 'Way to Love,' is going to Brittany for a month's fishing.

Edward Sterling English Players now giving 'Eight Bells,' their last production of the summer season, are booked next for Berlin and a tour of Germany.

Noel Coward play which Yvonne Printemps is to make her first appearance in English next year in London has been titled 'Conversation Piece.'

Edna Ferber back from Bad Gastein, played guide to Ward Morehouse on the latter's brief sightseeing tour of Paris before his vacation dash to Egypt.

'When One Is Someone,' the newest play by Luigi Pirandello, which will have its world premiere at the Odeon in Buenos Aires, is to be seen here eventually in a French adaptation.

Dorothy Donnell Calhoun, after a three months' vacation abroad, is Hollywood bound on the Lafayette to resume her west coast editorship of 'Motion Pictures' and 'Classic' mags.

For political reasons, 'Amok,' the film founded on the novel by Stefan Zweig, which was to have had Marcelle Chantal as the star of the French version, has been called off by the minister of public education.

Yiddish theatre directed by M. Zanvello-Scherman, has selected three of Andre Pascal's plays—'The Great Patron,' 'The Slope' and 'The Butter-Churn,' to be translated as the first of the reportory offerings for the new Paris season.

Rehearsals start next week for 'Priere pour les Vivants' (Prayer for the Living) by Jacques Deval, which will be the opening attraction at the Athenee and another Deval play, as yet untitled, opens in October at the Theatre de Paris.

Felix Mesguisch, dean of French cameramen and author of the recently published 'Tours de Manivelle,' in which he relates his experiences in making the first newsreels ever presented, has just been made a Chevalier in the Legion of Honor.

Henry C. MacLean, new American commercial attache, reopened the annual luncheon meetings of the American Club of Paris Sept. 7 with an address. Per usual, the American ambassador to France, this time the Hon. Jesse Isidor Straus, is the honorary president of the American Club. Laurence Hills, publisher of the Paris edition of the N. Y. Herald, is regular president; Jim Donohue, New York newspaper and film man, is secretary.

Vienna

Hans Rehmann to play ' at the Josefstadt.

Alfred Hawel seeking a model resembling his late wife.

M. Mirator to star in French version of Alfried Piccaver talker.

Friedrich Oppenheimer dramatizing his successful 'Sarajevo' novel.

Wilhelm Gross here to complete the score for the Kammerspiele revue.

Douglas Fairbanks, Sr., and Jr. due at Salzburg for a taste of the Festival.

Heinrich Schnitzler directing rehearsals of 'Don Juan's Mackintosh,' at the Volks.

Erwin Straus here for opening of his recent operetta, 'Think of Me,' at the Plaza.

Emil Jannings here for talker premier of his 'King Pausole' in order to see uncut version.

Frantisek Langer's newest play, 'Matrimony, Ltd.,' to be done simultaneously in Prague and Vienna.

Karlheinz Martin nibbling at the Ralmund in order to revive Richard Duschinsky's 'Emperor Francis Joseph I."

Willy Forst and Hans Jaray discussing partnership for big talkie venture with the Apollo bidding for their first picture.

Fritz Kortner has a scheme of starting theatre biz on American lines, with leasing of dark theatres, touring companies, etc.

Hilde Galle, actress and divorced wife of Colonel von Galle, tries to poison herself for third time. Due to difficulty of finding work.

Lilli Lehmann Medal presented to Miss Margaret Halstead and to Mr. Christopher Wood of the International Music Classes at Salzburg.

Jerome K. Jerome's 'Lady Fanny and the Servant Problem' turned into operetta with music by Theo. Mackeben due here at the Scala.

Mexico City

Grahame

U.S.A. took on 179 metric tons of Mexican beer in July, find ment's official figures.

Civic government and police department issuing tourists special cards which assure them all sightseeing facilities.

Mexican Lawn Tennis Assn. negotiating to bring American, British and French tennis stars here for exhibition matches late in October.

Maria Conesa, veteran Spanish comedienne, has begun her farewell tour of all Spanish speaking countries after 30 years as a professional.

Confederation of Mexican chambers of commerce arranging a traveling exposition and publicity campaign for Mexican products in all European cities.

Facilities for an automobile excursion this fall from Canada to the Mexican capital are being sought from the federal government by representatives of Canadian motor clubs.

Presidential decree establishes Tiajuana and Ensenada as 'free zones,' areas in which goods can be imported and exported exempt from federal levies. Action was taken to boost biz in the Lower California border towns.

Federal District labor unions confederation has adopted resolutions approving Saturday afternoons off with pay for factory workers throughout the land and abolition of the tipping system for every waiter, waitress, barkeep and porter.

Stilts, canoes, vaulting poles and gum boots are the fashion in many residential areas these days. Rain and more rain has piled from one to two feet of water in the streets. Indians cleaning up packing business men on their backs to points where their cars can operate on dry land.

Owner of a local cab has had his jazz band leader jailed, charging that the musician threatened him with death if his band was fired. Cab prop alleges that jazzists only played three numbers a night, and those few so rottenly that the customers walked out, several without paying their bills.

Montreal

Bill lair breaks leg in fall from couch.

Hector Dutrisac back from Laurentians.

Jim Adams banking on Par week at Loew's.

Films out at Imperial;
eretta substituted.

France-Film taking full page local press for French pix.

Chris Ellis putting Piccadilly cabaret program over on air.

Jimmy Shaw back, announcing CFCF after lengthy illness.

Phil Maurice fetes tenth year in local cabarets Saturday (9).

Jim O'Loghiin closes Fox contract with Confederation Theatres.

Canadian Opera company rehearsing opus, but no theatre so far.

Boys whooping as LaPresse-La Patrie merger makes no cut in staff.

N. L. Nathanson, dickering for musicals in London, may give winter season here.

Cup week for George Rotsky; one at races and t'other at docks, with tugboat race ballyhoo.

L. A. Gauvin bringing from Paris French company for four weeks at His Majesty's, end October.

Season for damage claims against theatres opens with couple; one against Princess and the other vs. United Amusement Corporation.

Saranac Lake

By Happy Benway

Write to those you know in Saranac.

Fred Buck, that bed patient, is sporting a red 'stachio.

Fifi Climas and Stella Barrett are staging a real comeback.

Bobby Hatz, who summered up here for a check-up, left for Brooklyn.

Archie Goulet (Goulet and Prevost) showing up 100% on the cure side.

Mickey Walsh, after a four-year slege away from the cure city, is back ozoning at the lodge.

Helen O'Reilly went New Yorking to bring back a mess of dresses for her ladies' dress emporium.

Victor Monroe, I.A.T.S.E. boy, still at the ever faithful cure; he is a 'mummer,' not allowed to talk.

Leo Massimo gets nice big okay report; now polishing up that 'trambone' with an eye for that plt.

Armand Monte (Monte and Parti), a newcomer at the lodge, is showing up to the cure on the oke side.

Dorothy Harvard, after three years of that bed thing, now up twice a week for downstairs meal.

Martha Growald, ex-N. V. A. patient, is doing healthful things in a big way at the Stony Wold sanatorium.

Nellie Queally gets first big definite improvement report in years, and is she happy! For years she has been in bed.

Lillian Zeigler left the lodge for a two-month vacash in New York City. She will resume hellos with friend hubby and the kiddies.

Mae Lelany, now up at times, planning to leave the lodge, after a three-year siege of that bed thing. One of the most noted comebacks.

Lawrence McCarthy, who left here a year ago, resuming work in Washington, D. C., is back in the hilltop city for a mess of ozone.

George Harmon is in again, after a stethoscope exam. The medico told George that everything was all right and that he could not hear a thing.

Ben Schaffer sez he is feeling okay outside of a little nervousness, nausea, indigestion, insomnia, giddiness, pains in the joints and faintness.

Angela Papulis, who is private cottaging downtown with home cooking done by her mother, reports added weight and she is enjoying the change.

Bert Ford leaves the single-room routine and will apartment it with his two children. The kiddies will see schooling here this fall. Bert will continue the cure.

Donatella brothers, Joseph and Romeo, leave the lodge and will resume the cure routine at their home. Romeo will soon say 'I do' to a nurse here in Saranac.

Mrs. James Williams, wife of Jimmy Williams, violinist deluxe, is vacashing here while her hubby is going through a check-up. Jimmy is also an ex-N, V. A. curer.

Hyman Marcus, who saw a mess of ozoning at the lodge as an N. V. A. guest-patient, left here to resume the cure at Liberty, N. Y. He will private cottage it there with his wife as chief nurse.

This makes Danny Murphy a member of the Good Samaritan club. That Murphy boy gets tips at times by taking visitors around the lodge. He gives those tips to our less fortunate patients for their needy wants. So Danny goes to the head of the class.

Chris Hagedorn, who N. V. A. sanaed it for over six years, leaves the lodge to resume the cure downtown. Chris beat a real record by licking 20 hemorrhages in one week, weathered the nerve operation, licked the rib operation; with all of that he is up and around.

The Labor Day holiday brought many happy moments to Mae Delany, visited by her brother..., Archie Goulet, cousin... John Montalese, father and granddad... Chris Hagedorn, two brothers and sister ...Dorothy Wilson, mother...Al Jocker, wife and son...Dr. Huntoon and wife, son...Sal Ragone, two sisters...Every patient in the san by Mrs. William Morris. Nice, eh?

Winnipeg

By Shannon Corbett

Ted G socks
Chic Bell.

Little Theatre takes over Dominion, old stock house, for season.

H. E. Spencer, drama ed., back to hospital. Cliff McNeill replacing.

Vic Murray, 'Tribune' humorist, writes radio act, 'Betty and Frank'.

Charlie Wright negotiating with Buzz Bainbridge people of Minneapolis to open stock at Winnipeg theatre.

Furby theatre opens as a deluxe theatre down west Portage. Local impresarios kid Triller, owner, for not having box office in center.

Art Strauss's band opens fall season at Lyceum and packs them in. Jimmy Coghill m.c.ing. Band features specialties of Ariel Grant and Syril Mostow.

Professional baseball (Northern league) has been packing 'em at Sherburn park all summer, with Winnipeg support keeping the entire league going.

Toronto

Fred ('Empire Films') Revell back from England.

Gene Fogarty back in town and into CKCL with his band.

Tivoli will go off the double bill policy and return to first run.

Claire Haig, Universal's Canuck g. m., in hospital with pleurisy.

Doug O'Toole is writing the continuity for 'Galety and Romance.'

Translux representatives in town and looking for a main stem spot.

The scribbling Harry Hertz scores with 'Gyps That Pass in the Night.'

Lee Johnston, Detroit's 'Duke of Radio,' now p.a.ing the Thorncliffe track.

The aquatic George Youngs (Margaret Ravior) will be storked around Xmas.

Jack ('Imperial') Arthur back from New York with fall stage shows lined up.

Ruth ('Savarin') Kidd was Miss New York in '31 and has a scrapbook to prove it.

Local censors at a loss about that Harlow-Dressier technocracy blowoff in 'Dinner at Eight.'

The baton-wielding Geoffrey Waddington shoots the plane 10,000 feet and loses his hay fever.

Roy Locksley, who trumpets in the Imperial pit, will leave next week to form his own band and aim at radio fame.

Burst of activity on part of Canadian customs officers here sees banning of Lawrence David's 'Naked Glory,' Roswell William's 'Professional Virgin,' Sally Chayes' 'A Lady Tumbles,' Milton Gropper's 'Ladies of the Evening' and Alan Dubois' 'America's Sweetheart.'

Kansas City

Will R. Hughes

Stage show policy back at the Mainstreet.

Bobbie Parker, back to the old home town for a short visit.

Johnny McManus, manager Loew's Midland, made debut on the air.

Noah's Ark latest dine and dance tavern. Tony Sansone in charge.

Ringling Bros.-Barnum & Bailey circus got two big crowds, Wednesday.

Herman Gould, manager of the Liberty, is building a country home a few miles north of town.

The El Torreon now open with popular priced dance policy. Music by Clarence Love's Rhythm Kings.

Midland Broadcasting company, KMBC, building a single shaft, self-supporting antenna tower 270 feet above a modern transmitter building, a few miles west of this city.

'Shuffle Along,' Burns and Allen, and Ben Bernie's band are some of the bookings for the near future at the Mainstreet. Latter band is set for the first part of November after the Chicago fair closes.

After Loew's Midland had furnished a bunch of nicely printed paper, in connection with a national tie-up, to the local branch of the organization, the manager insisted that it was up to the theatre to get the paper out.

'Jarring Jim' Bausch, world decathlon champion and former University of Kansas football star, has turned agent for vaudeville acts and floor show entertainers. First booking of Zalna and Todd for the Cotton Club revue.

Midland theatre used some red-fire flares on its canopy Saturday evening, and although the chief of the fire department had given his approval of the stunt, someone turned in an alarm and 20 pieces of apparatus jammed the street in front of the theatre.

Johnny Kling, for many years catcher for the Chicago Cubs, has purchased the controlling interest in the local American Association ball team, the Kansas City Blues. He has secured the 52% of the stock owned by Lee Keyser, and the 18% owned by Will Rogers.

Frank Braden, veteran publicity man for Ringling Brothers' circus, got himself and show a lot of space in the local papers. 'Star,' whose space is hard to get, ran a two-column story, with Braden's picture, relative to some of the stunts he had pulled. It made good reading.

Hollywood

Lincoln Quarberg writing scenarios.

Texas Guinan visiting the night spots.

Phoney perfume peddler at again.

Frank Craven selling his Long Island home.

Harvey Stephens is a third cousin of Edwin Booth.

Con Conrad not only hatless, but coatless, these days.

W. S. Van Dyke installing a private swimming pool.

Cary Grant planning trip to England to visit his parents.

Monte Blue traded his big Beverly Hills home for a smaller one.

Ike St. John working overtime with half of his staff in the east.

El Brendel trying out new gags on his pals before okaying a radio job.

West Side Riding and Asthma club getting ready for its fall opening.

Gloria Swanson not being seen in public since she returned from Europe.

Carole Lombard commissioned William Haines to decorate her new home.

Carl rickson working ith Brown Holmes on 'Huey Long' at Warners.

Fredric March, Myron Selznick and Ray Long going for Beverly Hills mansions.

Walter Connolly thinking about taking a vacation after doing three pictures in a row.

Greta Garbo much more friendly since her return from Sweden. It's the talk of Metro.

Eska Wilson, pres. Standard Film Service, back from a summer at Coronado Beach.

Frank Craven taking time out for the National Open golf championship at Cincinnati.

Hollywood high hats planning to entertain Peter Arno when he arrives here next week.

Jake Schwarz, pioneer Waco and Houston, Tex., showman, here for a co., and may locate.

Richard Cromwell started to build a swimming pool at his home, ended up with a gold-fish pond.

Madelon, model and wife of Foujita, the Japanese artist, getting a lot of attention in Hollywood.

Charles Laughton the lonesomest guy in town, and he should be, after lamping those blazers he wears.

Kendrick Johnson, Reno divorce attorney, here renewing acquaintanceships with his picture colony clients.

Roger Pryor has taken an apartment at the Chateau Elysee and has discovered a flock of relatives in Glendale.

Jack Brehany down from 'Frisco to dispose of a lot of local matters before locating permanently in the Northern city.

Chevalier is beginning to pack the knick-knacks and photographs in his dressing room preparatory to returning to France.

Wall of John Leroy Johnston's office at Universal is festooned with photos of the Laemmles, Sr. and Jr. In the middle, but getting lower position, is F. D. Roosevelt.

Stroudsburg

y John J. Bartholomew

Landt Trio and White one-nighting.

Jack Lipton m-c'ng at the Casino.

Ernest Edwards is singing in the Auditorium.

Catherine Zendt gave a recital at the Ontwood.

The Orphic Trio is playing the resort circuit.

Hornell Hart appeared at Buck Hill Falls Inn.

Pocono Summit Inn has Jack MacDonough's ork.

Frank Kerr added to WHOM as announcer.

Mack Davis' band is in Buckwood's main dining room.

Branson De Cou presented dream pictures at the Manor.

Denny Shute and Ed Dudley exhibitioning on the Manor course.

Morgan Tyler's Penna Collegians played the Glen Brook Tennis ball.

Dorothy Lisette of Roxy's original gang entertained at the Garden Club.

Dolly Varden sisters and Dixieland Bellhops succeed the Richardson band at Castle Inn.

Robert Hilton, the Highlanders, and the entire floor show from Kresge's Hotel, donated their services for a dance at Glen Brook to raise funds to send Wyckoff's Military Band to Chicago.

With Labor Day officially closing the big resort season, the following bands remain: Charlie Lanterman at Penn Hills; the Miamians at Kresge's; Lew Stanley at Columbia; Bart Dutton at the Hof-Brau; Knecht's Ramblers at Ross Common Manor Barn; the Highlanders at Buck Hill, and Ken Brown at Old Orchard.

CHATTER

Minneapolis

By Les Rees

Annual radio show Sept. 25 to 30.

'Seventh Commandment' being roadshowed in territory.

Windstorm did $30,000 damage at State Fair opening Sunday.

Recently established new Monogram exchange has quit already.

Charlie Jackson, Paramount salesman, up north treating hay fever.

Hotel Radisson getting ready to reopen its Flame Room night club.

Bill Cameron, M-G-M salesman, sold his Grand theatre, Oakes, N. D.

Ernie Hill, formerly with Universal, has joined Paramount sales' staff.

Dorothy Kay, member of Kay Sisters, local dance team, to wed St Paul non-pro.

Irving Marks, Columbia booker, to wed Audrey Golling, non-professional, Sept. 10.

Jack Malerick, with nine-piece orchestra, goes into Hotel Leamington on six months' contract.

M. L. Stern, Omaha film man, here visiting his brother, Joe, head of independent Capitol exchange.

Local beer sellers have organized to regulate prices of 8-ounce glasses at 5c. and 14 ounces at a dime.

United churches advertising on billboards to go to church for 'courage, satisfaction and friendship.'

'Theatrical merger' finds Jim E. Martin, Pantages doorman, marrying Helen Olson, Century cashier.

Orpheum took exclusive motion pictures of NRA parade and is displaying 'em on its screen this week.

'Gay Divorce,' scheduled as opening Metropolitan road show attraction, cancelled and nothing else in sight.

Earle D. Jencks, St. Paul publicity and radio man, named new sales' manager of WCCO, local Columbia chain radio station.

John Dilson, Shubert dramatic stock managing director, has new commercial bridge whist comedies program over WCCO.

Musicals done to death on Sundays and now territory exhibitors are playdating more of 'em on week days, exchanges report.

Gordie Greene, long manager of the 4,200-seat Minnesota here, named manager of the State (Publix) at Sioux Falls, S. D.

John J. Friedl, L. J. Ludwig and Ted Bolnick, Publix circuit executives, flew back from New York after completing film deals.

Labor Day crowd of 130,869 paid admissions at Minnesota State Fair, largest at grounds since 1923, and compares with 63,741 last year.

St. Paul expected to become virtually a one newspaper town with the acquisition of the 'News' by the St. Paul 'Dispatch-Pioneer Press' interests.

Wade Morse, Leamington hotel proprietor, convalescing at Mayo clinic, Rochester, from operation and planning reopening of his night club from bedside.

Capitol exchange finally gets a break, its 'Maedchen in Uniform,' long underlined, going into World theatre when 'Be Mine Tonight' finally bows out.

Late 'Bull' Smith, veteran local newspaperman who had country-wide acquaintance among theatrical fraternity, left estate that included over $30,000 cash.

Cedric Adams, columnist, tells of church bulletin board, asking, 'Do you now what hell is?', with 'Come and hear our organist' printed in smaller letters underneath.

Clyde Booth, for many years a MGM salesman here, and now residing at Dallas, Texas, and out of the show business, renewing old Film Row acquaintances on vacation.

Harold and Danny Finkelstein, heads of Iowa circuit of theatres, have purchased Midwest Broadcasting company, local manufacturers of electrical transcription discs for radio broadcasts.

Tom Mix went over so big for Publix at Eau Claire, Rochester, St. Cloud and Mankato that his personal tour was extended by the circuit to include Sioux Falls, Fargo Duluth and Superior.

Celebrated (independent) exchange distributing a one-reeler, 'David L. Hutton, Aimee's cheerful little earful, 'My Side of the Story,' with demand stimulated by the evangelist's first local appearance.

W. A. Tuscany finally granted permit for 1,000-seat $40,000 neighborhood theatre, which many residents of district opposed. Means four new uptown showhouses to be built or in course of construction here.

David Hutton and his manager here during Aimee Semple McPherson's revival campaign, but baritone, who said he was stopping over en route east to arrange later local vaudeville date, didn't see his wife.

After playing three times downtown and after practically every neighborhood house in town had cashed in on it, 'She Done Him Wrong' returned to Uptown (Publix) for return engagement, played five days and did triple the normal business.

With Chicago hotels making known they couldn't accept any more reservations over Labor Day, local broadcasters endeavored to induce transients to come here for holiday, citing Chicago situation and enumerating numerous Twin City attractions.

Local Independent booth operators' union picketed Orpheum, Seventh Street and Lyric State Fair week, carrying banners proclaiming in large letters that houses do not employ union operators and, in smaller letters, 'members of Independent union.' heatres displayed signs stating that their employes are affiliated with A. F. of L. unions.

Pittsburgh

By Hal Cohen

Jimmy Balmer has been laid up for the last 10 days with an infected arm.

Donna and Darrell now at the Club Royale in Chicago with Jimmy Hall.

Jack Sidney in town for a short stay on his way from the coast to New York.

Magidson Twins booked into the Miami Hotel, Dayton, O., for a two-week stay.

Bob (Bones) Hamilton, Pittsburgh football star, goes into WB's 'College Coach.'

Dewey Bergman, who once led his own band at the Show Boat, is now Paul Ash's pianist.

He'll be wedding bells Monday for Ines Iannucci and Nick Tarquin, the local song writer.

Adolf Leubeck, cousin of Ernst Lubitsch, in town for a couple of weeks on business trip.

Lew Joseph and George Weigand, b. o. men at the Nixon for years, not returning this season.

Houston Ray's band out at the William Penn Hotel after a month's stay. Happy Felton replacing.

Bebe Daniels and Ben Lyon here for a few hours, catching a coast plane after coming on by train.

Ken Hohl, formerly manager of Ambridge theatre, has been sent to Warren, O., by the Harris interests.

Maybelle Jennings, d. e. of Washington 'Herald,' here for few days visiting her sister, Mrs. Mike Cullen.

The Joe Feldmans have as their guest Hilda Feldman of New York. She's a sister of the WB advertising chief.

Brian McDonald has bought out his partner, T. J. Sullivan, and is now sole owner of his dine-and-dance spot.

Ben Steerman, WB auditor, still in Hollywood installing a system in Warners' coast houses. He's due back in a week or two.

Bill Robson, Jr., on the coast doing radio continuity work, married for second time. New Mrs. Robson is the daughter of a Tucson minister, and in pictures.

Bill O'Dell, 22-year-old insurance salesman, has copped off the Middle Atlantic male honors in Par's 'Search for Beauty' contest. He leaves for the coast late this month.

Tony Conforti called it a season at the Willows Labor Day night and opened his downtown Nixon Cafe Satdee (9).

Cleveland

By Glenn C. Pullen

Corwin Collins of Hipp with new car and going high-hat.

Eddie Duchin slated for Euclid Beach, following Olsen-Shutta date.

Norman Siegel, radio crick, starting mud-sling war among columnists.

Bernie Bernstein secretly building tricky dance hall in his night den.

Billy Rose's 'Crazy Quilt' broke Hippodrome's record; $26,000 for week.

Norm Kendall back from Chicago and blossoming out with new booking agency.

Series of Hungarian operettas opened in old Moreland by Hungarian dramatic club.

Jack McBride quitting Loew's Park to become house manager for Martin Printz's Circle.

Dance marathoners at suburban spot even staging bathing beauty contests to drum up biz.

George Young, ex-manager New York's Luna Park, promoting another burlesk company here.

Schumann-Heink and Julius Tannen brought in to topline show for American Beer Exposition at Public Hall.

Unions and theatre owners still deadlocked over new contract terms, but prospects of vaude returning are brighter.

Winsor French, gossip columnist, is all a-jitter waiting for day of wedding to Margaret Perry, New York actress.

Arthur R. Johnston, one-time mayor of Miles Heights, jumping into night club biz with George Green as his partner in the Pastime Club.

Bobby Kaye and Eddie Sindelar, owners of Club Belvedere also taking over Bamboo Gardens as a dance-dinery. Ernie Young's revues penciled in.

San Francisco

By Harold Bock

Bill Casey to Ialto again.

Lawrence Borg off to Coronado for a vacation.

Bill Moreing's sisters are now the Moreing Sisters, singers.

W. C. Higley and Sam Melincoe new announcers on KJBS.

Will King readying the new dine-dance spot he'll open soon.

Harry F. Smith, vet musician, passed away in Guerneville.

Al Warshauer baching it while his frau vacations in Hollywood.

Morris Rosenberg ill in local hospital, son handling the office.

Benny Rubin's cafe opening in Oakland postponed to the 14th.

It's a boy at the Herman Reinberg's; he's cellist at KFRC.

Gene Emmick has gone Nob Hill with a swanky new apartment.

Bobbe Deane sticking close to the house with a mess of poison oak.

Jack Cluxton sez he's in the best health of 20 years after a long rest.

Back from Honolulu, Bob McNeill has taken a home in Marin county.

Dobbsie got back in town this week, doing his broadcasts from here.

House of David boys let down their hair for a ball game with the Seals.

Rube Wolf is in town waiting for the Orpheum to open, and who isn't?

W. C. Higley, ex-KOMO, and Sam Melincoe, ex-KFBK, announcing on KJBS.

Tommy Lee in town talking over artists' bureau problems with KFRC.

Bob Harvey, once ad chief for F-WC, now managing Fox Virginia, Vallejo.

Bill Royle spieling about aviation once weekly on Rush Hughes' air column.

KFRC'S Blue Monday Jamboree is off to LA and a week at the Paramount.

Paul Carson and Cliff Anderson got a free plane ride east for their vacations.

A. J. Fedder, Golden Gate building manager, to Los Angeles and San Diego.

Louis Reis, former FWC p.a., into biz for himself, doing process billboard work.

Cecil Underwood returned from his vacation plus 10 pounds, a tan, and two fish.

Judd Clark leaving Warfield as exploiter to go on a Hollywood lot; no successor yet.

Jake Ehrlich to Hollywood to act as attorney for Alex Pantages on several biz deals.

Donald Novis kept to bed Friday, and Golden Gate shows had to get along without him.

Emily Linden back from eight weeks in New York again on NBC with hubby, Anthony.

Lawrence Kennedy, sales rep for ERPI with Arthur Lamb, back to the Los Angeles office.

Norman Bodie, mag writer, started for Tahiti in a life boat, but got beached on Seal Rocks.

Charlie Hamp is stuck with a lease on a house now that he's leaving for KNX next week.

Tom Van Osten is quite ill and will be confined to his home for some weeks, doctors say.

Work progressing on old Tait's at the Beach cafe, which will be called Edgewater Beach.

Wally Roesner has hopped a rattler for New York after docs worked on his sinus for several months.

Baldwin McGaw and Gordon Davis opening 'Dangerous Corner' next week at their Fairmont theatre.

Columbia's booker, Ralph Dostal, hasn't recovered yet from the twin girls born to his wife last month.

Peggy Hopkins Joyce got a spot on the Shell Oil broadcast Monday night, doubling from the Warfield.

Henry Henigson and William Wyler up from U lot to o.o. 'Counsellor-at-Law' with an eye to casting.

Six Girton Girls didn't open at the Golden Gate because of illness. Large and Morgner subbed for them.

Sol Reines to Portland for the dance convention, leaving Lew Serbin to hold down the hoofing shoe business.

Primo Carnera did three exhibition rounds for Tom Gallery at Dreamland other night, doing more bowing than boxing.

Both Panchon and Marco in town, working on their new show at the Orpheum, and looking over their Warfield productions.

Herman Wobber in at the Fox exchange for a few days; Roger Ferri, accompanying him, has already blown for New York.

Marco Hughes, pianist to Schumann-Heink, Mary Garden and others, died suddenly after a battle against acute infection.

Zizz Black has landed on NBC for one a week, 'Zizz Black's Night Club'; he'll double from his Lake Almadan country estate.

Fox theatre burned when Noel Madison walked out of plans to take a bow at the Saturday night show, claiming not enough publicity.

Nat Blank arranged with bus company to give Fox customers free ride to see 'Important Witness,' which has a murder on a bus line.

Birmingham

Bob Brown

Wayne Huff drove from Iowa.

Ray Glenn, roasted 'Day and Age.'

Good cheap vaudeville acts can still find work locally.

The name is now Mrs. Pat Whittle instead of Pat Crotwell.

Ben Fell's wife is recovering from a severe case of malaria fever.

Rod Brasfield has joined his brother as new lead at Jefferson.

Edith Caldwell is having a tough time getting her debut over NBC.

Billie Kent, Anne Neilson to Peoria with their auto and trailer.

Rollin K. Stonebrook would like to have an elephant, mind you, an elephant.

J. D. Roberts has gone back to sports writing, saying goodbye to the mike.

Another week and Bull Conner will be on his nine month's vacation from baseball.

Laura Lower, another local gal, got a contract with Paramount via the contest route.

Adele Fort, whose father is getting some Democratic pie is moving to Washington with her folks.

If that poster exchange clause in the code goes through the South will take it on the chin. Most of the exchanges are located in the South and Midwest.

Westport

By Humphrey Doulens

William S. Hart's old home is sold.

Regent, Norwalk, to reopen next month.

Ethel Beckwith returns from Chicago Fair.

Lael Tucker goes with American Theatre Society.

Charles Brackett motors down from Providence.

Mme. Burani, veteran French actress, in 'Gaily I Sin.'

William Phelps Eno host to grandniece, Rosamond Pinchot.

Lily Pons and Don Cossacks signed for concerts at Norwalk.

Thomas Donovan resigns as treasurer of Pat Powers' Longshore club.

Donald MacDonald and Ruth Hammond leave town for New York.

Country Playhouse closes Saturday, with revival of 'Die Fledermaus.'

Harry Archer's new song, 'Kick in the Pants,' introduced by Walter O'Keefe.

Florence Johns and Wilton Lackeye, Jr., close their auction barn for the season.

Marie Saxon, Grace Menken, Bert Lytell, Grant Mills, Fania Marinoff, Alexander Clark, Jr., and Kathleen Comegys at opening of 'Gaily I Sin.'

Canton

By Rex McConnell

Eastern Ohio Parks closed Labor Day for the season.

Fred Hall framing new revue here expects to take to the road about the middle of Sept.

Denny Thompson's band is all set to go into the Hotel Mayflower at Akron, Sept. 15.

Miller and Blake's 'Shuffle Along' company, with cast of 35 current at Palace theatre here.

Manny King, King, King and King, visited with friends on the Palace bill this week, stopping in Akron enroute from Coast to New York.

Troy Singer's orchestra playing all summer at Semler Tavern, moves into Cleveland for winter engagement at downtown night spot.

Penny Arcade, which has flourished on Market street for more than two years, forced to close, when building is ordered torn down.

Sam Gluck producing and designing stage shows at the Palace, Akron, recently reopened, arrived in town and rehearsing second stage bill.

Shirlee Rust, Akron dancer, injured while dancing recently in New China cafe floor show at Cleveland. Will be able to resume within a few weeks.

Dick Snyder's band, back in Ohio after a summer spent playing Michigan ballrooms. Current now at Perry's, Summit Beach park ballroom, Akron.

Paul Bien, Akron press agent, latest addition to theatre managerial staff of Warner Brothers theatres in northeastern Ohio. Expects assignment September 15.

Joe Steinmetz, filling the assistant manager's post at Loew's, is back at his old job, with the return of Edwin Richardson, from the World's Fair in Chi.

Fort Wayne

By Robert Baral

Trianon ballroom opens at Harrison and Washington Blvd.

Bernard Sobel used to teach night classes here before going east.

'Uncle Tom's Cabin' into Majestic at 10-20-30 prices. Civic theatre recently took over the house.

Someone was asking for Ed Yarbrough the other day. Understand he is with RKO over in Dayton.

George Landis of Fox Films at Indianapolis spending several days here closing deal on new product.

Woman's club and city officials attended private preview of 'This Day and Age' with M. Marcus as host.

Rex Carr of Emboyd staff takes two weeks' vacation and comes back with a wife, the former Alice Day, non-pro.

Bessie Baldwin, former legit, has offer from Wayside Players in Scarsdale, N. Y., to direct little theatre there.

Ralph Fisher has his hands full with Maumee and Broadway, nabe houses, and Uptown club now going. And he plans to marry Billie Haag, former vaude single, next month.

One of Clyde Beatty's pet lions clawed Harry Dickmeyer, a spectator, during circus, and city officials sent a rush call to Lafayette for the same physician who attended the trainer when he was hurt in a similar way.

Edith Nickle-Baihle, former concert star, engaged for leading role in 'Enter Madame,' which Old Fort Players will present as their first production for the new season. Marjorie Suter, dramatic instructor in city schools, in same cast, with Herbert Butterfield, former Wright stock director, in charge of show.

St. Paul

By Walt Raschi

Bollinger back in town.

Art Steagall still hedging on that long-pending engagement.

Vic Tschida now holding forth at the St. Francis Tap Room, next door to the RKO.

Pat, offspring of the Garrick Rydeens, 'cutting up' with two brand new eye teeth.

Bert Nix, former Publix Alhambra manager, now manager of the new Kregel cafe.

Eddie Cantor's 'Whoopee' doing nifty four days' revival at Walt Van Camp's loop Tower.

George La Victore, RKO boothman, doubling in his off hours, running the pic at the Chevrolet Bldg. at the State Fair.

Barney Oldfield putting on his high-speed tractor act at the State Fair, but he's not the old Barney of his high-speed days.

Nettie Hayes, colored blues singer for six years at Than's, now warbling for the WCCO mike from the Mystic Caverns nightly.

Martin Kelly back from Whitefish lake ye-cash with beaucoup Munchausen fishing yarns, but no finny evidence to back 'em up.

Mildred Harris Chapiln singing with Jack Crawford's ork Saturday (9) and Sunday (10) at the Lowry hotel Terraces cafe, Ben Pollack's ork slated to replace Crawford starting Sept. 15.

Jack Foster's Cavemen trim Jack Crawford's 9 boys at baseball, 9 to 3, but take an 18 to 17 drubbing in their return encounter. This afternoon (12) the two teams will decide who wins the beer.

Dr. Clarence True Wilson leads a half-hearted parade of drys. Publicity had 10,000 autos and 5,000 marchers, but actual count showed less than 100 cars and a scant 300 moving under gam-power.

Portland, Ore.

By James T. Wyatt

General prices upping in the burg.

Mischa Pelz of KGW likes fishing.

Rob Redd of KGW says local radio biz is taking a spurt.

Homer Gill is always happy. Tells sobbers 'N.R.A.' (now run along).

Bill McCurdy figures on booking the Brandon Opera company into the Playhouse. From S. F.

B. Mike, radio columniator, was once a prof of journalism at the U. of Washington, but reformed.

Al Pearce and his radio gang here again. Did a swell week at the auditorium some months ago.

Bill McCurdy off to Vancouver, B. C., booking road musical 'Change Your Luck,' which is doing well in this hamlet.

'Change Your Luck' colored road troupe left for Tacoma and Vancouver, B. C., after clicking here wonderfully.

Labor Day leaves the b.o. just where it started. Farmers come into town in droves and the burg dwellers hit for the beach.

Two biggest ether screamers in the burg merged, KGW and KEX. Morning daily now owns both and claims distinction of being the only sheet in the U.S. running two radio stations. This followed the KOMO and KJR merger in Seattle.

CHATTER

Denver

Otto Schmidt, former manager of the Lindsie theatre, Santa Fe, was in Denver looking for a job.

Marion Temple is taking a vacation at Sheffields, and Mildred Carter, formerly at U. A. exchange, is subbing for her.

Harry Holan is spending a few weeks in N. Y. on business connected with his theatres and theatre supply company.

Beth Clark, four, lost in the mountains for three days, is appearing on the Rivoli stage for a week. Told her experiences.

Mrs. J. T. Sheffield and two daughters stopped over on their way from N. Y. to their Seattle home. Visited friends and relatives here.

Jerry Zigmond, who resigned as manager of the Denver theatre a few weeks ago, made city manager in Pueblo, Colo., for the Rialto, Palm Broadway, all in the Cooper-Publix partnership.

United Artists cops the honor of being the first company to have had two films booked day and date at two houses. 'City Lights' played the Tabor and Aladdin; 'Masquerader' the Denver and Aladdin; and the same booking will be given 'Bowery,' 'Broadway Through a Keyhole' and 'Moulin Rogue'.

Out-of-town visitors are again becoming numerous on the row, with the following seen last week: C. W. Kelly, Greely, Colo.; J. O. Manning, Astec, N. M.; Mickey McFarland, Rushville, Neb.; G. Burbanks, Laramie, Wyo.; Tuey & Bullock, Madrid, Neb.; M. N. Milhelmsdorfer, Harrison, Neb., and A. Mezanile, Otis, Colo.

Destinations of Elitch stock company members: Donald Woods, lead, to Hollywood and then N. Y.; Margalo Gilmore, lead, Helen Brooks, Dorothy Blackburn, Averill Harris, to N. Y.; James Todd and Eula Guy, to Detroit to appear in a Shakespearean revival; J. Arthur Young, Louisville, to play stock; Addison Pitt, director, to Louisville, to direct stock; Joseph Hollicky, to be Pitt's assistant at Louisville; Sarah Edwards, Hollywood; G. Brad Ashworth, scenic director, to N. Y., to rejoin the Bergman studios.

Seattle

By Dave Trepp

Seattle goes 4 to 1 for repeal.

Rose room, Butler hotel night club, closes.

Don Smith and band from Roxy Club Atwood.

Frank G. Newman, Sr., to Spokane on Evergreen biz.

Jules Buffano may lead band and sing at Club 400 if and when it reopens.

Waldo Ives, Mount Vernon owner-operator in town, says 'still running' is the news.

Longacres horse race admish cut from $1.10 to 40 cts. Pari-mutuel betting on the upgrade.

Roy Schick, formerly on Orpheum staff, now on Oriental liner, President Jefferson, up from L. A.

Percy Parks is managing Helen Greco and Margaret Toftager, both from radio, for stage and club work.

31 racing greyhounds, valued at $21,000, die mysteriously on board steamer, Seattle to Los Angeles, poisoning suspected.

Kent Thomason handling ticket sale for Orthopedic hospital benefit, Pacific motor boat races at Greenlake, end of this month.

Willard Coghlan, news writer and ex-director U. of Wash. publicity department, now on Vic Gauntlett's Evergreen advertising staff, as writer.

'Change Your Luck' company at remerton and Bellingham for one-night stops en route to Vancouver theatre, Vancouver, B. C., for week, following Tacoma week.

Joe Cooper here from Salt Lake.

Longacres horse racing crowds and betting picking up season closes Sept. 17. May be classed as successful for first year, although bookers stand to lose some dough.

Dallas

J. B. Neuman home from the East to reopen dance studio.

Hyman Charninsky guest-conducting in Ft. Worth, Houston, San Antonio.

Charles Duke Murtha to Tracy-Locke-Dawson ad agency as radio and publicity head.

Palace, great booker of local talent, now invites local artists to produce its stage settings.

Trickster Dr. Carl Moore cast as 'Chatrand' in Oak Cliff little theatre's first fall show, 'The Spider.'

Majestic books Duke Ellington for week of 30, following recent goldmine engagement of Cab Calloway.

M-G-M shooting locale stills to guide studio settings for 'Wicked Women,' of Dallas and Texas background.

Shuttered Melba to reopen 16th with 'Back to Nature,' with Vinto Sholl switching from Kirby (Houston) to manage.

Dallas hotel men aghast when next year's state convention of American Legion fell to Mineral Wells, a dry spot.

Well-known Fred Fletcher appointed town's deputy boxing and wrestling commissioner on strictly no-pay, honorary basis.

W. T. Waggoner reported improved from paralysis stroke on return to Fort Worth from Colorado Springs. Though still abed, he pushes plans for opening of Arlington Downs soon under new betting laws.

New Haven

Harold M. Bone

Many 3.2 spots using condensed orchs.

Henry Busse is a wolf at shuffleboard.

Rock Garden cuts to four nites weekly.

Indoor hockey maybe, maybe not this season.

Lew Smith will soon have to give up the tent.

Roy Phelps is camera-shooting elephants in Ceylon.

Summer troupes hereabouts close fairly successful season.

Floyd Stuart and Columbia exchange have called it a day.

Rainbow Inn has imported a sepian troupe from Connie's Inn.

Jack Sanson slipped off to the shore for couple more days of summer.

Lou Segal plays puss-in-the-corner between his own office and Poli h'quarters.

Evelyn Smith and Myra Courtney, who played Fox-College a year ago, sue local man for alleged auto injuries.

Omaha

By Archie J. Baley

City schools open Monday, 11.

Renovation of Brandeis not yet begun.

State fair opened at Lincoln Sunday (3) for six-day run.

Nebraska state Legionnaires made merry at annual convention in Kearney last week.

George Raft spent a night in town, arriving here from Hollywood on his way to Fair and New York. Driving himself through.

Krug park, outdoor amusement spot, closes for the season Monday. Peony park, swim, dine and dance spot, goes back to dancing four nights.

New trustee in bankruptcy, filling the office resigned by A. H. Blank in connection with Orpheum and World theatres, is J. W. Denman, Des Moines.

Voice contest, engineered by Charlie Schlaifer at Paramount, arousing more fan comment and netting more publicity than any fan contest of the year.

Hanscom park band concert, once a highlight of Sunday afternoon entertainment, revived through efforts of of Jr. C. of C. Band led by Eddie Perrigo, former Orpheum pit maestro.

In town on business, with his boss, A. H. Blank, was Art Abelson, booker for Blank's enterprises. Abelson drove the boss over and back. Comment was things ' icking up' in Des Moines.

Lincoln, Neb.

By Barney Oldfield

Vaude looks permanent in the Orph.

Mrs. Don Tranger hunting a pipe organ.

Danny Pue back with the CEH shows again.

Barney Oldfield drove his tractor to a new record here.

Ev Hendricks is now with the KFOR continuity staff.

Helen Hille, local gal, goes in as prim for Gertrude Avery.

State fair boosted biz all around. College enrollment big, too.

Jack King is promoting rodeos at riding academies hereabouts.

Schell and Russell Bros. circuses come in town three days apart.

Every theatre in town is operating, which is some kind of a record.

Loren Gilbert is transferred from the Omaha KFAB announcing staff to the Lincoln end.

Cal Bard is chairman of the code committee in the Omaha district for the indie exhibs.

Musicians' union about ready to squawk on these revue shows carrying their own bands.

Charlotte, N. C.

By John W. Harden

Randolph Scott, picture player, expected here this month for vacation with mother.

Bill Schudt, manager station WBT, colonel in charge of publicity for Charlotte NRA drive.

Ballard Chef's Jug Band, novelty band composed of Kentucky negroes, playing State theatre this week.

Don Nichols, manager Broadway theatre, staging model plane contest for kids with co-operation Charlotte 'Observer.'

Evelyn Smith and Myra Courtney, who played Fox-College a year ago, sue local man for alleged auto injuries.

Bert Bethram stock company, tent theatre, going into tenth week with good business. Paul H. Neal, director dramatics, Belmont High School, joined company to play lead in 'Shepherd of the Hills.'

Bill Dugan, Hollywood writer, drew wrath of local police with his night club, 'Bull Pen,' replica of west coast eating place, and it has been padlocked. Ditto for Paramount night club, with floor show featuring 'Sunshine' Sammy, former juvenile movie player and now jazz band leader.

Galveston

By George A. Seel

Jean Luder of San Antonio told Austin papers he would direct movie, 'Saga of the Sea,' at Galveston for National Pictures. Not known who is bankrolling, or who interested here.

La Vida night club on Richmond road near Houston, A. Lamantia, director, presenting floor show composed of Reynolds and Wakefield, Pat Norman, Steve and Mack, Wanda and Collins.

Sam Maceo, night club impresario, had bad luck with his first venture as fight promoter. Show scheduled as afternoon event Labor Day at Moody stadium called off account inclement weather and later held at auditorium.

Galveston got a big crowd Labor Day. They came to watch huge gulf waves pounding against seawall with spray shooting high in air. Beach concessionaires boarded up as precaution were unable to take advantage of situation.

Easton, Pa.

By A. M. Powell

Talk of stock at Orpheum during coming season.

Gate to Allentown Fair cut in half this year, from 50 cents to 25.

Fred Osterstock, Wilmer & Vincent manager here, on committee of NRA.

Oakland Park, closed most of summer, trying comeback offering free vaude.

Despite rain, attendance record was broken at Mardi Gras at Central Park on Labor Day.

Isham Jones and orchestra opened Mealey's dance auditorium for season on Thursday (7).

Eddyside Park closed for swimming because of high waters in Delaware river caused by floods.

Complete floor show being put on at Mt. Vernon rathskeller at Northampton, near here. No cover charge.

Report that Walter L. Main ticket office would be held up while in Allentown was responsible for special police guard of wagon until all money was taken to the bank.

PROVIDENCE

(Continued from page 9)

go under the splendid -up of last week.

The straight picture houses are going great with a couple of exceptions. 'This Day and Age,' at the Paramount, seems to be a shade under the nifty gross house carried last week with 'Song of Songs.' House seems set for at least $5,800, two grand under Dietrich last week.

The Majestic is looking up, too, with 'Paddy' after a tepid week with 'Pilgrimage.' This week will bring close to $6,500 to the box office as compared with mild $5,000 of last week.

The RKO Albee is on the downgrade. Twin bill with 'No Marriage Ties' and 'Brief Moment' not so forte on opening, but names in both pictures assure house of a pickup to beat $3,800.

Last week's freakish weather kept plenty of dollars away from the shore resorts and helped the theatres. Outstanding among the grossers was Loew's, which sprinted from an anticipated $9,000 to $14,800 with 'Broadway to Hollywood' as the screen attraction, and Mickey Walker on the stage.

The Paramount was another notable grosser soaring to $8,500, a figure the house hasn't seen in months.

Estimates for This Week

Fay's (1,900; 15-40)—'Life in the Raw' (Fox) and vaudeville. Great show, best in town this week, and the natives going for it. Gross will not be under $6,000, nice. Last week 'Jimmy Dolan' (FN) just a shade under at $5,200.

Loew's State (3,200; 15-40)—'The Masquerader' (UA) and vaudeville. Stage show hasn't many names but it's going over just the same. Colman is class trade here, and if this picture is ahead of all previous others that played at this spot then it means that the stage support is doing okay. Gross will hover in the neighborhood of $10,000, okc. Last week 'Broadway to Hollywood' (MG) splendid at $14,800 after a disheartening start.

Majestic (2,200; 15-40)—'Paddy' (Fox) and 'Neighbors' Wives,' (Royer). Off to a nice start, and in the lead where the straight picture houses are concerned this week; looks like $6,500 splendid, first time in weeks house has been able to cross $6,000. Last week 'Pilgrimage' (Fox) and 'Her Resale Value' (Mayfair) a disappointment at $5,000.

Paramount (Indep) (2,200; 15-40)—'This Day and Age' (Par) and 'One Year Later' (Allied) not as forte as last week's splendid showing but $5,500 will satisfy. Last week 'Song of Songs' (Par) and 'Skyway' (Mono) best thing house has seen in quite sometime at $8,800.

RKO Albee (3,500; 15-40)—'No Marriage Ties' (RKO) and ' rief Moment' (Col). Opening so-so but chances are good for a pick up; probably around $3,600, mild. Last week 'One Man's Journey' (RKO) and 'Her Splendid Folly'; Lionel Barrymore had to do all the work to pull in a meager $4,800 for this house, second feature driving the trade away.

RKO Victory (1,600; 10-25)—'Devil's Mate' and 'Double Harness' (RKO), split. Chalking up a nice $1,100 for the three days. 'Riot Squad' and 'Big Town' started off promising, looks like $1,300 for four days.

St. Louis

The Christy Wilberts moving.

Ambassador theatre front repainted.

Bill Zellor, Ambassador manager, last week had his first day off since he's been here.

Joe Winters, first fiddle at Ambassador, moves to the St. Louis to become director of orchestra.

J. C. Espy, veteran local newspaperman, replaces Bill Hall as dramatic critic of 'Star-Times.' Espy is father of Cullen and Reeves Espy, theatre operators.

Arthur Casey in town negotiating for a theatre in which to resume dramatic stock productions. Wants the Orpheum, which has been closed for two years, and believes he will get it.

Milt Harris' friends surprised him and Mrs. Harris with a party at a country club in celebration of his twenty-fifth anniversary in the theatre. His first job was as a candy vendor in the old Broadway theatre in Brooklyn. Through various stages he advanced to house manager and was with Shubert's for several years. He's been p.a. at the Fox here for four years.

Phoenix

By Robert J. Rhodes

Ruth Leslie, local tures.

Albert Los Angeles.

Al G. Barnes circus here Labor Day and drew good crowd.

Studio in Prescott will be completed this month and opened next.

Harold Stetson back from trip to Midwest. In Phoenix one day and left for Nogales, Son.

Tim McCoy made personal appearance at Fox houses in Phoeni and Tucson last week.

Harry Sharrock, MGM cameraman, has returned to coast after taking pictures here for 'Bombshell.'

Jack Grimes of Al G. Barnes circus made a lot of friends with the press boys here when he was in town.

Phoenix 'Gazette'-Orpheum theatre annual baby revue packed the theatre. Crowds in line never saw the revue.

Lawrence Weaver, former manager of the Rialto here, appointed to head the Rialto, which opened Saturday (9) in Tucson.

'Tugboat Annie' was used when Orpheum resumed its 7-day week policy. House for many months operated on four days a week.

Oliver Alberti, former conductor of the Fox theatre orchestra, in charge of Mickey Mouse club band at Studio. Succeeded Virginia Williams, en route to New York by the Canal.

Indianapolis

By Bill Kiley

Theatre business poor all over town.

Walter Whitworth, 'News' crick, ill for two weeks.

Barricade is thrown about the Apollo by Water company again.

Jim Kennedy, ex-manager of the Apollo, will be mgr. of Welths when opened.

Indiana Ballroom, again managed by Tom Devine, due to open Sept. 16.

Boys at WKBF now always hurrying to the studio to 'go on the network.'

Musicians and stage hands rated a raise in pay and now the operators want one.

Tom Long, Indiana p. a., had his own picture the largest in opening newspaper spread.

Walter Hickman, 'Times' pix reviewer, is back on WKBF doing a theatrical monolog.

Stage hand was cited as "horrible example' at recent union squabble because he was caught practicing golf backstage.

San Diego

By Willis Werner

San Diego, city of 147,000, has first run houses, with 6 subsequent runs in downtown area.

'S. O. S. Iceberg' given sneak preview at Spreckels (L. B. Metzger) Aug. 30. No ads, not even a sign in the lobby, just air plugs in the evening.

Jack Carr, Fox artist formerly with Walt Disney studios, building jazzy modernistic wooden frames for all Fox houses here. His hobby and he has turned out some pips.

Fox, 3,000 seat deluxer reopening after being dark since May, has new innovation—directoresses. Smartly gowned, evening style, they answer questions and serve as guides.

Man from sheriff's office still camping in Orpheum lobby with $24,000 attachment against Alexander Pantages who planned to open the house Sept. 1. Has been dark since last May.

Inside Stuff—Pictures

(Continued from page 23)

tion were charged by Local No. 306 (boothmen's union), with violating ment of their own writings.

irst week of the Brooklyn Paramount started off at a $30,000-$35,000 clip but wound up with a gross of $16,600. It was a disappointing winding up for the inaugural week's business.

Major studio asked an independent producer for some stock shots that were needed. Indie offered to trade his footage for some he needed in a forthcoming picture. Deal was set until the studio head heard of it and then it went cold because the majors will not deviate from their policy of not selling stock stuff to indies. Now the indie is waiting for a similar incident to happen when the NRA code, which prohibits discrimination, goes into effect. Then, he says, the major lot will be hung by its own stock shots.

ir William Wiseman, partner in Kuhn-Loeb, looks to be the key man in any reorganization plan which may be undertaken for Paramount-Publix. Wiseman has been on the Par board and finance committee for several years and is thoroughly familiar with the Par situation. He is presently on his return from a trip abroad, due to arrive here Wednesday (13).

Exhibitors Screen Service has come to the conclusion that the melange of action clips in the average trailer on a feature is an irritant rather than a sales help. It has planned 'action trailers' in which the brief clips will be made to tell the story in sketchy fashion, leaving the denouement to tempt purchases.

When Hollywood's producers huddled on a tentative NRA code, an hour and a half was spent discussing whether or not an agent should be permitted to accompany his client when the latter was talking business with a studio.

OBITUARY

MAX FINK

Max Fink, 38, south's best-known band conductor, died at Gulfport, Miss., after a lengthy illness.

Mr. Fink was a child prodigy, playing the violin at the age of five. His parents, wealthy, sent him to Europe to study, but when he returned his leanings ran to racy, jazz stuff, then at the height of its popularity. He led his own orchestra at the Cosmopolitan in New Orleans at 18, remaining there several years and building up the place. It was there he used boy and girl crooners with his band and it was there he originated the sweet and hot music that has carried through the years.

Mr. Fink had many opportunities to come north but declined. Kubelik and Elman had acclaimed Fink's genius and suggested he go into concert work, but he preferred to remain with his family.

Burial in New Orleans.

MARCEL JOURNET

Marcel Journet, eight years one of the of the Metropolitan opera, ittel, France, Sept. 6.

He was with Metropolitan from 1901 but dropped out in 1909 and went to the Chicago organization. He blew up in 1919 when he refused to remain in an opera company 'dominated by a prima donna,' generally presumed to be Mary Garden. He has since sung with high credit in France and Italy. His repertory included about 100 roles.

IN MEMORY OF
My Beloved Wife
BLANCHE
who passed away Sept. 3,
Arthur Harris

CLAY M. GREENE

Clay M. Greene, 83, first American born in the city of San Francisco, died there Sept. 5.

A prominent playwright, he was 11 times Shepherd of the Lambs, N. Y., and the oldest member of the San Francisco Bohemian club. He wrote many stage successes and for a time was on the staff of the old Lubin picture company. He has been living in San Francisco and working on his memoirs.

MEL S. WRI

Mel S. Wright, 55, for 20 years manager of the Del Coronado hotel at Coronado, Calif., died Sept. 5 from a heart ailment. He had been confined to his bed for several weeks.

Wright was credited with making the class hotel one of the popular spots on the coast with picture people and for the development of Coronado's tent city, the largest summer colony on the Pacific.

DUANE H. WAGAR

Duane H. Wagar, former stage and screen executive, died at Ocean Park, Calif., Sept. 2. He quit the stage to become casting director of the old Vitagraph icture Co., when the studio was in Santa Monica. Later he owned an Ocean Park theatre.

Survived by mother, Mrs. lisabeth Wagar, a nephew.

FANNIE PRESTIGE

Fannie Prestige, 81, retired legit performer, died of infirmities on Sept. 5 in Chicago.

Mrs. Prestige was a favorite on the legit stage in the 1870's and appeared in 'The Black Crook,' playing the soubrette role. Retired from the stage about 1893, the time of the old World's Fair. Understood to have no surviving relatives.

CHARLES S. MORRISON

Charles Sumner Morrison, 73, died at his home in Grand Haven, Mich., Sept. 5. He was for many years on the staff of Theo. Presser, Philadelphia music publisher, and was perhaps best known as the composer of 'Meditation,' a piano composition of which upward of 1,000,000 copies have been sold.

LAWRENCE SHEAD

Lawrence Shead (35) was found murdered in his apartment in Paterson, N. J., Sept. 9.

He was manager of Warner Bros. Garden theatre there. Previously he had been at the Rialto, New York, the Philadelphia Mastbaum and Proctor's Newark.

His parents live in Norman, Ohio.

NEILS M. DAHL

Neils M. Dahl, formerly musical director at the America and Colorado theatres, Denver, died at his home there Sept. 4. Lately he has been operating a photograph studio, having learned that trade when a youth.

Survived by his widow, Susie, and a son, Neils, Jr.

I

Henri Borel, 63, one of Holland's leading theatre critics, died at The Hague. He was first Chinese interpreter in the service of the Dutch East Indies government and did not take a journalistic job before 1916, when he became the theatre-critic for the 'Vaderland.'

Blanche Elliott Harris, formerly in vaudeville with Jean Bedini, died Sept. 3, at Bellevue hospital, New York.

Survived by her husband Arthur Harris, who managed the Bedini company.

WILLIAM O. CHRISTENSEN

William O. Christensen, Hollywood picture agent, and formerly assistant casting director at the Metro studios, died in West Los Angeles, Sept.

Survived by the widow and a daughter.

Son of Julian Arnold, writer, and grandson of Sir Edwin Arnold, noted author, Edwin Arnold, 20, months-old, died in Los Angeles, Sept. 3 as a result of eating ant poison.

Mrs. Margaret Frawley, mother of G. . J. Frawley, head of the Paramount accounting department, died suddenly Wednesday (6) at her home in New York.

Mother of Kathryn A. Burke, secretary to Louis Bernstein (Shapiro, Bernstein & Co.), in Astori L. I., Sept. 7.

Mother, 78, Will Gueringer, former Saenger exec, died at her home in New Orleans last week.

Competition in Cleve. For Burlesque Spots

Warren Irons and Edward Flannigan, who operate the Terminal as a grind burly spot for transient trade, got in on the ground floor first by leasing the Roxy, former picture theatre, from Max Lefkowitz. House opens with burly policy Sept. 22. George Young, manager of Luna Park in Coney Island in summer, to be house director. Young last year was associated with David Lederman, lawyer-angel, in stock ventures at Gaiety and Carter. Irons & Flannigan also planning a circuit in Ohio and Pa.

Lederman also jumping back into burlesque biz by reopening his old Gaiety around Sept. 23. Arthur Clamage, from Detroit, and Walter Scott are two others who are looking over berly locations.

North of Broadway

(Continue from page 54)

With the curtain Gordon announces that Alec has the play.

The dialog is soundly written. It is shrewd and often subtle—sometimes too subtle for the local audience. Now and then it runs lightly into satire as an ironic comment on Eugene O'Neill attests.

After an amusing start the comedy has difficulty getting going again in the second act. Both the writing and the acting of Tom Powers as Alec are at fault in failing to convince that he is really madly in love with Mrs. Gordon. Also Gloria's banker husband might have been more precisely outlined. But these details are minor.

The acting is surprisingly good. Tom Powers most of the way is splendid and he carries the hard work of the third act superbly. As Gordon, Clifford Dunstant was quite in the vein of the character and Shirley Booth made Gloria genuine.

Fine Midgets Go on Road After Chi Fair

Chicago, Sept. 11.

Jack Fine's midgets, now the Midget Village at the World's Fair, will go on the road after the exposition.

Will first play a number of vaude dates already set, and will then hit for the road on percentage.

TAIL WAGS THE DOG, CARNIVAL RUNS FAIRS

Lynchburg, Sept.

Something new in the fair game is seen here with the announcement that a carnival outfit will take o er and operate the principal Virginia fairs this season.

Sheesley Shows, which sponsor the Detroit State Fair, have leased the grounds of the State Fair in Richmond, the Interstate Fair in Lynchburg, and the Roanoke and Petersburg fairs, and will assume the entire task of booking exhibits and financing prizes.

Local officials who have worried for years about rounding up corn and melons and prize hogs in time for the fairs, will sit back with signed contracts and watch the show's representatives searching the countryside for material this year. Lifts a heavy burden.

First time any such arrangement has ever been made in Virginia, and fair men throughout the state are interested. Understood Sheesley will make same arrangement with a string of fairs farther south, including Greenville, Augusta and Jacksonville spots.

Lynchburg and Roanoke missed out on fairs last year, and depresh would probably have caused them to be shelved this year, but for the carnival tie-up.

RIN-TIN'S GRANDSON

Toronto, Sept. 11.

Toronto-born grandson of the late Rin Tin Tin, Timmy the Belgian police dog from the 'Ripley—Believe It or Not' midway show at the Canadian National Exhibition, took time off this afternoon to amble down to the regatta course and swim his way to victory in the quarter-mile grand championship event of the Lake Ontario dog derby. Time was 5 minutes 45 seconds.

Mutt was mugged and got heavy spreads from the local sheets. Timmy was born here four years ago and purchased for $75 by Humphrey Thomas of the Model Shows of America. Won the trick dog championship of the world two years ago and is reputed to be under MGM contract.

B&B Draws 15,000

Davenport, Ia., Sept. 11.

Gate was 15,000 for the Ringling Bros.-Barnum & Bailey circus here for the afternoon and evening.

CARNIVALS

For current week (Week Sept. 11)

B. & B.: Rocky Mount.
Bach, O. J.: Vernon.
Bar-Brown: Danville, Ky.
Beckman & Gerety: Springfield, Mo.
Bee, F. H.: Horse Cave.
Big State: Rusk.
Bunt's Greater: Great Falls.
Catlin & Wilson: Covington, Va.
Clifford, Jack, Attrs.: Windfall.
Conklin's All-Can.: Petersboro.
Dodson's World Fair: Nashville, Tenn.
Flander's 20th Cent.: Lemmon, S. D.
Gibson's Blue Ribbon: Kentland.
Gooding, F. E., Am. Co.: Louisville, Ky.
Greater American: Winchester.
Greenland Expo: Hohenwald.
Hansen, Al. C.: Popular Bluff, Mo.
Happyland Cadillac.
Krause Greater: Spruce Pine.
Landes, J. L.: Coffeyville.
Lang's Dee: Breese.
McFarland, Ed: Ferris.
Mighty Sheesley Midway: Hagerstown, Md.
Miner's Model: Newville.
Model Shows of Amer.:
Model Shows of Amer., London.
Mutual Carnival Co.:
New Deal: Huntsville.
Pearson, C. E.: Tuscola.
Roland: Woodstock.
Sol's Liberty: La Crosse.
Sproul, P. J.: Elizabeth.
Sunset Am. Co.: Clinton, Ia.
Tidwell, T. J.: Anadarko.
Valley Grand.
Vernon Bros.: Holdenville.
Wade, W. G.: Saginaw.
West's World's Wonder: Readi

CIRCUSES

For current week (Week Sept. 11)
Hagenbeck-Wallace

Sept. 11, Huntington; 12, Williamson, W. Va.; 13, Bluefield; 14, Pulaski; 15, Bristol; 16, Johnson City.

ingling Bros.- . & B.

Sept. 11, Oklahoma City; 12, Tulsa; 13, Muskogee; 14, Fort Smith; 15, Little Rock; 16, Texarkana.

Chi Gets Off The Nut

(Continued from page 1)

back doing business at the old stands.

Exhibs who used to hoof it down to film row to save the nickel and to weep on the exchange managers' necks, are now taking the private cars out of hock and having the prosperity emblem shined up for all it's worth. Mortgages which hung like dead weights around the throats of theatres have been pushed into the river. Exhibs are admitting to film salesmen, to dish out new contracts, that business isn't bad; and when an exhib admits that business isn't so bad, it means it's colossal.

Balconies which have been shuttered for three years are being dusted off to take care of people who are only too glad to snatch a pew against the ceiling.

Theatres 100%

Not one picture theatre in Chicago is closed today, which is something, since usually each summer sees from 40 to 70 houses shuttered for the hot spell. Exhibs are running up and down asking for available theatres. And they want to buy them for cash. Exchange managers who are asked for theatre low-down reply that if they knew of any they'd get into it themselves. Which is all very dizzy and a tip-off to trade, since each summer's 60 closed theatres meant there were 120 houses on the market, with the extra 60 exhibs sticking it out in the hope that if they kept open they'd find it easier to locate a buyer.

Houses which haven't been touched with paint or brush years are getting renovating. Seating companies report a 750% jump in seating demands. Houses which had been using wooden pews since 1907 suddenly get kind-hearted and install cushioned seats for their customers.

Some 85 theatres in town have been completely remodeled this summer; all of the renovating being done at night.

More theatres have added cooling plants this year than in all the years of Chicago show business. Western Electric's wide-range sound, and the new RCA sound equipment have found ready sales in Chicago this summer.

$140,000,000 to Split

All down the line there is the same story. Those 14,000,000 visitors to the fair have brought a reported $140,000,000 to the town, and how this town's population ate into that coin and split that $140,000,000 amongst themselves.

Cafes which were on their last shoestring and operating with one piano player and one table singer, suddenly found themselves able to buy more newspaper space than the Balaban & Katz theatres, taking full page spreads in the Chicago papers. Table singers on commission now are topped by headliners for $5,000.

Restaurants that had the 'for sale' sign up hired a dozen more waitresses and have to keep the customers waiting in a lobby holdout before they can get to seats to eat at prices considerably higher than their home town food rates.

Railroads Eat Again

Railroads which had been starving for three years are now heyhey plenty, all lines with Chicago terminals shoveling in the coin. Pennsylvania RR, as an illustration carried more than 60,000 passengers to and from this town over one week-end, the Labor Day stretch. Stations which haven't seen a coat of paint in years are getting fancied up, the LaSalle street depot being the latest on the list for the shining-up process.

Hotels, such as the Blackstone, closed for a year or more, now open and doing turnaway business. Mobs sleeping five and six in a room and happy for a chance to pound the ear, even on the floors.

Rates in hotels have kept down pretty well, but the terrific climb in the take is due to the piling of customers five and a half-dozen into single rooms, making cubicles which usually brought $2.50 or $3, now delivering as much as $10 or $20 per day due to the extra sleepers.

Hotels such as the Stevens and LaSalle, which were in receivership wrangles, are paying off with fat to spare. Stevens is especially hot, hitting new high marks daily, and over the Labor Day week-end housed more people under its roof than were under any other roof in the world.

Ripley 'Believe It' to Tour; Garden 1st Date

Chicago, . 11.

Robert J. Ripley's 'Believe It Or Not,' star attraction of the World's Fair, will take to the road starting in Nov.

First date Square Garden.

Cash Miller, who supplied and has most of the freaks under personal contract, will augment the 14 present freaks with some from the traveling carnivals.

DAREDEVIL CRASHED

, Sept. 11.

Racing on motorcycle at 40 miles an hour round the vertical 'Wall of Death' at the C. N. E., John Luck crashed the floor of the bowl when heavy rainfall left the board track swollen. Unconscious and badly cut, Luck was rushed to the C. N. E. hospital after being picked up.

Luck and 'Speedy' Dawson were doing their famous criss-cross weaving around the steep sides of the track when the former slithered sidewise and just missed Dawson with the swirling zig-zagging machine. Meandering through the two motorcycles at terrific speed was 'Daredevil ', wife of Luck. She was driving a racing car.

Ten minutes after the 'Wall of Death' accident, the 'Waltzer' went haywire, injuring four with one woman going to the hospital with a broken leg. Both attractions are units of the Reuben Grueberg Model Shows of America.

Burlesque Placements

Chicago, Sept. 11.

Milt Schuster office made the following burlesque placements last week: Mae Berger, Helen Halt, Mary Macek and Polly Marr into the Gayety, Milwaukee; Kenney Brenna, Annette Stanley, Marie Krisik, Anna Pajak, Marie Cholewa and Jack 'Tramp' Mortage for the Garrick, St. Louis. Sheikes and Dixie Dixon into the Gem, Chicago; Collette at the Star and Garter, Chicago; Yarquino and Rayo into the Majestic, Grand Rapids; Will Degray, Dufrane and Dwan for the Empire, Toledo, and Jeane Williams, Parker Gee for the Irving Place in New York.

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RADIO SCREEN STAGE

VARIETY

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LEGITS' H'WOOD CONQUEST

Cal-Neva Mecca for Divorcers With Fast Boy Taking Them All

Reno, Sept.

Cal-Neva Lodge, gambling spot on the California-Nevada line with the line bisecting the men's room, has become a mecca for divorcers. Reno is now getting the go-by and all because a man had an idea and knew what to do with it.

With three divorces behind him and high hope for the future, a playboy once known as America's Sweetheart came to Reno a year ago, got a gander at Lake Tahoe, 50 miles west, and flared up with an inspiration. Taking time out only long enough to get married again, the lad bustled over to the lake and grabbed options on all the land on the Nevada side. Then he proceeded to put on a pressure realty development which has resulted in a great land boom.

There's nothing extraordinary in this but the sales argument on which the development is based is a pip—and has snagged the geit.

Ask No Questions

You come to Reno for a split. The lad's entrepreneurs hook you at the station or at your hotel and induce you, while you're waiting around for six weeks to elapse, to run over to Tahoe. When you get there you see a very pretty body of water toward which hillsides slope. On the hillsides are all sorts of huts fashioned of logs. You get steamed up over the picturesque setting for the joints and are told you ought to own

(Continued on page 49)

NO REPEAL ERROR LIKE 2% BEER BY HOTELS

The New York hotels are all making plans for installation of tap rooms and large bars counting on as early as Dec. 15 for repeal and legalized liquor selling. The hotels, and their bondholder-mortgagees, are banking heavily on repeal to take them out of the red.

The bonifaces state that they will not make the same mistake as with legalized 3.2 beer. The brewers then were too chary, figuring on the nation suddenly going berserk on beer jags, and it's no secret that much of the 3.2 stuff was not much over 2%.

The brewers' association succeeded in its aim to keep beer-drunk arrests at a minimum, but it worked great damage in creating a great public grouch against 3.2 beer as being inadequate, with the result that beer sales after the initial by-the-case boom for home consumption have not kept up with expectations, although still doing rather well.

The hotels, catering to a more epicurean clientele, are readying for the demand with vintage cellars and choice wine cards, hoping to capture and maintain the public's wine and likker interests from the start.

Good Old Ding-a-Ling

A cheery note on current conditions comes from the pawn brokers on Sixth avenue, New York.

They say that many of the boys who hocked their alarm clocks when in need of a meal are now redeeming them.

The alarm tickers were unked by the thousands for a thin dime apiece. Redeeming price is 25c.

TO SHOW PIX IN PASSENGER PLANES

Now that steamships have opened up a new lucrative field for distributors, passenger planes may be next. Experiments are under way to test the practicability of pictures for air travelers.

J. H. Harper, who produces cartoon subjects, is working with the T. W. A. air lines on plans which would have the film sound track broadcast from some point over a short wave radio system to planes in transit. The broadcast sound track would be synchronized with a silent portable projector set up in the cabin of the airship.

Films have been shown on trains in transit but while successful enough as an experiment, has not been generally adopted as a carrier feature.

Cuban Revolution as Theatre Strike Signal

Havana, Sept.

Picture biz here is affected by revolution and subsequent strikes. Operators went on 24-hour strike. After first conference with exhibitors, all demands of the operators were granted.

At present first and second class houses pay $35 weekly; third class, $12.25 and fourth class $10.50 with extras for matinees and special shows. There will be a 25% increase.

Before this move, only deluxers (3) were paying 'almost decent' salaries while the naborhood houses, some with 10 and 12-hour shifts paid as a rule 75c and 50c daily to operators.

A general convention is called for early October when exhibitors will unite to fight high film rental (percentage is average of 45%) and to attack the black list method of the distributors.

FOOTLITE TALENT TOPS ACTIVE LIST

Producers Show Increasing Like for Actors Who've Faced Audiences — Old Screen Favorites Driven to Scramble for Leavings

SPEEDS STARDOM

Hollywood, Sept. 18.

Like a rising tide, stage players are gradually shoving established screen players out of pictures. During the past few months, influx of stagers has been particularly strong. In the major studios at present there are 315 players, stars and featured, under contract. Of the total, 197 have come from the stage during the past three years, the remaining 118 are either holdovers from silents or have come to the screen without previous stage experience.

Outside of the contract lists, there are about 200 stage people in Hollywood bucking the free lance ranks. Most of them find employment steadier than the recognized picture people who became names in the silents. Latter group are having a hard time finding anything more than casual employment.

Largest number of stage imports are at Metro. Of the total contract list of 70 players, 40 are from the footlights. Radio has 52 players, 30 of them from the stage. Paramount's legit group numbers 33 of the 52 contracted players. Universal currently has 24 contractees, 18 from the stage, mostly from 'Councilor-at-Law' and playing their original parts in the picture now in production.

Between 20th Century and Sam Goldwyn, 20 of the 27 ticketed players on the United Artists lot are from legit. Thirty of the 49 earmarked players at Fox are from the stage, while Columbia's list of 10 has three imports.

Creep Up In Two Years

Though most picture people have been die-hards in admitting the advance of stage players in pictures, their growth has been steady for the past two years, producers feeling that they get more out of actors

(Continued on page 50)

Pat Remembered

Washington, Sept.

It was all set to hold over the film code hearings until Thursday (21) and start them again on that day. After being okayed all around, somebody killed it by remembering that the Jewish New Year falls on Thursday, so they changed the date to Saturday (23).

The man who reminded Deputy NRA Administrator Sol Rosenblatt was Pat Casey.

Too Much Politics Jamming Up All Show Biz Throughout Europe

Vienna may follow in the footsteps of Berlin on the Nazi question within several months. Such, at least, is the belief gained by show folks in Austria based on observance of reactions as noted by Frederick Whyte-Spitz.

Spitz, formerly operator and head booker of the Zirkus Wentz in Vienna and the Tivoli theatre, Hanover, has just arrived in the United States, forced out of business by Nazi interference. In Hanover it was simply a matter of getting out like other Jewish show folks. In Vienna, where officially there's no Nazism, he says theatres owned or operated by Jews are boycotted to such an extent as to kill business possibilities.

Localites 'Fear' Cli

Theatres all over the continent, reports Spitz, are suffering from too much politics no matter what their allegiance or what the country. In Central Europe there's practically no show biz left. Big name acts playing Berlin houses, he says, die completely if of foreign origin, while small nobodies from around the corner get the applause from fear-stricken customers who figure they must be patriotic above all. But not enough localites to go the rounds and foreigners are resenting the treatment they get.

Indication of how bad things are, even outside of Germany, because of the German influence, is that Spitz has been commissioned by a number of the bigger name acts in Europe to dig up some American bookings. Among these are acts such as the Fratellinis, who've worked in Europe constantly and have never before tried or wished to come to the U. S. They are Italo-French. Also Spitz has the three Andreu Rivels, from Madrid, about the best clown act in Europe; Kassner, magician, and Sylvester Schaeffer, protean artist.

OK for Sound Anyway

A new way of crashing executive gates in looking for a job was tried by a novice press agent in New York. It was first pulled on Bob Sisk of RKO, who received a portable phonograph and a record sent to the RKO publicity department. Thinking it might be a new theme song or something, Sisk played the record, only to discover it was a spiel about the lad's ability.

Same gag was tried on Gabe Yorke at Fox.

AIR NAMES ICE 'CORRECTIVES' AN' SUCH

It's the actors who are now doing the eyebrow lifting when radio's so-called 'proprietory' advertising is mentioned. That's the type of advertising which calls for delicate copy handling, such as laxatives, body odor eradicators, etc.

The radio networks placed their transmitters above such copy until a couple of years ago, when they weakened and gave in. But now the talent has adopted the networks' discarded attitude, and while the 'proprietory' advertisers are having no trouble in obtaining network time, it's getting quite difficult to grab first rate talent.

Four established ether names turned down one laxative manufacturer's attractive salary offer last week, stating plugging such a product on the airwaves might damage their reps. An anti-odor maker and its ad agency is having similar trouble with the bigger names, and both may have to agree to non-names or stay off the air.

World's Worst Program Big Favorite in L.A.

Los Angeles, Sept. 18.

Although Al Fox announces his program as the 'world's worst,' it proved otherwise when KGFJ, Los Angeles, discontinued early morning air feature.

Immediately following the shut down, thousands of letters, mostly from eating houses, gas stations, and other all nite spots, deluged asking that the program be returned, pronto.

It worked, and now both Fox and his hound dog are back playing phonograph records.

EISENSTEIN'S PLUNGE

Undertakes 500 Years of Russian History—How Many Feet?

Moscow, Sept. 18.

After a period of silence, part of it spent in an expedition to Kara-Kum, Serge Eisenstein lets it be known that he is at work on an ambitious film opus to be called 'Moscow.'

It will recount the history of the proletariat in Moscow in the past 500 years, no more. Historians and antiquarians and researchers and sociologists are helping him get the stuff together.

ita Gould's 32 Auditions

Rita Gould may be challenging the high record in the matter of giving radio auditions.

She's rendered 32 auditions for networks, advertising agencies, and, she now suspects, office boys.

Pantless Pic Crew Crash Nude Colony, Bring Back Sunburn for Art's Sake

Hollywood, Sept.

ryan Foy's film production crew is after spending five days in nude, photographing footage for a nudist picture at Elysian Fields, bare colony, near Lake Elsinore. The 15 men are nursing heavy sunburns, tender feet and insect bites as a result of exposure during the making of the picture.

Before they could obtain permission to make scenes in the camp, officials there made the Foy company promise to divest themselves of their clothing and enter into the spirit of the occasion.

Therefore, in the five days they spent in the pantless paradise, the only apparel sported by the crew was the soundman's earphones.

Keyhole Version of Nudism

Feature, titled 'Nudism Sexless?' is currently in work at Foy's studio, making the necessary interiors. Story is about a reporter assigned inside on nudism.

Yarn stresses the health virtues of going about sans clothing and will reveal that many historical characters, including Ben Franklin, were hot for it.

lysian Fields caters mainly to Los Angeles people, with plenty of families bringing the kiddies for week-end vacations in altogether.

Nude ranch is right next door to the summer home of Aimee Semple McPherson.

FAKED SALES OF STARS' STUFF NIXED IN L.A.

Los Angeles, Sept.

Stuffed household sales, which have frequently masqueraded as offerings of motion picture people's personal belongings, being thumbed as a racket by the Better Business Bureau of Los Angeles. Court action has been taken in several cases in a campaign to expose and discipline the scores of furniture dealers asserted to be operating in the guise of property owners forced to sell out cheap.

Estimated that 150 dealers are operating the stuffed flat racket in residences, many violating the ordinance which requires advertisements to state they are dealers.

BORZAGE TO DIRECT U'S REMAKE OF 'SHOWBOAT'

Hollywood, Sept.

William Anthony McGuire has been assigned for the screen story of 'Showboat' at Universal.

Frank Borzage will direct, his contract calling for $65,000 for a 13-week working period.

INDEX

Bills	42
Burlesque	55
Ch	51-53
Editorial	43
Exploitation	21
Film Reviews	13
Foreign News	19
House Reviews	14-15
Inside—Legit	43
Inside—Music	43
Inside—Pictures	43
Legitimate	44-47
Letter List	54
Literati	48
Music	39
News from the Dailies	50
Obituary	54
Outdoors	55
Pictures	2-30
Radio	31-38
Radio Reports	35
Times Square	49
Vaudeville	40-41

Stout Parades Boy Scout Serial for Monogram

Hollywood, Sept. 18.

George Stout of Romance Pictures is in New York to negotiate with W. Ray Johnston on the sale of a Boy Scout serial to Monogram. Stout took first two episodes east with him.

Fox Shelves Foreign Made Lil Harvey Pic For U.S. Protection

Fox has decided to shelve 'Only Girl,' Lilian Harvey starred, made in Germany and London by Ufa and Gaumont-British. Film's English version will not be shown in either the U. S. or England, according to present ideas. It cost about $300,000 to make and did fair business in Germany.

Fox doesn't think the picture good enough and is afraid it might hurt sales on future Harvey films now being made in Hollywood. Also some fear expressed that the film's Ufa background may hurt, leading to a possible impression in customers' minds that other Harvey pictures, regularly made and released by Fox, have that background.

'Only Girl' was one of the direct leaders into the Ufa-G-B split. British company had a co-production deal with Ufa but didn't think the Harvey film up to standard. Coming at the height of the Jew-baiting in Germany it gave British Gaumont a chance t. stuff the entire Ufa product deal.

Gaumont, having considerable money invested, wouldn't mind releasing the film now, but Fox has an interest in the company, thus assuring that it won't be shown. Possibly, Fox admits, however, it may be moved off the shelf for European showing only in a year or so.

JEAN HARLOW MARRIES, BUT FORGETS M-G-M

Hollywood, Sept. 18.

Jean Harlow one year and two weeks after death of her husband, Paul Bern, married Harold G. Rosson, cameraman, at 4:20 a.m. today (Mon.) in Yuma, where couple had gone by plane.

With E. A. Freason, justice of peace, performing ceremony, Metro studio were all burned up at elopement as publicity department had been in on intended nuptials and wanted to make a big splash.

Patsy Ruth Miller Free

Patsy Ruth Miller was granted a divorce from her husband, Tay Garnett, the director, by a Vienna court yesterday (Monday), according to cable reports.

WILL MAHONEY

The Boston "American" said: "Each feat of Will Mahoney's is a signal for handclapping, loud and long. If Mahoney were alone on the program it would be well worth while, for Will Mahoney hasn't a peer in his line."

Direction
RALPH G. FARNUM
Roosevelt Hotel
Hollywood, Cal.

SIGN OVER 200 PIC PLAYERS, INFLATION?

Hollywood, Sept. 18.

More than 200 players have been given contracts during the past few weeks and as many more are expecting to close deals. Most of the players are in the $300 to $1,500 class. In addition about 75 writers have been ticketed with the same number due to get a label within the next week or 10 days. All the deals are with major studios.

Condition is partly due to a desire on the part of the studios not to be caught with a heavy production schedule which has to await the release of desired players from other free lance engagements. Major angle, however, is the feeling that inflation is just around the corner. That would mean upped salaries to meet the new conditions. Studios with the high-pay names clinched, will not have so many worries. Most deals are on the usual six months ticket with options, and some of those getting papers, particularly the writers, have been more or less idle for periods up to six months.

Radio studio has been particularly active in building up its player string, angling particularly for male juves. About a dozen of these have been getting ink on their fingers recently.

SPRAGUE GOES U.

Hollywood, Sept. 18.

Chandler Sprague has gone from Metro to Universal where he is doing the adaptation and script on 'Disillusion' with Harry Sauber.

This is Stanley Bergerman's first feature picture.

Grief from Gams

Undressed Gets Mag Space, but Lot of Kickback from Fans

Hollywood, Sept. 18.

Leg art is crowding picture portraits for top play in the volume of still fotos pouring out of the studio publicity mills. Race of the gams to outstep the physiogs in some major lots is leg-and-neck, with the output going to mags, newspapers and into the private files of fans and film editors.

While the undressers are one of the main reliances of the p.a.'s in getting a lot of periodical space, they are also one of the chief grief-getters. Stepping blithely out of the studio mailing rooms on their own pretty pins, the nearly nudes frequently kickback from the big burgs as well as the stix in the form of proposals to tax and further restrict motion pictures. In spots where the undraped or demi-nude still has power to shock this kind of exploitation art has been used as a glaring example of so-called perversion of Hollywood's chief industry as a buildup toward tighter censorial and legislative restraints.

Much of the leg art, frankly, is only to regale the press desk boys who need an antidote for the less colorful copy of the day. It serves as a wedge for other publicity matter.

Standards of permissible exposure have become so liberal in the pic colony, where thousands of picked femmes are more or less constantly on display in the making of films, in daring clothes vogues, at beaches and in sun-tan camps that the indurated p.a.'s are often genuinely astonished at the frequent boomerangs from the shocked hinterlands.

Test is not so much in the degree of nudity but in the manner and purpose of the poses, with the so-called horizontal still regarded as the most flagrant, though often the most carefully clothed.

Biographical Urge Hits Hollywood; Gamblers and Kings Glorified Alike

Hollywood, Sept. 18.

The biographical the strongest cycle that Hollywood will pedal during the next year of production. So far 16 pictures coming up will be based on the lives of famous, infamous and historical characters out of real life.

List runs the gamut from a banana Shogun to a record-breaking eater and from a western two-gunner to a Russian empress. It presents two Hollywood stars, each doing a picture based on the other. Included in the roster are Al Smith, Marie Antionette, Maurice, Isadora Duncan, Villa, and Barnum.

Plus the 16 on the way, there are four productions in this category either finished or almost done. These are 'Queen Christina,' (Garbo); 'The Bowery,' with Chuck Conners and Steve Brodie as the principal characters; 'I Loved Two Women,' which is supposed to be the story of the Armour family, although Warners declares it is a fictional yarn; 'Broadway Through a Keyhole,' which Walter Winchell says has nothing to do with Al Jolson and Ruby Keeler.

Used to Duck

Studio steered clear of true-life celluloids for some time following the suit instituted by the descendents of Jim Bridger, who objected to the Tully Marshall portrayal in 'Covered Wagon.' Recently when 'Man Who Dared' was previewed by Fox, a foreword explained that all of the characters were fictitious. But when the approval of Mayor Anton Cermak's family was obtained, this was scissored. That disclaiming foreword was also on 'I Loved Two Women.'

Another mess of litigation that came out of a filmization from fact resulted from Warners' 'Mouthpiece,' when the daughter of William Fallon objected to the comparison.

Metro, not so long ago, dished up a yarn around Pecora and his investigations, but dropped it as too hot to handle on the screen. Same goes for Sam Jaffe's projected portrait of Hitler in 'The Mad Dog of Europe.'

Fruit and Diamonds

On the schedules at present are: 'Green Gold,' story of Samuel Zemurray, United Fruit head; 'Diamond Jim Brady' (Charles R. Rogers-Paramount); 'Her Regiment of Lovers'), Catherne of Russia, 'Bolero,' Maurice (Par); 'Kingfish,' Huey Long, 'Diamond Joe,' Hinky Dink (WB-FN); 'Viva Villa,' 'Bombshell,' 'Marie Antionette,' 'Three Men,' Al Smith, Cardinal Hayes, and a murder named Moskowitz (Metro); 'Balloon Buster,' Frank Luke (Radio); 'Frontier Marshal,' Wyatt Earp (Fox); 'House of Rothschild,' P. T. Barnum,' and an untitled Hollywood yarn (20th Century); 'Great Zeigfeld' (U); 'My Life,' Isadora Duncan (Majestic).

The studio yarn 20th Century will do stars Constance Bennett and parallels Jean Harlow's life. Miss Harlow is currently finishing 'Bombshell,' yarn that even has a marquis in it to keep the similarity to Miss Bennett's blog. In addition to Paramount's Catherine the Great story, which stars Marlene Dietrich, Douglas Fairbanks is readying a similar script in England for production there.

Writers Reading

With a score of true stories on the fire currently, writers are turning history students, combing the libraries for suitable subjects, drawing on their memories celebs of their youth and interviewing oldsters who were intimates of colorful figures of the '90s and before.

Par's 'Funny Page' New Film Cartoon Feature

Chicago, Sept. 18.

King Features syndicate has sold to Paramount the rights to a full length picture of their cartoon stars. Flicker will be called 'Funny Page'.

This will not be animated but will be a regular feature picture with such characters as Katzenjammer Kids, Pop Eye, Blondie, Boob McNutt and Polly and Her Pals. Picture will be released around January.

FAN DANCER, SALLY RAND, FOR PAR PIX

Sally Rand, fan dancer who has been providing much extra draw for the Fair throngs at the Chicago for B&K, has signed with Paramount under a contract which calls for a week at the Paramount, N. Y., and for appearance in one picture.

She comes into the N. Y. Par Oct. 6, then to the coast by the end of the month to prepare for her Par film debut.

Miss Rand goes into the way Par at $5,000 and a split over a figure that is to be determined as soon as Boris Morros knows what the picture week of Oct. 6 will be. He wanted the fan dancer for Sept. 29, but B&K desires to hold her that week also for a total of 10.

Fred Waring comes back into the N. Y. house Sept. 29 instead. Morros has booked Jack Benny for later in October.

SID GRAUMAN ADDS UA, L.A., TO DUTIES

Hollywood, Sept. 18.

Sid Grauman is taking on another job again, becoming managing director of the United Artists, which reopens Oct. 11.

The Bowery,' at $3 top for the premiere, reopens the house. Grauman is in on salary and percentage and keeps on handling the Chinese.

Jack Frost, former Fox-West Coast division manager, becomes house manager under Grauman.

'Bowery' will be followed by 'Broadway Through a Keyhole.'

Par Offers Fredric March $400,000 for 2 Yrs.' Work

Hollywood, Sept. 18.

Paramount has offered Fredric March $200,000 per year for two years on a new contract. His present deal expired two weeks ago and March is working on weekly arrangement.

New contract is on 52-week basis but March figures he can get more money at another plant and is holding out.

Chaplin Readying for His Next Pic, Adds Stage

Hollywood, 18.

Construction work on a new stage at the Chaplin studios have been started in view of getting his next picture begun.

New stage will be finished in about 20 days, with the picture scheduled to start at that time.

Botsford Back to H'wood

. M. Botsford, who's been east three weeks on a vacation with eastern confabbing on the side at the Par home office, leaves Friday (22) to return to the Coast studio.

This was Bot's first visit east since he became a production official out west.

Sig Marcus Leaves J-S

Hollywood, Sept.

Sig Marcus, office manager of Joyce & Selznick, has resigned, effective Sept. 30.

Resignation followed some censuring of Marcus by Myron Selznick, with the latter accepting the resignation over the telephone.

SAILINGS

Sept. 25 (London to New York) Cooper Lawley (Milwaukee).

Sept. 23 (New York to Plymouth) Charles Laughton, Charles Bickford and family, Maurice Chevalier, Carl Laemmle, Jack Ross, Frank Joyce (Ile de France).

Sept. 20 (Paris to New York), Marlene Dietrich (Paris).

Sept. 15 (New York to Southampton), Mr. and Mrs. Jack Mills (Majestic).

Sept. 16 (New York to London) Alfred Lunt, Lynn Fontanne (Bremen).

Sept. (New York to London), Charles ickford (Rex).

STAR CROP FLOP IN 32-33

Titled Tramps, Phoney Princes Sneak To Extra Ranks as Pretense Exposed

Hollywood,

several years after the war, with most of the small European countries in the throes of revolutions, Hollywood became the Mecca for scores of European blue bloods, Russian princes, Austrian and German barons, Bulgarian counts, Turkish sultans, not to mention generals and admirals from countries unfamiliar to most people. They flocked to Hollywood and found it possible to earn a living in pictures.

With the publicity value of titles above par, many foreigners began knighting and decorating themselves until Hollywood had enough nobility to start a Burke's Peerage of its own and enough phoney blue blood and generals to start a new empire in the hills of Malibu.

II Haywire

The queer royalty invaded pictures with a mad rush, most of them becoming technical advisors on pictures with foreign locales. Their work was so haywire that picture companies began to get protests from foreign countries claiming that stories and native customs were all wet and that Hollywood had better get wise to itself and find out just who their technical lads were. Investigations proved that the phonies were mostly smart lads who never got near the fringe of the subject matter on which they were supposed to be experts. Pretenders cost the studios a lot of money and prestige before they woke up.

Today the fakers are still in Hollywood hanging onto their self-made titles, but most of them are reduced to the ranks of extras, working when foreign types are necessary.

Worst offenders were the Russians. Posing as being exiled by the Bolsheviks, they received sympathy from Hollywood, which is a pushover for anything that smacks of royalty. A great number of them existed without working for months following the general expose by claiming that the Bolsheviks and communists were persecuting them and that the charges of faking brought against them were born of hatred of the titled class. Many picture people fell for this, saw that the strangers within tme cinema gates were well treated.

Still Faki

Same mob are still around carrying their titles, still insisting they are genuine. Occasionally one will get into the public prints by claiming his brother killed Rasputin, his father had seen the Czar and his family alive within the last two months or that Russia will soon be rescued from its present government by a group of White Russians, always headed by himself, who are planning to lead a conquering army from Mexico or some other Latin country. Story is usually killed after the first edition when some editor remembers a similar yarn being turned in previously. Phoney royalist sinks into oblivion for another year until he can get a fresh break with some new or forgotten yarn about himself.

Buck's 'White Cargo'

First consignment of film from Frank Buck for his second picture for RKO release, 'Wild Cargo,' reached New York last week from India.

Though away some time, heavy rains and other bad film weather has seriously delayed the expedition's filming plans.

Par's British Import

Paramount has signatured another English girl, Frances Dean, and has ordered her over, pronto.

Miss Dean is now to film biz. She took a Par test in England on spec and satisfied the Hollywoodites.

Says $3,000, Means It

London, Sept. 18.

Jessie Matthews is being approached by sundry American film companies.

The English comedienne is asking $3,000 weekly or nothing, being already fortunately established on this side.

CHEVALIER'S PAGNOL PIC IN FRANCE, THEN U.S.

While abroad, with his sailing for France scheduled Saturday (23) on the 'Ile de France,' Maurice Chevalier will make a picture based on a story by Marcel Pagnon, well known French dramatist. It will be written around Chevalier's own life.

Signed by Metro for one picture, 'Merry Widow,' Chevalier's future in this country remains unsettled. He may come back to Par but agreement already reached, including figure for one more picture, hinges around the story.

Chevalier reaches New York Thursday (21), sailing two days later. He will remain in France until Jan. 1 to turn out the film over there.

M-G Delay Worries as 2 Comics Work 2 Films

Hollywood, Sept. 18.

On account of casting difficulties Metro is having considerable trouble in shooting 'Hollywood Party' and 'Meet the Baron.' Jack Pearl and Jimmie Durante are in both pictures working simultaneously.

Last week 'Meet the Baron,' Pearl's starring picture, was held up for two days while two comics worked in 'Hollywood Party' this week, latter picture being held up for five days so that tandem can work in 'Baron.'

To Star Loy

Hollywood, Sept. 18.

Metro has picked up Myrna Loy's options for one more year.

Intention is to star her.

Dietrich Returning

Marlene Dietrich, abroad vacationing, is scheduled to return to New York Sept. 26 and after a few days will leave for the coast to resume with Par.

She sails on the 'Paris' tomorrow (20) from Paris.

Chas. Vidor, Big Leaguer

Hollywood, Sept. 18.

Charles Vidor, who recently made a picture for Monogram, becomes a major director, going to Paramount to meg a Lloyd Shelton production.

U WANTS LANDI

Hollywood, Sept. 18.

Universal is trying to obtain Elissa Landi for the lead in 'Mme. Spy,' which Karl Freund will direct under supervision of Edmund Grainger.

rainger will also supervise 'The American Scotland Yard,' with Edmund Low starred.

Chester Sutton III

Hollywood, Sept. 18.

Chester Sutton, manager of Mason theatre and former prominent Syracuse theatre manager, is critically ill at his home here suffering with heart disease.

ONLY NEW NAMES WEST, HEPBURN

Producers Frantically Search for New Talent to Pep B.O's—Contests Used as Prospect Dragnet

TEST ORGY

Hollywood, Sept. 18.

With the new season here major studios are frantically searching for new picture personalities, realizing that with the exception of Mae West and Katharine Hepburn, past year has given little in the way of names to stimulate the box office.

Producers feel that with the quota of stars now at a low ebb, new draw names are necessary to pep up theatre business.

Paramount with Miss West, Marx Brothers, Bing Crosby, Gary Cooper, Marlene Dietrich and Chevalier as their top notchers have currently three searches on for new faces. Hunts are 'Search for Beauty' contest for both men and women, a search for an 'Alice' for 'Alice in Wonderland' and an office talent hunt by two studio execs at present visiting eastern stock companies.

Charles R. Rogers has an octet of girls here from the east who are contest winners for 'Eight Girls in a Boat.' Studio has a number of young players under contract, none of whom has fulfilled its hopes as name possibilities.

Metro is also in the name hunt field. Money draws are Marie Dressler, Wallace Beery, Joan Crawford, Lee Tracy, Greta Garbo, Marion Davies, the Barrymores, Clark Gable, Ramon Navarro and Norma Shearer. Rest of the contract list are supporting players who mean little at the box office unless part of a strong cast. Biggest disappointment at Metro has been Franchot Tone who has failed to fulfill the studio's enthusiasm about his possibilities.

Need 'Assi

Radio's one big draw is Miss Hepburn. Constance Bennett, Ann Harding, Richard Dix, Irene Dunne, the studio's top names all need assistance from production, story and supporting names to make a sizable impression at the boxoffice. Studio is considering everyone submitted, hoping that it will get another Hepburn. Rest of Radio's contract list are regarded short on audience appeal.

Warners top name is Joe E. Brown. Though not a heavy draw in the metropolitan centers, he's a small-community sock. In addition to Brown, the studio is next to Metro in strong names, which

(Continued on page 55)

Mae West's Gross of Free Printers' Ink Stuff Is a Present-Day Record

Hollywood, Sept. 18.

Ignored by the press as an unimportant film player up to five months ago, Mae West has smashed through to become the most publicized name in the business today. It's a record unequalled any other personality lents or talkers.

'She Done Him Wrong' slipped out as a program release last March. Because of the bank holiday, the picture failed to create much excitement in the first runs. Paramount had its fingers crossed when the picture billed Mae West as star, with only one unimportant film part behind her.

Indicative of the general press attitude was the Los Angeles dailies' refusal to go for arrival in pictures of La West when she returned from the east in April to prepare for her next picture.

Today papers from all parts of the world are begging for Mae West art and stories. Snooty magazines are going in a big way for special articles and art. Interviewers are standing in line to get stories. Women's magazines are giving their readers every angle of the fashion trends of the 90's, which were revived by Mae West in one picture, and commercial tie-ups are being turned down every day, despite heavy offers of cash for the West endorsement. Even the newsreels are trying to take advantage of the player's huge popularity by getting special clips of any kind.

185 Interviews

She has had a total of 185 interviews with magazine and newspaper writers since she returned to Hollywood in April. During the past two weeks no less than 12 managing editors of first line dailies have sent requests to Paramount studio for all stories and art that can be furnished them on Mae West.

Life story of the player is the popular line of the writers at the moment. NEA recently prepared a three installment and Adela Rogers St. John has been commissioned by 'Liberty' to write a six-part serialization of Mae West's life for immediate publication; 1,200 newspapers have already placed orders for another 'life story' which has been written in 15,000 words and eight installments by Blake McVeigh of the Paramount publicity staff. 'True Confessions' will shortly burst forth with another angle on the same theme.

Jim Tully is lining up an article on her, requested by 'Vanity Fair,' 'Vogue' has one in the current issue and 'Harper's Bazaar' is pursuing the same line with stories and art, and a yarn on the player is due in a coming issue of 'American Mercury'. 'Time' went for a page article, and 'Life' broke down a few weeks ago to put a Mae West cartoon on the front cover—the first time this periodical has recognized a film player in that manner.

Hearst's 'Cosmopolitan' is hot to have Mae West write a by-line novelette. Lee Furman, president of Macauley's, is here to get the player to put finishing touches to her new book, 'How to Misbehave'.

No Commerci

Although the only commercial tie-up authorized by Mae West is on Lux soap, and at no remuneration, the player has been offered a total of $28,000 to sponsor or endorse various articles. The list includes beer, beauty preparations, clothes, hats, bust developers and corsets.

Her weekly fan mail averaging 1,500 is far ahead of any other film personality. Five months ago Paramount started to wake up when the fan mail was around 200 weekly, which is considered good these days.

'She Done Him Wrong' has rolled up a gross of about $3,000,000 to date through wholesale repeat bookings. Paramount will go after percentage deals for West's next, 'I'm No Angel'.

Eskimo Star

Hollywood, Sept. 15.

Ray Wise, who played in Metro's 'Eskimo,' is being considered for the top spot in 'Good Earth,' Wise, a former cameraman, is half Jewish and half Eskimo. He played the lead in 'Igloo.'

Soo Young, Chinese actress, is up for the femme lead in 'Earth,' being brought from Honolulu for the test.

15-YR.-OLD IDA LUPINO $600, BABY LEROY $50

Hollywood, Sept. 18.

Baby Leroy, pic prodigy, has been legally certified as a contract actor with Paramount Pictures in court approval secured last week. Baby Leroy, whose full name adds Winebrenner, will be able to boast, when he gets old enough to talk, that he was earning $50 a week at the present age of one year and four months. Of course, when he lays off between pix he only gets $15. But even with the inflation coming on, that'll be something.

'Other miners who had contracts with Paramount approved are Ida Lupino, 15, getting $600 per week; Toby Wing, 18, earning $110; Lona Andre, 18, starting at $75, and Grace Bradley, 19, who gets $150.

LeROY TO FILM OWN PLAY FOR WARNERS

Mervyn LeRoy has authored a play, 'Insincere City', which he will produce as a picture for WB, following 'Wonder Bar', his next slated to get under way shortly.

East on a vacation, LeRoy left Friday (15) for the Coast to prepare for 'Wonder Bar'. Al Jolson will leave for the west in two weeks to start in the film. He will continue his broadcasting from Hollywood while doing the picture.

Par's Beauts Arriving

First of Par's 'Search for Beauty' contest winners started for Hollywood Thursday (14), sailing from British South Africa. They are Lucille du Toit and Donald Tidbury. They will arrive in Hollywood in five weeks.

The winning mixed couples from Australia and New Zealand are due in L. A., Oct. 7, on the S. S. Monterey.

Studios Stooges for Agents?

Minor Execs Said to Be Tipping Off on Agents' Talent Grabbing

Hollywood, Sept.

Fearing the possible inclusion of the Academy-Agents code in the NRA industry pact the big shot agents have recently been on an unethical spree trying to steal one another's clients.

Report is also that they are being assisted in their warfare by minor studio execs who are said to cut in on the melon cutting for every steal deal put over.

Client stealing routine is to have studio stooges tip off moneyed artists that they can be assured of bigger weekly checks if they'll cancel their existing contracts with their agents and go with the stooges' pals.

As such practices will be illegal if the Academy code gets in the NRA pact the agents appear to have gone on a rampage of attempted client larceny in order to get in under the wire.

Exec stooges are also reported to be helping out their agent pals to keep clients on the studio payrolls. In several cases lately where contracts were about to be terminated the studios have received numerous telephone calls from execs at other studios along the line of, 'How soon will you be through with John Doakes? We are figuring on him for a term contract.'

Latter is the old psychological routine of trying to get a studio to re-sign a player on the theory that he must be good, otherwise the rivals wouldn't want him.

Warner Embargo on Player Loans Over William-Goldwyn Tiff Also Has an NRA Employment Angle

Hollywood, Sept. 18.

Warners has eliminated the loaning of all people under contract to the studio and who are given screen credit. Jack Warner issued the Lone Wolf order last week with the additional command there must be no deviation from the ruling. This applies not only to players and directors, but to writers who are given screen credit.

Understood that the Warner edict is instigated, or at least crystallized, by the controversy with Sam Goldwyn over a borrowed player. Goldwyn had borrowed Warren William for 'Nana,' the Anna Sten picture which has been halted through script and directorial jams.

Goldwyn was told that when the time originally set was up the player would return to the Warner lot. Goldwyn argued that while the loan was made for a definite period, it was through no fault of his that the progress of production had been delayed and that it was unfair to him to recall William before the picture was completed. Warner admitted it would be just too bad, and added that at the expiration of the time originally set he wanted William on his own lot.

Said that Warner further feels irritated over other situations arising from player loans, and believes that the best headache powder is not to conclude any more loans.

No Reflex Benefits

Another thought said to be in his mind is that the company is turning out good product with part of the success due to the casting. Not figured to be intelligent to let other studios profit from the use of players and others who have been built up through their Warner connection.

For a side angle, Warner is state chairman of NRA, and can capitalize the fact that his stand is helping the purposes of reconstruction by giving jobs to unemployed layers.

No intimation that Warner will put the other shoe on and desist from asking loans.

LESSER EAST, MOVING PRIN'S OFFICE WEST

With Frank R. Wilson stepping out of Principal Pictures to head NRA publicity, Sol Lesser came east to completely reorganize the Prin setup in New York and move everything to Los Angeles, including the executive offices, leaving the eastern center only to function for shipping purposes.

Lesser is huddling with Jack Barnstyn, foreign distrib, on the foreign distribution of his 'Tarzan, the Fearless,' serial. Lesser and Barnstyn sail for London shortly to set the English distribution.

Lesser meantime is trying to get Buster Crabbe back from Paramount, to whom he's under contract, for a few extra chapters to tack onto the present 'Tarzan' serial, but Par is holding out for too stiff a price meantime.

BEAHAN OUT AS U N. Y. STORY ED., HARRIS IN

Charles Beahan, story editor of Universal, is out this week.

Robert Harris, in New York now from the coast, replaces him.

MERIAN COOPER DUE EAST

Merian Cooper, recuperating on the coast from a throat infection, is expected east early in October to attend the regular meeting of the RKO board of directors.

Cooper is away from coast production for about two weeks.

WEISFELDT AT MAJ.

Max J. Weisfeldt has been named general sales manager for Majestic Pictures. Formerly sales manager for several other indie companies.

John Weber has been named Majestic's foreign manager.

Par's Reorg. Plans Would Retain Lynch

Any reorganization plan which may be submitted for Paramount-Publix will have Adolph Zukor playing a prominent part in same. That's the downtown say-so. Zukor is destined to stick in a high capacity regardless. Whether S. A. Lynch continues with the company upon reorganization, so far as bankers are concerned, lies mostly with himself.

Lynch is presently chairman of the reorganization committee as set up by the Par trustees, and the downtown minds are openly commending his work so far accomplished.

STRIKE ECHO IS $33,950,000 SUIT

Los Angeles, Sept.

Concentrating their attack on Louis B. Mayer, who heads a list of hundreds of defendants most of whom are John Does, the IATSE has filed suit against all major studio heads, the International Brotherhood of Electrical Workers and the United Brotherhood of Carpenters and Joiners of America, for $33,950,000, charging conspiracy.

Gist of the complaint is that the producers and the two defendant unions conspired to boycott and blacklist members of the IATSE following settlement of the recent technicians' strike and make it impossible for IATSE members to get studio work.

Mayer, it is specifically alleged, connived at wage reductions and hour increases while voting himself a $1,000,000 bonus.

The MGM executive stated, 'Anybody can bring a suit. Let them sustain their charges and we'll see if they are made for publicity purposes or not. I'll be in court to meet them.'

Sentiment among IATSE members is that the suit may be only a gesture akin to thumbing one's nose, but that the gesture, at least, is due the defendants.

A. Brigham Rose, representing the IATSE, said: 'Even if we lose we'll make legal history.' Rose avers the conspiracy alleged was and is not merely a general attempt to cold shoulder the IATSE, but is actually in violation of the NRA strike settlement agreement, which, he says, provided that strikers could return to work 'without prejudice.'

NRA Parade Casualties

One casualty of the NRA parade among picture people who tried the long trek was Boris Morros, head of Paramount's stage show and music department who got overheated on the long march and went down with a cold Thursday (14).

Among the minor catastrophes was Henry Stampler's embarrassment in going home without a shirt. The Metro publicity department employee impersonating the MGM lion, Leo, couldn't find his shirt after the parade was over and had to go home half-dressed. That lion costume he wore weighed 200 pounds.

Many were reported staying home Thursday (14) from exhaustion of parading.

Weighted down with heavy costumes, two of the Music Hall's Roxyettes and one of the ballet girls passed out before the parade was over.

ALL PAR CREDITORS' CLAIMS IN BY SEPT. 14

The large task of analyzing creditor claims against Paramount Publix under its bankruptcy is ready to get under way by attorneys and staffs for trustees. All claims which are provable under the bankruptcy act were filed by last Thursday (14).

When that date had passed a tabulation of the bonds filed showed $3,000 worth had not been covered by creditor claims in the last-minute rush to record them with the trustee. In the final week more than 50% of the outstanding $26,000,000 worth of bonds had not been filed, though Par set up special offices downtown for the purpose.

The $3,000 not received by Sept. 14 may include some claims on bonds which were mailed in time but were delayed in reaching New York. Whenever they show up, if the postmark from point mailed is not later than Sept. 14, they will be allowable under the liquidation of Par. Otherwise, they are worthless.

On going into bankruptcy the total amount of Par liabilities were listed at $55,300,000, including the $26,000,000 in bond issues.

Claims are of virtually every description and range from millions down to individual creditor debts of less than $1. The work of segregating and analyzing the large number of claims, together with court approval on all, will take several months.

STUART OPPOSES % FOR BOTH PIX, ACTS

Detroit, Sept. 18.

Herschel Stuart has booked a Radio picture for the Michigan on a straight rental to play with the stage appearance of Ted Lewis. This is the first picture to play the Michigan on a straight rental for some time.

It is understood that the booking is to set a precedent as to the playing of pictures on percentage for this house. Playing the names, house has had to split both with talent and film.

Bankers Figure New Co. for Par Following Discharge from Bkptcy

With expectations that Paramount Publix will be about ready to start out anew, minus the yoke of bankruptcy, by Feb. 1, reports are that Kuhn, Loeb, Par bankers, will swing the reorganization and the transfer of assets to a new company. Stocks in the new organization, a parent company to take the place of Paramount Publix, will be exchanged for existing P-P certificates. It is believed.

Kuhn, Loeb is interesting itself in the possibilities of a rehabilitated Paramount and a discharge of the bankruptcy shortly after the first of the year to the extent of an exhaustive check and survey into the bankrupt. Meanwhile the business of analyzing all claims, together with compromises of claims wherever possible, is getting under way on the part of the trustees in hope of an early liquidation or reorganization attended by sale.

Kuhn, Loeb's Concern

It is commonly conceded that the Otto Kahn banking house is anxious to be with Par on the big pull-out in saving its face among investing clients. Believed also, in this connection, that the exchange of stock will be on a favorable basis. Certificates, once worth about 15c, are now hovering around $2, and from inside Kuhn, Loeb has plenty of the certificates as well as Par and Famous Players Lasky bonds.

One report is that several powerful interests outside of Kuhn, Loeb are in possession of large blocks of the stock. This may include Hallgarten & Co., who have done private banking for Par.

Show Biz's Contributions to N.Y. NRA Parade Rewarded at B.O.'s; Industry Lent Color, Names, S. A.

NRA's parade routiner in New York Wednesday (13) displayed a subtle sense of humor spotting the investment and financing companies ahead of the film division, but the industry added sex appeal to its march and, with girls in costume, lots of band music, some impromptu entertainment, etc., completely stole the show. Lending the Fifth ave. parade its most impressive participation by any industry or group, amusements seemed none the less uncomfortable with the bankers leading them and the florists trailing.

The bankers, with few execs apparently fearing to come out in the open, presented a rather sorry looking sight, but the florists with the way the depression has favored the undertaker, had a fine representation.

In spirit, the investment-financing division made a mild impression with its representation small, but the picture industry and other branches of amusements, together with radio, was there with flags flying, banners waving, bands playing and its people in triumphant march. Reaction of the crowds to the film division, with the life and enthusiasm it put into the parade, was show-stopping. A total of about 6,000 people from pictures participated.

While a couple companies wanted to take advantage of the parade to advertise some pictures, the industry didn't make it exploitational except for NRA and to impress the public with the manner in which the show business is behind the drive.

Jolson and Roxy

Al Jolson led the film and theatre division in person, the biggest star to participate from amusements. He had behind him the fine representation of RKO, whose contingent was headed by the Radio City group and S. L. (Roxy) Rothafel in person waving a general greeting to his big American public.

Roxy had a large service staff behind him in uniforms, followed by the Roxyettes, Music Hall's ballet corps, choral ensemble and others, all in costume. This unit alone had the folks sitting up to take notice.

There were few big executives in the line of march except for the trio walking abreast up the long Fifth avenue stretch for RKO, Ned Depinet, Phil Reisman and Jules Levy.

All the RKO Greater New York theatres were represented with usher groups and bands from many of the houses. On top of the theatre division, RKO had its RKO Radio Pictures bunch in the line of march.

United Artists and the Rivoli followed, Hal Horne stepping the light fantastic with 'em, with Loew's impressive troops as the third unit. Loew's-Metro vied with RKO for first honors among the film companies, leading off with a cadet orchestra and then Chester Hale girls, ushers, musicians and others from the Capitol, as well as usher and other groups from other Loew houses.

The Loew-Metro contingent, in number of persons participating, appeared the largest. Metro had a mugg as Leo the Lion, a fellow on stilts, a lot of balloons and the Hale girls with boxes of pigeons which, by arrangement with the U. S. Signal Corps, were released for flight to Washington with a message promising co-operation to the President in the NRA drive.

Columbia's NRA Ad Plug

Some of the Metro girls were in formal evening gowns, while in some of the other major film company groups such as Columbia, most of the girls were all in white and the men in dark clothes. WB's order was that all the girls wear white and the men dark, but they didn't entirely. Col used a slogan, 'March Forward with Columbia,' nearest approach to an ad plug.

Universal was next in line to Metro and drew a laugh with a couple behind a canvas head cutout, one in blackface, in the nature of one of those carnival ball-throwing gags, with a sign reading, 'Let's give depression two black eyes.'

Warner representation following U was large and impressive, though not touching RKO, Loew's and Par-

(Continued on page 25)

20th C. Ups Planned Productions to 14 Pix

Hollywood, Sept. 18.

Twentieth Century will produce 14 pictures for the current year, instead of 12 announced, and expects to have its entire program in the can by March 1.

Except for delay in starting George Arliss' second film, dated to commence Jan. 15, 20th Century would be cleaned up by Christmas. Arliss, who gets here Oct. 15, does not want to start his second story too soon after the first, and company must wait for him.

Only around 20 people are on the regular payroll, so a long shutdown won't bring too much extra overhead.

RKO Theatre Dept Shifted About in H.B.F.'s Absence

Excepting only the advertising and publicity division, all the operating departments of the RKO theatre end are now on the 11th floor of the company's home office in Radio City. Includes Walter F. Brown, assistant to M. H. Aylesworth. He moved down from an upper floor in order to be closer to things generally. Brown is now only three rooms away from H. B. Franklin.

Suddenly over the past week RKO things in the home office began moving while Franklin was busy coding in Washington. Looks like orders from higher up to reorganize the office setup generally for operating purposes plus the intention of consolidating office space to reduce rent charges. So far as can be indicated the film end hasn't been touched. Much of the film company offices are utilized by auditors and bookkeepers. It's only when the auditors get promoted that they move downstairs, not up.

As for the theatre end, the only offices remaining untouched by the move are those of Harold Franklin and Phil Reisman. Otherwise everybody's moved or nearly.

The film booking office formerly well segregated is now plied in somewhere between the theatre division and other departments and it looks like when RKO's film buyers want to do business hereafter, they will have to do it outside if the distribs from whom they buy should demand privacy.

Only thing that separates Franklin from Walter Brown, in an office way, presently, are offices occupied by the division managers and Robert Hall. They're adjoining.

Brown is occupying the office formerly used by Hall's secretaries. Hall and an abundance of furniture plus two secretaries are now in one room. Next to Hall and in the room formerly used for cabinet meetings by Franklin, are all the home office division managers and their secretaries.

Apparently, hereafter, cabinet meetings when held will be held in Franklin's private office, which is still the finest office on the floor.

RKO AND U BIDDING UP GERMAN PIC TO $25,000

Radio Pictures and Universal are both bidding for American rights to 'Countess of Monte Cristo,' German film starring Brigitte Helm. Both companies would like the rights for remaking of the story in Hollywood.

Between the bidding of the two companies price for the film has gone up to $25,000 with no purchase yet.

CODE AIRS ALL BIZ'S WOES

Keough, Par Att'y, Tells About Cash Bonuses to Execs; More Due on Blumey Settlement, Etc.

Inside information on Par's settlement of the A. C. Blumenthal suit in 1932, papers and circumstances of which Saul E. Rogers insists has been surrounded by much secrecy, promises to come forth for first time tomorrow (Wednesday) on resumption of examination of officers of Par under its bankruptcy. If the papers are not produced then, as formally requested of Austin C. Keough last week, it is hinted that efforts will be made to force them from files or safe by way of a subpoena.

Question of why Par made the settlement of $36,000 in the Blumenthal action, alleging violation of indenture of bonds when the bonds held by Blumenthal at that time and sued under were worth only $7,500, arose last week at an adjourned examination of Par officials, along with data for the record concerning salaries and bonuses of Par executives and other matters.

Substituting on the stand for Ralph Kohn, who was in Washington, Keough, Par's legal head, was unable without papers and records before him to discuss details in connection with the Blumenthal settlement except, to his recollection, that Blumenthal received $25,000 and his attorney, Nathan Burkan, $11,000.

lumey Settlement

Both Rogers and Zirn attempted to get to the bottom of the Blumenthal settlement, but with little success. Both wanted to know for the record why the settlement was made in the first place, when many other similar actions of bondholders were subsequently brought but were not settled. Keough, who said he had not handled the Blumenthal matter, stated that the settlement was made to avoid appointment of a receiver as asked for and that discrepancy in amount paid off as against market value of Blumey's bonds was explained by Par's feeling that a receivership would have been both dangerous and costly at that time.

Not satisfied with this explanation, attorneys wanted to know exactly what Par got for its $36,000. Keough was asked if it may have been due to Blumenthal's political influence at the time. He's a close personal friend of Jimmy Walker, then mayor. Keough said that it wasn't. Par's legal head, admitting the settlement, said, however, that the company felt the Blumenthal action was without merit.

Considerable haggling resulted over efforts of Rogers and Zirn to learn why all papers, including the original Blumenthal bill of complaint filed in the Supreme Court, had been removed from the files of the court on a special stipulation signed by a judge to permit that. The papers thus have not been available to attorneys for other bondholders nor to creditors of Par, anyone else.

Charging secrecy in the transaction, Keough said he believed Blumey and his attorneys had been pledged to secrecy on the settlement, its terms, etc. Keough said that he did not remember if any personal relief was sought by Blumenthal, but believed the suit to be representative.

Rogers says he has made efforts to get the original complaint, but has been unsuccessful in that direction. Firm is looking for many papers, also, which have not been produced to date and wrote Ralph Kohn a registered letter detailing 18 subjects on which he wishes information, at the same time demanding production of records. Both Rogers and Zirn represent

(Continued on page 23)

Zukor Out of Hosp

Hollywood, Sept. 18.

Adolph Zukor will return today (Monday) to the Ambassador hotel, Los Angeles.

He has been in the Cedars of Lebanon hospital for almost a week. Suffering from gastroenteritis.

2 MILLION $ CLAIMS VS. PAR

Reorganization of Paramount which is being planned for an early break may be temporarily curbed through the filing of two claims, each for $1,000,000, against Paramount on behalf of General Talking Pictures and the DeForest Phonofilm corporation. DeForest is a subsidiary of GTP.

The claims amounting aggregately to $2,000,000 are based on alleged recording and reproducing patent infringement by Paramount. Whether allowed or not by Referee H. K. Davis, the filing of the claims, according to legal interpretation, would mean that same must be litigated. That means that the Federal Court would have to pass on the matter and that a trial of the issues might be forthcoming.

However, the reorganization of Par can proceed regardless, with maybe Par posting a bond to cover the possible outcome of such a suit if litigation should result. That's according to inside interpretation.

In essence the filing of the claims by GTP and DeForest amounts to a request to the Federal Court for the right to sue Paramount on the causes alleged. Paramount, being in bankruptcy means that the company can't be sued except through consent of the court, according to interpretation.

The Legal Complications

What can happen in such a case is open. It is understood that Par is about set for reorganization and in any adjudicating of the GTP and DeForest claims, may involve ERPI, which is a creditor of Par's for something like $1,300,000. Means that to get around the GTP and DeForest thing, Par may ask ERPI to defend and seek adjudication on some kind of basis that if the claims be proved, they be deducted from ERPI's general claim.

That's only on analysis and as the GTP and DeForest claims were only filed last week, what official cognizance has been taken of the thing by Par is so far unknown.

In other ways, the GTP action amounts to bringing a second suit on reproducing infringement such as it once brought against the Stanley Co. of America in Wilmington in which the Ries patent was involved. Case was won by GTP in the lower court but the Circuit Court reversed the decision and was upheld by the U. S. Supreme Court.

However, the recording thing was not involved then, which makes that angle a new one.

Additionally by filing the claims in New York means that GTP and DeForest is looking for an opinion on the reproducing thing in another jurisdiction, other than Wilmington. Legal technique here is that if the New York jurisdiction finds for GTP, as opposite from what the Circuit Court found in Wilmington, likely that GTP can then carry the whole matter once again to the U. S. Supreme Court because of the difference in judgments. That depends also upon what happens to any appeal which may be taken by whoever is defendant, Par or ERPI, in the Circuit Court, New York.

BRINGS OUT 25 YEARS' WORRIES

Every Aspect Covered and Every Branch of the Industry Had Its Say Via More Than 100 of Over 200 Authorized Spokesmen — Marathon of Preliminary Palaver on Film Code Hearings — Rosenblatt's Pointed Inquiries Brings Much Hedging

REVIEW OF HI-LITES

By Tom Waller

Washington, Sept. 16.

Industry woes of 25 years got on the NRA record in millions of spoken and, written words in just 18 hours. That record is now available to everyone including legi - tors, who for years have been waiting for just such a document. Thousands of words more are being recorded now behind closed doors. If these private sessions don't materialize into something more than what was aired publicly there may be other public hearings and more words.

Deputy Administrator Sol A. Rosenblatt had this in mind when he didn't close but simply adjourned to an indefinite date the public hearing on Thursday (14). He had authorized 209 people to speak at this but only around 100 stood on their feet. There were many reasons why the other hundred remained mute. First the industry factions were smart enough to admit that too many speakers, like the excess of cooks, might confuse their part of the record.

Even with the voluntary cutdown, some of the boys designated to talk were caught unprepared by being called ahead of time. This was evidenced the first day when major studio managers started talking about labor until Pat Casey, representing the producers, was able to get on the record that he knew nothing about such briefs and Rosenblatt gave the interests a

(Continued on page 55)

No Film Code Yet, Distribs Get Permission for Further Confabs Regarding the Exhibs' Demands

Washington, Sept. 18.

The Government's hope of whiping a film code into shape having clauses offered by its various branches correlated by Sept. 20 faded Saturday (16) when istributors are reported to have asked and obtained permission to to New York, and get authority, if possible, from their arious directorates to treat some of the more unusual exhibitor demands which would set up, everyone now concedes, a brand-new method of doing business in the film industry.

Certain of the exhibitor leaders with a good major inside who are remaining until next Saturday, when the committee business here will start all over again, early this morning ventured the observation that at last the big boys are frightened and want the interlude as an opportunity to muster their forces.

Certain major executives who were reached at their New York homes early Saturday morning (16) admitted confidentially they were weary of factional battling and that the right to buy was one of the reasons for them seeking the respite.

There was an all-round confusion manifest. Home offices Saturday were not expecting to see their representatives back until tomorrow (Tuesday). Some of the boys who slipped out of town came back in time for the general meeting scheduled for Sunday only to find the city virtually abandoned by picture people. Many of those who had departed Saturday night were home with the impression they will have to return on Thursday.

After being allowed only a half hour for lunch on Saturday, exhibitors were kept waiting for three hours that afternoon while the Deputy Administrator was conferring with the distributors. When he appeared, Rosenblatt—exhibitor attendees reported today—informed them everything was adjourned until the distribs got together with their directorates.

Cheer from Minn.

Minneapolis, Sept. 18.

Every week brings its batch of 'better times' items. The local Paramount exchange during its Paramount Week reported its biggest business in pictures played and receipts since August, 1931.

Business at the Warner Brothers' exchange has been so big that it has been necessary to employ three additional office helpers and to write to the New York main office for authority for an additional two, according to Mike Comer, office manager.

F-WC'S AUCTION TO INVOLVE $5,000,000

Los Angeles, Sept. 18.

Auction sale of all properties of F-WC theatres will be held by trustees of the bankrupt Oct. 2. This will liquidate around $5,000,000, the largest part of which is stock West Coast holds in subsidiaries.

Understood representatives of Chase National will buy in the property. Trustees after auction will continue until around Jan. 1 to satisfy claims against bankrupt.

Laemmle Sailing

Hollywood, Sept. 18.

Carl Laemmle sails from New York Sept. 22 for two months abroad with Jack Ross, his secretary, on the 'Ile de France.'

He will avoid the Nazian belt and for the first time on these trips will not visit his native town of Laupheim.

UNUSUAL CO-OP BY F-WC FOR UA, FRISCO

San Francisco, Sept. 18.

Fox-West Coast has turned over to the local United Artists four of the former circuit's outstanding pictures of the forthcoming season in one of the oddest deals yet recorded here.

Neither side will tell why four ace pix should be turned over to the deadly opposition, but it's reported as an order sent through by Charles Skouras, who's doing it in return for an unnamed favor from Joseph M. Schenk.

First of the pix is already in the UA, 'This Day and Age' (Par) after having been billed and trailered at the Fox Paramount, directly across Market street from UA. Other films are 'Power and Glory' (Fox), 'Berkeley Square' (Fox) and 'Captured' (WB). All will play UA at the same percentage terms under which they were to show for F-WC.

Important RKO Personnel Shifts Hinted Before Any Reorg. Plan

There's much apprehension around RKO that important personnel shifts are in the offing before the company reveals any reorganization plan that will take it out of receivership. Much of the apprehension is hinged around the theatre end. Mostly it's because of the unheralded manner in which Al Reoch walked into RKO one morning and took a desk.

Harold B. Franklin and Phil Reisman are the only two top execs left who came in with the reorganization of RKO before receivership. Louis Cohen who resigned about two months ago from the real estate sector to develop private business may leave any time now.

He was to have left Sept. 1, but was asked to remain by the company heads until the firm found a successor. The man chosen is Al Reoch, who came in around a week ago.

By general show biz report Reoch is known as a figure man and one of the best, they say. He is credited with having done much or most of the arithmetic for David Sarnoff both before and after Sarnoff got in touch with RKO.

It's pretty well believed around that Reoch came in without the particular advice of Harold Franklin. That Franklin knew about Reoch's impending advent, however, looks sure.

Reoch used to be an exec of RCA Photophone. He is stated to have been the mathematical wizard who X-rayed the financial backbone of RKO for RCA when that company looked to conquer the film biz. That was before receivership anywhere in the biz and even RKO.

Ince then RCA has accumulated a couple of high class active partners. They are the Rockefeller interests and Mike Mcehan. The Rockefeller partnership, of course, post-dates Mcehan, but Meehan was not actively concerned with RKO operation until a few months ago.

That Reoch's coming into RKO should spring that feeling of apprehension is just one of those things. There was no such apprehension when J. R. McDonough came in as executive v.p. pro tem at the invitation of M. H. Aylesworth. McDonough also is from RCA. There probably shouldn't be any more query about Reoch's future position in RKO than McDonough's but the biz is very sensitive these days.

Hughes' Multicolor Under the Hammer

Los Angeles, Se

Entire liquidation of the equipment of the Multicolor studio is being effected by the hammer route by Howard Hughes, King Charney disposed of a part of the outfit under a percentage agreement.

Remainder of the $250,000 plant will be turned over to the auctioneer

Amusements Hold Above Support Levels as List Goes Into Retreat Despite Dollar Inflation Hints

By AL GREASON

An early burst of speed yesterday (Mon.) carried many leading stocks to new 1933 highs, inspired by record prices for sterling and francs, broadcasting intimations of American inflation. Sterling was up 10 cents at $4.82 and francs crossed 6 cents for the first time since the French unit was stabilized. These quotations put the dollar on a gold value basis of around 65 cents, new low on the movement.

Top prices brought out realizing during the early afternoon, and there was a sharp retreat under pressure of sales. The picture stocks which have been prominent lately — Loew's and Warners— slipped with the rest, but they again found good support just above low marks on last week's reaction. Notably Loew found a bottom for the day at 34⅝, which practically duplicates last week's bottom, while Warners' established a defense at 8½, fractionally above its critical level of last week at 8¾.

Elsewhere there was no special feature in the group except that signs of weakness did appear in Consolidated Film Industries, and there were indications of selling in Fox, to be expected in the latter case in view of the recent run up from 12½ to 19 on a movement which was not based on any known development in the basic situation of the company.

The best bonds were inclined to shade recent prices with the exception of Warners, which touched a new top at 48, holding its advance to the gong.

Priming Film Stocks?

Out of a week of confused and contradictory movements in the security markets there stood out rather sharply hints that the stage was being set for a campaign in some of the amusements, particularly Loew's and Warner Bros.

Following many months during which the entertainment group have been altogether ignored there began to appear here and there on the news ticker and in the financial columns a variety of comment on the subject of national picture house business, the prospect of better quality releases for the early season and the undoubted fact that grosses on Broadway have greatly improved since Labor Day. Prospects for getting a code for the picture industry and the effect on business received no attention in Wall Street.

Fact that Warners and Loew were getting a special play in the market may have inspired the sudden interest in the group, or it may have been that clique operators in these issues saw to it that propaganda was circulated. In any event the supposition that seemed to fit the case was that a long summer of extreme dullness in picture stocks had given opportunity for cliques to accumulate lines of long stock, and now that the season of normal upturn in trade activity has arrived conditions are favorable for a campaign in them. The immediate prospect is that original pools probably will use further advances to retire at a profit, but that would not necessarily mean that last week's upward movement represents a peak.

It needs only a favorable development to inspire new pools to take up the amusements where old cliques leave off. Broad market movements encourage successive clique operations. The recent operations in repeal stocks are an illustration. Although some of these issues have appreciated enormously the climb has been accompanied by many changes in the personnel of groups and the substitution of one clique for another, sometimes professional traders, sometimes trade groups, but always there seem to be operators willing to give a new whirl to conspicuous performers in the general list.

Season igures

The important thing is that there shall be something doing within an industry to create market interest in its stocks and make them active. When that situation exists there will always be traders to take the initiative in pushing the fortunes of those issues. Increased theatre attendance with the coming of autumn seems to be the important influence at the moment. In a few weeks a conspicuously good line of releases may give theatre stocks a new impetus and the coming out of fourth quarter income reports showing improved revenue may well be the signal for a strong boom in film shares after the turn of the year.

For the present a good deal has been accomplished in pulling the lagging amusements out of the rut. Irregular climb of Loew's from below 10 to last week's peak above 36 represents a very important recovery, especially in view of the fact that it all has been accomplished without any definite improvement in the basic situation of the whole picture business itself.

The recovery of more than 400% represents in a very large degree only the market's appraisal of betterment in outlook. The same thing is true of the whole market. Observers have emphasized again and again that the recovery from the bottom of early this year has had as its motivation not any actual inflation that has taken place but rather the realization that inflation must inevitably come. It is for this reason that the stock market has been taking its day-to-day cues from the course of the dollar in foreign exchange markets rather than from concrete developments at home. Exchange dealings are the brass tacks of world appraisal of dollar value. The higher the franc and the pound against the dollar, the greater the weight of world opinion toward ultimate American inflation.

Until a few weeks ago the fluctuations in wheat were regarded as an index paralleling currency exchange, but lately the stock market has largely ignored the Chicago Board of Trade, because apparently crop news and a multitude of special trade influences complicated the situation and robbed price changes in wheat of their broader significances.

Inflation and Box Office

Sterling and francs chalked up new high marks last week against the dollar and revival of market interest was coincident, larger gains being those shares which have the most prospect of benefit from cheaper dollars, which mean, of course, higher prices for goods. The Fairchild retail price index, one of the recognized yardsticks, showed a gain of 8.4% for Sept. 1 over August 1, making a gain of 18.6% from the low of May 1. Prospects of increase in box office scales ought to be fairly well represented in the course of prices over the whole retail field, putting the amusements into the class of issues which might reasonably hope for results out of more and cheaper money.

Certainly the ability of the leading amusement equities to make progress indicated the market's realization that the group belonged in the inflation class. Loew's and Warners' were in the forefront of the advance, both going to new tops for the year, Loew's at 36⅝ and Warners' at 9. Fox also stepped out, pushing ahead under heavy dealings to its best price since the listing of the new issue. It reached 19 where it approximates the subscription price offered to old holders, privileges which they rather unanimously neglected to exercise. Practically the whole new issue went to the banks in return for the cancellation of Fox notes.

Columbia Pictures completed a quartet of representative stocks breaking into new high ground, Columbia's new mark being 27¾, representing a climb since February from around 6½. Volume here was only moderate which negatives the idea that any major distribution was going on as might well be the case in Warners, in which the turnover was enormous. Movement in the leading film shares was about even with gains in two other groups which are supposed to be influenced by similar economic conditions — department store and tobacco shares, both being especially strong.

Bonds Hold, Too

Amusement bonds held steadily not far from their best on the movement, doing better in general than the whole body of liens. Gilt edge obligations were inclined to drift lower in response to quiet, steady liquidation. Holders of old line investment bonds are believed to be switching into common stocks, getting out of the creditor class and into business partnerships. Five dollars bond interest is still the same five dollars, though each dollar may presently be only worth 50 cents.

The rule doesn't apply to such speculative liens as those in the amusement group, most of them being in default. The prospect here is that default liens are likely to be brought back to an investment rating with inflation and recovery and the yield at current quotations would then more than compensate for payment at depreciated dollars. Paramount 6's at regular return would yield 18% which takes account of a good deal of depreciated dollars.

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
300	Col. Pict..	26½	26½	26⅜	+ ⅜
300	Cons. F....	4	3⅝	3⅝	— ⅜
2,700	Do pf....	10⅝	9⅞	10	— ⅝
8,700	East. K..	88	85¼	85½	— ⅜
1,400	Fox A....	18¼	17⅝	18	— ¼
6,200	Loew's	36⅛	34⅝	34¼	—1
1,500	Par-P cft.	2⅛	1⅞	1⅞	— ⅛
1,000	Pathe A....	1⅝	1⅝	1⅝	
2,100	Do A	9½	8	8⅜	
15,200	RCA	9¼	8⅞	8⅞	— ¼
700	RKO	3½	3⅛	3⅛	
14,300	W. B.....	9	8½	8⅝	— ¼
		BONDS			
$1,000	Gen. Thr..	5	5	5	+ ⅝
2,000	Loew's	87	86	86	—1½
1,000	Par-P-L....	31¾	31¼	31¼	— ½
10,000	Par-Pub....	32	31½	31½	— ½
32,000	W. B.....	48	47¾	48	+ ½
		CURB			
200	Tech.	7½	7½	7½	
300	Trans-L ..	2¼	2⅛	2⅛	+ ⅛

Summary for week ending Saturday, Sept. 16:

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	Igh.	Low.	Last.	Net chg.
7⅛	⅞	700	American Seat....	4	3½	3½	— ⅝
5⅝	1⅞	1,100	Consol. Film....	4¼	4	4	
14⅜	5⅞	4,800	Consol. Film pfd....	12	10⅝	10⅝	— ⅞
27⅝	6⅝	6,400	Columbia P. Vtc....	27¾	25⅞	26	
89¾	46	10,700	Eastman Kodak (3)....	86⅜	81	86¼	+4¼
19	12½	24,900	Fox, Class A....	19	14	18½	+4½
36¼	10½	107,600	Gen. Elec. (60c.)....	25½	23½	25⅝	+ ⅞
22	1		Keith pfd....			15 bid	
36⅝	8½	43,100	Loew (1)....	36⅝	32¾	35½	+3⅝
78½	35	800	Do pref. (6½)....	78	70	78	+8
7	1⅝	900	Madison Sq. Garden....	3¼	3⅛	3¼	
22	13½	100	Met-G-M pref. (1.69)....	21	21	21	+ ⅛
2⅝	⅛	13,900	Paramount....	2½	1⅝	2	
2¼	⅛	4,100	Pathe Exchange....	1⅝	1½	1⅝	+ ⅛
9⅞	1½	2,800	Pathe, Class A....	9¼	8⅝	8⅝	— ⅞
12¾	3	199,800	Radio Corp....	9¾	8⅝	9¼	+ ⅝
1⅝	1	12,100	RKO	3⅝	3¼	3¼	+ ⅛
35	10		Universal pref....			23 bid	
9¼	1	149,300	Warner Bros....		7⅞	8¾	+1⅛
22	4½	700	Do pfd....		20	22	+3
56¾	19⅝	38,400	Westinghouse		43¾	46⅝	+2½

CURB

26¾		400	Columbia Pic	26¼	23	26½	+4⅛
⅞		700	Gen. Thea. E.	½	⅜	½	
10⅜		1,000	Technicolor	7½	7⅛	7½	
3⅜		1,800	Trans Lux....	2½	2⅛	2⅛	

PRODUCE EXCHANGE

2⅝							— ⅛

BONDS

9¼	1	$123,000	Gen. Thea. Eq.	7	4⅝	5⅛	+ ⅛
61	20¼	34,000	Keith 6's, '46....	60	47½	59	+ ⅛
80	48	24,000	Loew 6's, '41....	87⅝	84⅞	87½	+4
87	47½	6,000	Pathe 7's, '37....	80	79	79	—1
35	4½	14,000	Par-Fam-Lasky	34	32½	33	+1
35⅜	5⅜	84,000	Par-Pub 6½'s, ...	33¾	31	31	—1
30	8½	.....	RKO debs 6's....	..	..		
47⅜	12	540,000	Warner Bros. 6's, ...				+4

Over the Counter, N. Y.

Bid.							
⅛			Roxy, Class A....	..	..		

Gen. Theatre ctfs. sold $24,000 @ 6, 4¼, 4¼, unchanged.
Par-F-L ctfs. sold $3,000 @ 32, 31¼ 32, unchanged.
Par-Pub ctfs. sold $28,000 @ 32⅝, 31⅞, 32, off ⅛.

Yiddish Talker Prod. Co. Plans 4 in English

Jewish American Firm Arts, with one Yiddish talker finished and a second ready to start, is going into the English talker field next, with a proposed four-picture schedule. All will be made in the east and all will have to do with Jewish matters or literature, though in the English language.

JAFA's first, 'Wandering Jew,' about Hitler, is being cut now.

Judgments

(Debtor's name is first; judgment taker and amount follow.)

Janet Reade; Riverside Drive 87th Street Corp.; $87.

Bayview Park Amusement Co., Inc., William A. Littell; $1,435.

Johnnie Walker; Atlas Soundfilm Recording Studios, Inc.; $310.

James Poro; Fox Film Corp.; $69.

James Poro; United Artists Corp.; $31.

A Ride and a Show for the Price Of One in New R.R.-Theatre Tieup

1st Runs on Broadway

(Subject to Change)

Week Sept. 22

Paramount—'Too Much Harmony' (Par).

Capitol — 'Solitaire Man' Metro).

Strand—'I Love a Woman' (WB) (21).

Rialto—'Thunder Over Mexico' (Prin).

Roxy — 'Shanghai Madness' (Fox).

Music Hall—'My Weakness' (Fox) (21).

Hollywood—'Wild Boys of the Road' (WB) (21).

Rivoli — 'Emperor Jones' (UA) (19).

Paramount—'Torch (Par).

Strand—'I Love a Woman' (WB) (2d wk).

Rialto—'Thunder Over Mexico' (Prin) (2d wk).

Roxy—'Brief Moment' (Col).

Music Hall—'Ann Vickers' (Radio).

Hollywood — 'Wild Boys' (WB) (2d wk).

Rivoli — 'Emperor Jones' (U) (2d wk).

$2 Pictures

inner at Eight' (Metro) (Astor) (5th wk).

'Berkeley Square' (Fox) (Gaiety) (2d wk).

'SOS Iceberg' (U) (Criterion) (22).

Foreign Films

'Joan of Arc' (French) (Little Carnegie) (3d wk).

'Milady' (French) (Fifth Ave. Playhouse) (3d wk).

Exhibs' Suit Vs. Attys.

Morris Goodman, rooklyn picture house operator, has brought suit in N. Y. Supreme Court against Levy, Gutman & Goldberg, Brooklyn attorneys, charging misuse of moneys. He's asking for $66,100 plus an accounting.

Goodman operated about 15 nabe picture houses in Brooklyn. He claims he gave the stipulated amount of money to Levy, Gutman & Levy, then his attorneys, for investment purposes. He charges they did not invest the money as he directed but used it for purposes of their own. Marshall Snyder is attorney for Goodman.

Incorporations

New York

Albany, Sept. 18.

Entertainment Producers Corp., Manhattan, theatrical, 100 shares, no par.

L. M. S. Theatre Inc., Bronx, theatrical, 100 shares, no par.

Wales Productions, Inc., Manhattan, theatrical, $25,100; 250 shares pfd. $100; common, $1.

New York Exposition Corp., Manhattan, theatrical, $5,000.

The Nut Club of Rochester, Inc.; Rochester, theatrical, $10,000.

Rojay Amusement Corp., Rochester, theatrical, 200 shares, no par.

Studio Theatres, Corp., Manhattan, theatrical, 200 shares, no par.

Rosat Corp., Bronx, motion picture theatres, $20,000.

Shearn's Stores, Inc., ronx, general radio business, $20,000.

Cotton Club Productions, Inc., Manhattan, theatrical, 100 shares, no par.

Burr-Court Productions, Inc., Manhattan, theatrical, 200 shares, no par.

Memberships

Theatrical Sign and Display Association, Inc.

Theatrical Costumers' Association of America, Inc.

Dissolutions

Associated Motion Picture Operator's Union, Inc.

Oklahoma

Oklahoma City, Sept. 12.

Duffy Theatres, Inc., Mangum, Okla. Capital stock, $10,000. Incorporators, Pat Duffy, M. L. Duffy and Mary Duffy, all of Mangum.

California

Sacramento, Sept. 18.

Permits to Sell Stock

Short Truck Speedways, Inc. Motorcycle race track. To issue four out of 250 shares, par $100. Bernard R. Laven, J. A. Kegley, F. D. Laven, V. Connors.

Fox Spokane Theatre Corp. To issue all of 1,000 shares, par $1. Directors not named.

American Talking Wire Co. To hold personal property. To issue all of 500 shares, no par. R. E. Boring, C. C. Woodmansee, G. C. Woodmansee.

Universal Talking Wire Co. To manufacture electrical devices. To issue all of 500 shares, no par. L. W. Bering, R. E. Bering, G. C. Woodmansee.

Los Angeles, Sept. 18.

First known permanent hook-up between theatres and a street car company starts here Sept. 24 when the Los Angeles Railway and the Paramount, Tower and Los Angeles theatres begin selling weekly passes for $1.25, good all week on street cars and once in each of the theatres.

T&T pass, the idea will be known, development of Richard Sachse, consulting engineer and v.-p. of the L. A. Ry, who has copyrighted the ticket procedure and anticipates introducing it in other cities if it goes over here.

Paramount will get its regular admission price out of the deal and, according to Marco, who worked out the idea with Sachse, all pictures playing the house on percentage will be protected fully.

The two other houses will get weekly guarantees and these may be changed at intervals.

No Heavy Overhead

According to Sachse, the greatest problem confronting street railway companies, as well as theatres, is to fill empty seats, which, if done, increases revenue but not overhead.

Railway company will vend the tickets through 20,000 employes; downtown business houses will also sell T&T tickets to drag shoppers out of the neighborhood stores and the theatres involved will also sell them.

Tickets are transferable and can be used on the trolleys as often as desired. Theatres will punch them at the box office and give a regular admission ticket in return.

Radio, screen, outdoor and newspaper advertising campaign will launch the idea to educate the public.

T&T idea has been delved into by the California railroad commission, which has given its okay.

DETROIT USHERS' UNION FILES $20 WAGE SCALE

Detroit, Sept. 18.

The Detroit Ushers Union, A.F.L., has demanded recognition by the local first-run theatres. Demands are made for a minimum of $20 a week and certain arrangements for the hiring and firing of workers.

While the ushers organized last spring, this is the first concerted action taken with the exception of the threatened picketing last spring when eight ushers were fired.

With the theatres under the NRA, ushers were raised from $8 for part time work to all full time men at $15 weekly.

Union demands include the two weeks' notice to fire men with incompetency and intemperance the only grounds for summary dismissal.

Triangle Film Name Up In Bankruptcy Action

William A. Kemble, describing himself as an executive employed by the Triangle Film Corp., filed a bankrupt plea with the Federal court in New York last week. He listed his liabilities as totaling $103,412, and assets $24,285.

Kemble's schedule gave as his principal creditors Mrs. J. R. Richardson, Long Beach, Cal., $55,000, and Milton J. Gordon, $15,000. His assets, he stated, consisted of unliquidated claims and accounts.

N. Y. to L. A.

Sir Benjamin Fuller.
Mervyn LeRoy.
Leo Robin.
Jack Osterman.
A. M. Botsford.

L. A. to N. Y.

Charles Laughton.
Charles Bickford.
Nathaniel West.
Maurice Chevalier.
Mrs. Evelyn Oakie.

Over 50% Settlement for Par Possible if Landlords Co-op. On P-P's Theatre Situations

There is no certain form so far decided upon for any reorganization of Paramount-Publix. Much depends on what the landlords do towards alleviating the Par theatre and other realty situations, taking in office buildings, etc. Just what these do may determine the extent of settlement which the creditors of P-P may receive.

If the landlords go the whole way with Par, and if present negotiations around for rental reductions and mortgage amendments are successful, there is the probability that the Par creditors can hope to receive more than a 50% settlement.

So far, however, there is no definite plan.

That things are moving fast towards a reorganization of the company is known, and that such a reorganization can take place quickly and within a month is also known, but that landlord thing is the obstacle to hop over mostly.

The Bankers' Angle

There are other angles, also. One of these is the position which the 12 banks interested in the $13,500,000 negative loan to Par may take. That's an item much discussed both inside and outside, with the fact being that neither side has come to any conclusion on the matter.

It isn't a far cry to suppose that a compromise may be reached and that the banks headed as they are by Chemical may wish to assist Par in reorganizing by compromising their claims so as to take a partly preferred position maybe in cash, same as other secured creditors, and the remainder in notes on the same basis as the general line of creditors. On the whole, however, this is only conjecture.

There is still the possibility that the trustees may sue to revoke the original mortgage agreement with these banks but figuring the company's money which would be spent on litigation could be saved, and the possibility that such a trial may drag for months, would serve to indicate that both sides might get together.

There is no doubt that no matter which way that bank thing goes, the 12 banks must have some say in whatever plan of reorganization will be presented finally. It is more than likely that Kuhn-Loeb and Haligarten Co., downtown bankers and Chemical will pivot whatever reorganization is pursued. Among the three, they represent maybe $40,000,000 of the possible $50,000,000 in probable claims against Par, either directly or through representation of creditor.

Retroactive Code?

Washington,

The Legal Department of the NRA today had not arrived at a decision as to whether the code may be made retroactive. Problems is admitted here to be a knotty one. This point was raised at the public hearings by a delegation of Buffalo exhibitors through counsel who then said that there would be few benefits to be derived by theatre owners under the code unless it included 1933-4 picture deals, many of which already have been signed.

Chorus Equity and picture houses have not yet settled the girl salary and hour issue. After hours of argumentation the issue of taking care of the small theatres using live talent has been raised and is among the many other little and big controveries suspending next Saturday.

PAR CLEARS UP ITS OUTLETS IN ENGLAND

London, Sept. 18.

Paramount has finally completed a theatre deal in which solves several difficult problems. First move will be the immediate building of two new Paramount theatres, one in Liverpool and another in Glasgow. Theatres will be built for Par by new companies being formed by Arthur Segal, with Par in and to operate, but not to put up any substantial amount of cash. Segal represents the Wertheimer banker money, which has always been active for Paramount here.

Paramount's headache for some time has been that the company owned a couple of very expensive sites for theatres in Liverpool and Glasgow. Impossible under current conditions to build, but too valuable as property, and having cost too much in leases, taxes and licenses to drop. Now Segal has dug up the money to pull the thing through.

Segal and Wertheimer associated with Par also in the regular four theatre Astoria circuit, which the company bought for a lot of money some years back. This chain has been showing an operating profit, but Paramount would like to lose it in view of mortgages, and exchange headaches involved.

John Hicks, Jr., and Eugene Zukor, who were over here the past couple months to iron the thing out, have gone on to survey the rest of the Continent before returning to America.

Berlin, Sept.

John Hicks, Jr., and Eugene Zukor, heads of Paramount's foreign department, left here Tuesday (12) for Prague, after a three-day stay for the purpose of deciding Par's German policy. In Prague they'll try to figure out that Czechoslovakian closure of American film companies.

From Prague couple go on to Vienna, Budapest and Rome for quick o.o.'s, sailing back to the U. S. on the Empress of Britain Sept. 21. Route laid out means that they'll skip Paris completely, although in Europe for the past four months to figure out all the European situations.

That Right-to-Buy

Washington, Sept. 18.

The right-to-buy is proving a stickler not only to the industry but to the government. With all but a few film people returned to their homes until Saturday, the right-to-buy seems to be the same government theme song as the right to sell, and both are diametrically opposed.

Rights one way or the other are far from settled, the government admitted today, and no compromise is yet in sight.

The rights' headache is reported one of the main reasons for the exodus from Washington over the weekend.

Cameramen's Soc. Differs on NRA Interpretations

Hollywood, Sept. 18.

Cameramen's Union 659 Saturday (16) sent letters to all members stating Howard Hurd, its business representative, in Washington on code meetings, had been notified that Sol A. Rosenblatt had ruled first, second and assistant cameramen would be obliged to work at all hours necessary for production, which would mean unlimited time. Hurd said he has protested the ruling and requested that members wire their protests and views to Washington pronto.

Hurd also wants the men to protest in the studios. 'It will enable studios to work the men until they drop,' he says, 'and will create a condition of economic chaos that will reduce salaries to levels never before realized.'

Hurd also said that if the men don't support the protest, unemployed in their ranks will have to seek new labor fields and the employed will have to reconcile themselves to a low standard of wages and unbearable working conditions. He said he was ready to carry his argument to Roosevelt if necessary.

American Society of Cinematographers declared, in answer to the Hurd plea, that working conditions would be no different than prior to July 20, which is the time the strike was called in Hollywood, and that men would actually profit since methods are being worked out to employ more men. Understood that where a man works through on a picture the accumulated time he labored will be used as a basis of layoff before he goes to another picture and will thus allow more men to work.

HOW SOL ROSENBLATT IMPRESSES INDUSTRY

NRA Deputy Administrator Sol A. Rosenblatt's impression in the open sessions on the film code in Washington has been extremely favorable. His keen perceptions and manner of striking at the core of things resolved the sessions into a teacher-and-class hearing, with Rosenblatt doing a lot of interrogating and his pupils floundering for replies.

From north, east, south and west the squawks as presented were quickly choked off when Rosenblatt asked if the complaining individuals or organizations were of a national character. That the National Recovery Act was designed strictly for national interpretation was the answer to strictly local complaints.

Exhibs were told that the MPTOA, as a national body, would handle their worries. The west coast belligerents were similarly routed.

Mascot's Sec's O.O.

Hollywood, Sept. 18.

J. S. Kessler, secretary of Mascot Pictures, gets in this week from New York to confer on production and then make a tour of exchanges around the country.

REED CURED

Hollywood, Sept. 18.

J. Theodore Reed, prexy of the Academy, is expected here tomorrow (19).

Four days in Washington gave him all he wanted of the code. Left there Friday (15).

Code Thrown Back to the Industry With Promise of an Arbitrary Attitude by Gov't, If No Accord

Nothing's Been Okayed

Washington, Sept.

'I have not okayed a single clause,' Deputy Administrator Sol A. Rosenblatt declared early this morning, following reports of exhibitor leaders attending Saturday's sessions that the Deputy was using the mallet privately and had literally ordered the industry to incorporate in the permanent code nine clauses from distributor and exhibitor proposals.

There is a similarity among most of these clauses but a difference in language. The exhibitors clauses are on transfer to avoid contracts, also advertising conflicting, with prior run, also midnight shows, also unauthorized exhibition, also standard license agreement. Distrib clauses include midnight shows, also breaching playing contracts, also no gratuity to influence exhib or distrib, also dating restrictions.

CODE HEARINGS CONTINUED IN N. Y.

Washington, Sept. 18.

Deputy Administrator Sol A. Bosenblatt expects to be in New York Wednesday (20). Radio code hearing scheduled here for then has been put over until Sept. 27. Rosenblatt at first adjourned the film committee conferences until Thursday (21) but in consideration of the Jewish holidays he has allowed a lapse until the 23d.

He will then meet with producers and distributors in the morning and exhibitors in the afternoon. He has not set any day next week for the general conference of film committees which failed to take place over the past weekend.

Sunday he will sit with unions on the film situation and expressed the hope today that it can be brought to a satisfactory conclusion.

Hearing for the film supplies and equipment field has been marked from Sept. 25 until Oct. 3.

Music publishers are to be heard some time in October, no date yet mentioned.

CODE AUTHORITY WILL BE 'REPRESENTATIVE'

Washington, Sept. 18.

The code authority in which all branches want to be represented will be a small body, the government revealed today. Just how many it will compose, Deputy Administrator Sol Rosenblatt would not say except to make the added observation that it will be 'representative.'

The authority set-up has not yet been officially defined and the government would not augment explanation of its powers other than the general summary made by Rosenblatt at the conclusion of the first public hearing.

Ed Finney Goes Mono

Ed Finney has resigned from United Artists to join Monogram Pictures as head of advertising and publicity as well as story editor.

Finney's resignation takes effect Oct. 1. Leon Lee, his assistant at UA for the past couple of months, will take over his duties.

THIRD KICK-UP

Hollywood, Sept. 18.

Bud Murray is doing his third dance directorial job in the past three weeks. Currently on 'Eight Girls in a Boat' at Par.

Cleaned up 'Heading for Heaven' at Tiffany and 'Sisters of the Follies,' Mayfair, prior.

Washington, Sept. 18.

With code abruptly thrown back in the industry's hands, Deputy Administrator Sol A. Rosenblatt today said that a hearing find filmdom other side of the fence with but 12 hours to file objections to a formula submitted the next time by the NRA.

Because the majority of filmdom is now flying the Blue Eagle, Rosenblatt indicated he is showing every consideration. The business must have a permanent code, however.

Today the government refused to put a time limit on the industry's own efforts to write a code. It is simply giving pictures a breathing spell this week after finding matters deadlocked over the weekend, summoning all committees back to Washington next Saturday for an indefinite stay during which it will be given a final chance to do own ironing.

Virtually the entire industry proposals must be re-drafted so that clauses which are now ambiguous will be concise and intelligible. Rosenblatt also made known that clauses must read together or have a continuity as to thought and intent while language must be thoroughly agreed upon.

'The industry cannot use the code authority, also unsettled, as the dumping ground for its headaches,' says he. 'Such problems as the right to buy and double features must be sifted by codists before any code will be acceptable to the government as a formula.'

Rosenblatt observed significantly today that, 'insofar as possible' the NRA will not permit the industry to side-track any of its issues whether they be small or large.

PUBLIX ENTERPRISES' REORG. PLAN ALL SET

Reorganization plan for Publix Enterprises on the basis as completed, roughly computed at 30c on the dollar, may be announced this week. Way is set for the plan to be presented before Referee H. K. Davis, but hinges presently as to the exact technical form the plan may take. Publix Enterprises, P-P's largest theatre subsid, comprises around 250 theatres.

There are around $16,000,000 in claims against P-P. However, around $9,000,000 of same are stated to be in future rents which amount might be discounted in final consideration of the plan by the court.

Famous Theatres Corp., a new subsid of P-P, will take over the Publix Enterprises' assets, the provable claims against which are given roundly as $7,000,000.

Paramount itself is a creditor of P-E for around $6,000,000 which would indicate that the parent company will remain in control of the new subsid as formed and when approved by the court.

All Canada Gets from NRA Drive Is Headache

, Sept. 18.

NRA developments in U.S. are causing some concern to film trade in Canada. Already prices of gasoline, leather, coal and steel have jumped in Dominion because of trend in States, but Canadians are not getting the benefit of simultaneous increase in wages and employment because this country has no organized recovery program. Canadian film men see higher picture prices with Hollywood going NRA and this means exhibs will be forced to raise admish prices.

Conditions have improved generally in Canada, but the hitch comes in trying to get the extra nick out of the public when the NRA does not directly help the situation. There is a growing demand that Prime Minister R. B. Bennett do something about a code system, but he has remained obstinate.

L.A. Lets Down, Robinson Pic in 2 Houses, $22,500; Texas Guinan Ups State to Big 19G; Orph Holding Up

Los Angeles, Sept. 18.

Lctdown in trade was most obvious at all of the major first run emporiums this week. Possibility of school opening could be as good a reason as any offered, and then, too, the summer tourists have flitwhich has been hitting around the $25,000 groove, skidded down a bit for its third stanza.

'I Loved a Woman,' at both Warner houses, started (14) with a $2 introductory at the Hollywood house, getting over $3,000 on the performance, but sloughed off after the start. In the Downtown house it was no bright number at all—in a town where they all love women—so title is no novelty.

'Big Executive' proved unimportant at the Paramount, where after five days it came off on Saturday (10) with a measly $7,500. The entire F. & M. stage show, headed by Frank Jenks, also went out. 'To the Last Man' opened Sunday (17) with Al Pearce and Radio Gang on stage. Film closes Wed. (20) to around $8,000, with 'Golden Harvest' starting its regular week again on Thursday. Pearce holdover.

Tex Guinan with her flash gang of torso exponents was brought into the State as a balanc for 'Power and the Glory' on the screen. House got off to a $2,700 opening day, and will probably hit a big $19,000 or better on the week, her midnite Saturday show surprising by its draw.

'One Man's Journey,' at the RKO, off to an unexciting start, will clip only around $5,000 point.

'Masquerader,' which came into an eight-week guarantee at the Criterion, will probably hit $4,500 for the current stanza.

Orpheum, with double bill, 'Before Dawn' and ten-act vaude show, still worrying its first run brethren with a profitable $7,000 take.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65) 'Dinner at Eight' (MG) and stage show (3rd week). Dynamite initial pace, which has been going under, wore off current week to around $21,500. Last week, second stanza, was over $25,000.

Criterion (Tally) (1,600; 25-40) 'The Masquerader' (UA) and stage show (4th week). For scale trade pretty good this week, to around $4,500. For third week claimed around $6,000.

Downtown (WB) (1,800; 25-70) 'I Loved a Woman' (WB) and vaudeville. Not particularly relishable screen fare here, and may cap it off with take of around $7,500. Last week, 'Bureau of Missing Persons' (WB), for eight-day sojourn around $7,000.

Hollywood (WB) (2,756; 25-65) 'I Loved a Woman' (WB) and vaudeville. Got off to big start at $2 premiere then sloughed off, but will bring in around $15,000. Last week, 'Bureau of Missing Persons' (WB). Pretty healthy with $10,500.

Los Angeles (Wm. Fox) (2,800, 15-25) 'Laughing at Life' (Mascot) and 'Big Town' (Trojan). Still running at even pace, but affected a bit by Orpheum opposition, hit around $3,200. Last week, 'One Year Later' (Allied) and 'His Private Secretary' (Allied) just fair to $3,400.

Orpheum (Bdwy) (2,270; 25-35) 'Before Dawn' (RKO) and 'The Devil's in Love' (Fox) and vaudeville. Still grinding them at the two-bit clip, which means nice profit at $7,000. Last week, 'Hold Me Tight' (Fox) and 'Emergency Call' (RKO). Very good at $7,400.

Paramount (Partmar) (3,585; 25-55) 'Big Executive' (Par) and stage show. Not what house needed on the screen. Weak number, registered only $7,500. 'To the Last Man' substituted when 'Exec' was jerked Sat. Last week, 'Torch Singer' (Par) came over in good stead with $15,200.

RKO (2,950; 25-40) 'One Man's Journey' (RKO). Slow, a busto-crusto under $5,000. Last week, 'Morning Glory' (RKO) for third and final stanza milked them heavily to tune of $5,400, which is most profitable.

State (Loew-Fox) (2,024; 25-55) 'The Power and the Glory' (Fox) and stage show. With Tex Guinan mob on stage, take increased, $19,000 big. Last week, 'Another Language' (MG) just hit over $14,000, oke but not what they thought would happen.

Rural Theatre Plunges

Brewster Theatre Corp., operator of a picture house in Brewster, N. Y., put itself on record as a bankrupt in the New York Federal court last week.

Liabilities were $4,325 and the assets, $3,742.

Rain Helps Tacoma, So Fair Not Yet Hurting

Tacoma, Sept. 18.

New price scale adopted here cuts out the dime admissions, both in nabes and downtown, and if plan works, in three weeks, trick admissions, such as 'pal' night, to go, too. Music Box and Roxy to charge 25 and 35c; Blue Mouse goes to 15 and 25, same scale for Constantl's Riviera. Rialto, Temple, New Rose and Shell go to 15 straight; suburbans to 20 nights, with mats, Saturdays, Sundays and holidays, 15c to 5 p. m.

Middle of this week the Western Washington fair opens at Puyallup, and this means murder to the show shops. It's a real fair, ranking as the state fair out this way and even Tacomans use their dimes to go, so theatres suffer. Early week rains were a break for the theatres, hurting the fair.

'Dr. Bull' got 'em steadily last week and holds over three more days Music Box has 'Her First Mate' and 'Moonlight and Pretzels,' split, with latter running up against the Puyallup fair.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35), 'Her First Mate' (U), 'Moonlight and Pretzels' (U), split. Looks around $4,000, okay. Last week 'Mama Loves Papa' (Par), 'Headline Shooter' (RKO), split with 'Change Your Luck' and 'Dashin' Dinah,' colored tab on stage, okay $4,900.

Roxy (J-vH) (1,300; -35), 'Dr. Bull' (Fox). Held over, may run entire week, if it keeps on drawing, otherwise 'Another Language' (MG) set; expects another $4,500. Last week same film, immense, $6,200.

Blue Mouse (Hamrick) (650; 15-25), 'Arizona to Broadway' (Fox) first half, then dual, 'Blind Adventure' (RKO), 'Big Brain' (RKO). Anticipates a mild $800. Last week 'Supernatural' (Fox), 'Pleasure Cruise' (Par), split, weak at $700.

DRESSLER IN 2 MONT'L PIX, 'ANNIE' A 2D WK.

Montreal, Sept. 18.

Liable to be a big week currently. His Majesty's comes back to pix with a wow, 'Dinner at Ight' and since Montreal will always pile up for Marie Dressler, they get a double of her in this and the repeat of 'Tugboat Annie' at the Palace. Weather gone wintry last 10 days also helps a lot. No other attractions in town should provide a further boost.

Capitol has a nice brace in 'One Sunday Afternoon' and 'This Day and Age' and the house has built up to a nice attendance all through the hot spell, so is getting the benefit as conditions change for the better. This should realize a $6,000 gross which is good enough.

Loew's with 'No Marriage Ties' and 'The Big Brain' has average show and can look for a gross around $5,000. Princess is also a repeat show 'Lady for a Day' and 'Dangerous Days' which with a big gross last week should return $9,000 currently. Imperial comes back to pix with 'La Belle Aventure' and Cinema de Paris breaks away from a four-week repeat with 'Mr. Quick.' They should both get average gross.

Nabes have picked up during the last week and are likely to show fair grosses currently. Still in red, but not so deep.

Estimates for Thi Week

His Majesty's (Ind) (1,600; 50-1.50)—'Dinner at Eight' (MG). Prices pretty high for conditions here, but can look for $10,000. Last week 'Hearts of the World' (Griffiths), $6,500.

Palace (FP) (2,700; 60)—'Tugboat Annie' (MG) (2d week). Still attractive enough to rate $8,000, after $10,000 last week.

Capitol (FP) (2,700; 50)—'One Sunday Afternoon' (Par) and 'This Day and Age' (Par). Good for $6,000. Last week 'Bed of Roses' (RKO) and 'Headline Shooter' (RKO), $5,500.

Loew's (FP) (3,200; 50)—'No Marriage Ties' (RKO) and 'Big Brain' (RKO). $5,000 is fair guess. Last week 'Devil's in Love' (RKO) and 'Man Who Dared' (U), about $6,000.

Princess (CT) (1,000; 50)—'Lady for a Day' (Col) and 'Dangerous Crossroads' (Col.). Second week, $7,500. Last week, $9,000.

Imperial (France-Film) (1,600; 50)—'La Belle Aventure' (French). Looks $2,000. French operetta last week.

Cinema de Paris (France-Film) (600; 50)—'Mr. Quick' (French). Around $1,500. Last week 4th week of 'Les Gars de la Marine,' $1,000.

Indie Lafayette, Buffalo, Strongest with 'Lady,' 10G

Buffalo, Sept. 18.

Buffalo took it on the chin a little last week excepting for Shea's Buff, which held to $14,800, but this week becomes the only house among the five leaders to fall down.

Others are up in the money again, Hipp vieing with the Great Lakes for a possible $10,000 on 'Song of Songs.' With vaude as a draw, the Lakes has a good chance to beat this by $500 or so.

Hayman's indie Lafayette got a fine draw in 'Lady for a Day' and may equal the Great Lakes $10,000, very big.

Estimates for This Week

Buffalo (Shea) (3,500; 30-40-55) 'Broadway to Hollywood' (MG) and stage show. Musical letting house down to about $11,000 after a good $14,800 on 'Paddy' (Fox) last week, lion's share of business Buffalo offered.

Hipp (Shea) (2,400; 25-40) 'Song of Songs' (Par). Dietrich keeping the b. o. busy, $10,000, big. Last week 'Tugboat Annie' (MG) slumped house to $5,000, poorest it has done in weeks.

Great Lakes (Shea) (3,400; 25-40) 'Storm at Daybreak' (MG) and vaude. Indications point to a chance for $10,500, pretty good. Last week 'Her First Mate' (U) and vaude, $8,700, mild.

Century (Shea) (3,400; 25) 'Pilgrimage' (Fox). Doesn't look like more than $5,200, but this not bad. Last week 'Gambling Ship' (Par) and 'Devil's in Love' (Fox), $5,100.

Lafayette (Ind) (3,400; 25) 'Lady for Day' (Col). Ringing the bell loudly with $10,000 or better in sight. Last week 'F. P. I.' (Fox) and 'Best of Enemies' (Fox), average $6,000.

'PENTHOUSE,' $26,000, DETROIT'S BEST MONEY

Detroit, Sept. 18.

The Michigan comes into its own with the biggest opening in town this week. After trailing the Fox for the past two weeks, 'Penthouse' is doing the business. The Fox is doing well but is feeling a slump after 'Crazy Quilt.'

The RKO Downtown seems to be sandwiched between the Michigan and Fox, with the Downtown the poor third. Big vaude shows for the past four weeks, including such b.o. names as Milton Berle, Sophie Tucker, Joe Penner and George Jessel and house is continuing in the red.

The test of the RKO Downtown is this week. Playing 'A Lady for a Day' on screen and Bert Lahr headlining with Eleanor Powell and Eddie Garr on the stage, house is just going along after a mild opening. Unless business picks up plenty this will be another of those weeks.

The State continues in the same class as the United Artists as far as business is concerned. Playing bally pictures the current 'Broadway to Hollywood' is plenty weak and will probably be withdrawn before the second week is up. Low nut on this house gets by on a gross of about $4,500.

Last week the Fox led the proceedings with a nice gross of $25,200. Picture developed into a matinee attraction after the week-end. Evenings were somewhat off, which kept the gross from going to a new high. At this house got plenty well on the week. Picture was 'Sing Sinners Sing' and with a better picture a record could have been reached.

The Michigan just went along last week with Ethel Merman on stage and 'Torch Singer' on screen. Neither meant anything out this far from Broadway. A comparatively mild $14,000. 'Bittersweet' at the UA was too foreign and high class to attract paying customers; only mild, $5,000. The State with 'Broadway to Hollywood' found the names didn't mean a thing for a very weak $2,800. The Fisher with 'One Sunday Afternoon' was fair at $6,000. The Downtown with Sophie Tucker and Joe Penner, bad $2,800.

Estimates for This Week

ichigan (P-P) (4,045; 15-25-35-40-55), 'Penthouse' (MG) and stage show. Very nice for $26,000. Last week 'Torch Singer' (Par) and stage show mild at $14,000.

Fox (Inde) (5,100; 15-25-35-40-55), 'Paddy' (Fox) and stage show. Fair trade, $19,000. Last week 'Sing Sinner Sing' (Maj) and 'Crazy Quilt' on stage, big at $25,200.

Downtown (RKO) (2,750; 15-25-35-40-55), 'Lady for a Day' (Col) and vaude. Getting along mildly, $13,000. Last week 'Her First Mate' (U) and vaude tragic $2,800.

United Artists (P-P) (2,013; 15-25-35-40-55), 'Goodbye Again' (WB). Weak biz, only $4,000. Last week 'Bitter Sweet' (UA), $5,000.

State (P-P) (3,000; 15-25-35-40-55), 'Broadway to Hollywood' (MG) (2d wk). Poor at $1,800. Last week same picture, $2,800.

Fisher (P-P) (2,665; 15-25-35-40), 'Pilgrimage' (Fox). Off, only $3,300. Last week 'One Sunday Afternoon' (Par), good $6,000.

Philly Eases a Little, but Still Good; 'Torch Singer' $18,500, Robinson 11½G

Philadelphia, Sept. 18.

Not a great deal is indicated for the downtown film houses this week. They've been enjoying three weeks of above-average trade, with hot b. o. pictures and a battle of headline acts in the stage show houses, so the drop that is forecast is not surprising.

The Stanley has Ethel Barrymore as its big name, and from the opening pace, the house won't hit the top they claimed with last week's show which had the Howards and a big Fashion Fur show. Most important is that the current picture, 'Torch Singer,' hasn't the draw by a long shot that Katharine Hepburn's 'Morning Glory' had last week. A gross of around $18,500 is expected, however, and that's not to be sneezed at any time.

The Fox, too, is slated for a drop. 'Charlie Chan's Greatest Case' is the film and Bobby Sanford's 'Show Boat' the stage attraction. Around $16,500 forecast, good but not sensational.

The Boyd's 'I Loved a Woman' (Edward G. Robinson) isn't as strong as 'Song of Songs' or 'Tugboat Annie,' the theatre's last two atraction, and doesn't rate more than $12,000.

The Earle has a bill without distinction, but a Dix picture, 'No Marriage Ties,' may help some; not more than $12,000 indicated.

'Masquerader,' although not doing baldy at the Aldine, is being forced a little to attain three weeks. Not more than $7,000 figured for this week and it may find it tough to reach that.

The Stanton, with DeMille's 'This Day and Age,' may pull above its recent average to around $8,000. The Arcadia has 'Her Bodyguard,' which should get about $2,200, while the Karlton is expecting a very strong $5,500-$6,000 with the second showing of 'Morning Glory.'

Much speculation here as to the house for the road-showing of 'Dinner at Eight.' Chestnut has legit bookings from Oct. 2 to Thanksgiving; Aldine is being leased by United Artists who have 'Bitter Sweet,' 'The Bowery,' and 'Emperor Jones' to follow 'The Masquerader.' This leaves the Locust as a strong possibility, but nothing official.

Of last week's attractions, the big disappointment was 'Song of Songs,' although it was held for one day over the week. However, $14,000 for seven days at the Boyd didn't look like the $19,000 for six expected.

The Fox ran true to form with a fine $19,000 for 'Dr. Bull,' and the Duncan Sisters and the Stanley didn't quite touch the $24,000 forecast, but pulled a neat $22,500 for 'Morning Glory' and a stage bill headed by the Howards.

Estimates for Thi Week

Aldine (1,200; 40-55-65), 'Masquerader' (UA). Looks for a possible $7,000 for third week and that will be all. Last week, just turned $8,-000.

Arcadia (600; 25-40-50), 'Her Bodyguard' (Par). $2,200 indicated. Last week, 'Mama Loves Papa' (Par) didn't hold up and just broke $2,000.

Earle (2,000; 40-55-65), 'No Marriage Ties' (Fox) and vaude. No names on bill. Fair to middling $12,-000 indicated. Last week 'Goodbye Again' (FN) and vaude, $13,000 with film figured as being in wrong house.

Fox (3,000; 35-55-75), 'Charlie Chan's Greatest Case' (Fox) and stage show. House figured to drop from recent high average. However, a fairly good $16,500 should be reached. Last week 'Dr. Bull' (Fox) and stage show featuring Duncan Sisters got a robust $19,000.

Boyd (2,400; 40-55-65), 'I Loved a Woman' (FN). Robinson picture didn't get off to much of a start. Lucky to hit $11,500. Last week 'Song of Songs' (Par) disappointed, although held for one extr day, only $14,000.

Karlton (1,000; -40-50), 'Morning Glory' (RKO). Big week forecast for the second showing of this one, $5,500 or $6,000 figured. Last week 'Double Harness' (RKO), $3,-600, under expectations.

Stanley (3,700; 40-55-75), 'Torch Singer' (Par) and stage show, headlining Ethel Barrymore. Should get $18,500, excellent but not up to standard of last three weeks. Last week 'Morning Glory' (RKO) and stage show featuring Howards, very strong at $22,500.

Stanton (1,700; 30-40-55), 'This Day and Age' (Par). Should up the house average to $8,000 and may come nearer $9,000. Last week 'Turn Back the Clock' (MG) another weak $7,000.

Columbus Strong for Tabs, 'Quilt' and 'Dolan,' $9,000

Columbus, Sept. 18.

For the second week in succession this burg is falling for stage musicals, with 'Crazy Quilt' at the Hartman being the success for the present day session. Although far from capacity, its four-a-day schedule is doing plenty.

Palace theatre really got out the old ballyhoo for once and had 'em talking 'Lady for a Day' far in advance, but opened up weakly. May build. Prize bit of work on this one was taking an old lady newsie and making her a lady-plus, for a day, with the paper taking it on big. Newsie got the best hotel suite in town and all the trimmings.

Other shows this week naturally somewhat off, but generally ahead of what might be expected this time of year. Last week under this one on the whole but no heavy squawks.

Estimates for This Week

Palace (RKO) (3,074; 25-40), 'Lady for a Day' (Col). Picking up after good opening and may pass poor $6,000. Last week 'Strike Me Pink' on stage and 'Her Bodyguard' (Par) picked up to close and got fine $16,000.

Olivia (Loew-UA) (3,000; 25-40), 'Penthouse' (MG). Holding up well considering competish and should hit fair enough $6,000. Last week 'The Masquerader' (UA), good $8,-500.

Hartman (Neth) (1,200; 30-75), 'Life of Jimmy Dolan' (FN) and 'Crazy Quilt.' Playing four-a-day and five Saturday, set for good enough $9,000. First week open this year.

Grand (Neth) (1,100; 25-40), 'Bureau of Missing Persons' (FN). Suffering from competish, light $2,800 in sight. Last week 'Goodbye Again' (WB) better at $3,700.

Broad (Loew-UA) (2,500; 22-32), 'Beauty for Sale' (MG) and 'A Private Scandal' (Tower). No stronger than $2,000. Last week 'Turn Back the Clock' (MG) and 'Red Haired Alibi' got $3,000 due to the Tracy name.

Majestic (RKO) (1,100; 22-32), 'Rafter Romance' (RKO). No better than $1,500, light. Last week 'Brief Moment' also not so hot and just topped $1,400.

ST. L.'S RECENT SPURT LOOKS PERMANENT

St. Louis, Sept. 18.

Nothing sensational around the film b.o.'s this week. That is, not unless it is Mae West, who is doing nicely in the second week of the revival of 'She Done Him Wrong' at the Grand Central. Pix played Ambassador week earlier in the summer and most of the neighborhoods, but is still bringing in the dough in such satisfying amounts that already the management is considering holding film over another week.

One reason there is nothing outstanding, box office-ly speaking, is that fans are offered so many pictures that by the time they divide up with all of them, none of them get very much. Eight pictures are offered at the six theatres, two, the Missouri and Grand Central, presenting dual programs.

In the third week since reopening, the St. Louis continues to lag behind what its programs deserve. Muny opera stars and Katherine Hepburn failed to bring house out of the red last week and now 'Lady for a Day' isn't doing what it should. Pix got rave reviews, but opened poorly. There were signs, however, of improvement and so the finish may be O. K.

Ambassador isn't piling up the same profits as for the last several weeks, but is still in the black. If the St. Louis makes the grade, all managers will see the same color. On the whole, it would seem to indicate the recent box office spurt to be permanent.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'I Loved a Woman' (WB) and Joe Frisco on stage. Fair at $14,000. Last week 'She Had to Say Yes' (WB), a big $20,000.

Fox (Fox) (6,000; 25-35-55)—'Dr. Bull' (Fox) and Al Trahan on stage. Good for $15,000. Last week 'Shanghai Madness' (Fox), four days, and Muny opera stars on stage, $6,000, poor.

Grand Central (Skouras) (2,000; 25-35-50)—'She Done Him Wrong' (Par), second week of revival, and 'Secret of Blue Room' (RKO). Good biz at $4,000. Last week a big $7,000.

Loew's State (3,000; 25-35-55)—'Penthouse' (MG). Fair at $9,000. Last week 'Masquerader' (UA). Colman accounted for a strong $11,000.

Missouri (Skouras) (3,500; 25-35-50)—'Captured' (WB) and 'No Marriage Ties' (RKO). Good at $8,000. Last week 'This Day and Age' (Par), poor trade, $5,000.

St. Louis (Ind) (5,000; 25-35-55)—'Lady for a Day' (Col) and Muny Opera stars on stage. Fair at $15,-000. Last week 'Morning Glory' (RKO); only $14,000, poor.

State-Lake Best Pace in Loop For Steady Biz; 'Beauty' $10,500; 'Dr. Bull,' Ted Lewis Unit, 55G

Chicago, Sept. 18.

Chicago got its share of perfect show weather, dark, cloudy with a chill in the air. It was the World's Fair loss with the theatres gaining, though there was nothing outstanding at any of the houses.

Although the State-Lake theatre does not play to the money that the Chicago and Palace do it held its business average above them and turned in the second best week since its new opening. Over $17,000 at 35c week days and 40c on Saturday and Sunday still makes a lot of people and a lot of money.

Folks around here become very discriminating for both the Palace and Chicago, but the State-Lake has built up good will and patronage and you always get a run for your 35c.

Opening day of the week was cold and rainy, which delivered one of the sweetest first days in some time. Capacity practically all around the loop. Result was that the Fair died.

Three houses will change product this week, 'Tugboat Annie' goes out of the Oriental after a smashing stay to make room for 'Too Much Harmony,' United Artists switches out 'Paddy' to replace with the George Arliss flicker, which is named for box office here, 'Affairs of Voltaire,' while 'Bureau of Missing Persons' goes in for 'Captured' at the McVickers.

B. & K. Chicago is now the second highest grosser in the country, running behind only the Radio City Music Hall. It has consistently run $60,000 weekly and it's a reason for long faces if it drops to $55,000, as it will this week with 'Dr. Bull' and Ted Lewis unit on the stage, although still very oke.

Palace is trying a fan dancer, Rosalia, and she's apparently accounting for some freak trade. On the other side, however, there's Mary McCormick, the diva, in person and 'Pilgrimage' (Fox).

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) 'Dr. Bull' (Fox) and Ted Lewis unit on the stage. Sally Rand fan dance also billed heavily, due to appearance of a rival fan waver. Lewis accounting for $55,000, fine, after establishing himself solidly with the World's Fair crowds through nite club appearances. Last week 'Torch Singer' (Par) got $56,200.

McVickers (B&K) (2,284; 25-35) 'Captured' (WB). Going out on Wednesday (20) to be replaced by 'Bureau of Missing Persons' (WB). Present session of 'Captured' down sharply to $4,000. Femme fans went for Leslie Howard but backed away due to war theme. First week of 'Captured' fine $10,200.

Oriental (B&K) (3,200; 30-40-65) 'Tugboat Annie' (MG) (4th week). Continuing to ride wide and handsome. Only the pressure of new coming pictures is forcing this off. 'Too Much Harmony' (Par) hits in on Thursday (21). In its final week 'Annie' will anyway touch $13,000, a terrific figure for a final session. Last week bull's-eye at $16,800.

Palace (RKO) (2,583; 40-65-83) 'Pilgrimage' (Fox) and vaude. Flicker is down for a heavy buildup, due to the comments and notices. Opened strong and will finish stronger. Enough variety on stage to pull nearly every element with fan dancers and opera warblers. Continuing on excellent place at $22,000, with plenty of profits at low cost stage. 'First Mate' (U) and Bert Lahr last week on the same sweet pace at smacking $25,000.

Roosevelt (B&K) (1,500; 25-35) 'Beauty for Sale' (MG). Sudden switch brought this one in rather than 'Bureau of Missing Persons.' Though lacking name strength picture is starting nicely and may take $10,500 for the opening ride, very good. 'Mary Stevens' (WB) finished to $9,500.

State-Lake (Jones) 2,700; 20-40) 'Don't Bet on Love' (U) and vaude. Morin Sisters of radio headlining, but it's still the show and bargain that counts. Home folks know that they get vaude, stage show and picture for their coin. That's good enough for them without looking for a name. They don't even want to know the picture. Sticking to pace that brings in $16,000, with a grand more or less weekly. And handsome profits on an overhead of $10,000. Looks like $16,000, while last week drew $17,200.

United Artists (B&K-UA) (1,700; 35-55) 'Paddy' (Fox). Finishing two-week stay with okay $11,500 for final session. Last week good at $15,700. 'Voltaire' (WB) in on Wed. (20).

ADELE THOMAS SET AT RKO

Adele Thomas has been added to RKO's contract list, her first to be in 'Blonde Poison.'

She's from legit musicals.

'DR. BULL' IN SEATTLE ISN'T—10G IS VERY OKE

Seattle, Sept. 18.

With NRA providing more leisure and a bit more local employment, shows are slowly getting back to normal, with outlook brighter. That's one reason why the reopening of the Orpheum seems closer at hand, with several outfits angling for it.

Will Rogers is the big shot in town, which is helping Fifth Ave. get 'em with 'Dr. Bull.' Music Box has holdover, 'Voltaire,' going for steady biz, but no panic. 'Reunion in Vienna,' dualed with 'Hold Me Tight' at Coliseum, failed to hold, so pulled after four days on second run. Liberty sticks to duals and biz on the up.

Estimates for is Week

ifth Ave. (Evergreen) (2,400; 25-40), 'Dr. Bull' (Fox). 'Hear Rogers sing and you'll scream with laughter' is played up in advertising. Going for a big $10,000. Last week 'Another Language' (MG), fair, $6,900.

Roxy (J-vH) (2,300; 25-35), 'Brief Moment' (Col). Headed for a fair $4,500. Last week 'Shanghai Madness' (Fox), fair at $4,700.

Paramount (Evergreen) (3,106; 25-40), 'Beauty for Sale' (MG). Looks fair for a $5,000 gross. Last week 'Turn Back the Clock' (MG), good, $5,700.

Music Box (Hamrick) (900; 25-40), 'Voltaire' (WB) (2d week). Good goin' at $3,000. Last week, steady for okay $4,700.

Blue Mouse (Hamrick) (950; 25-40), 'Rafter Romance' (RKO). Pic proved weak b.o., pulled after four days. 'I Loved a Woman' (FN) going in. Only $1,800. Last week, second of 'Masquerader' (UA) so-so, $2,800.

Liberty (J-vH) (1,900; 10-25), 'Life in the Raw' (Fox), 'Hearts of Humanity' (Mas). Dual enroute to a good $4,500. Last week 'Destination Unknown' (U), 'Devil's Mate' (Shef), dual, good, $4,300.

Coliseum (Evergreen) (1,800; 15-25), 'The Nuisance' (MG), 'I Loved You Wednesday' (Fox). Dual looks good for $3,600. Last week 'Reunion in Vienna' (MG), 'Hold Me Tight' (Fox), failed to jell, pulled after four days, doing scant $2,000; preceding, 'Little Giant' (FN), 'Midnight Mary' (MG), dual okay at $3,400, but no rave.

HUTTON, 'PRETZELS' BIG $18,000 IN B'KLYN

Brooklyn, Sept. 18.

Now with the menacing competition of the summer and the beaches behind them, the downtown deluxers feel a little more optimistic. All they have to worry about is the usual Brooklyn problem of getting folks out of their homes at night. Certainly this week would have been much better because flicker attractions are good. However, the terrific three-day downpour killed what natural chances there were for this week.

Paramount will, nevertheless, be in the black. Offering, 'Three Cornered Moon' (Par) and a heavy stage show it should do in vicinity of $18,000. Fox, down-the-street, looks big with 'Moonlight and Pretzels' (U) and David Hutton, Aimee McPherson's hubby, heading the stage show. Should get $18,000 or better. Albee hopes for $20,000 on 'Lady For Day' and Wally Picon.

Estimates for This Week

Paramount (4,500; 25-35-55-65), 'Three Cornered Moon' (Par) and stage show with Herb Williams and Jack Arthur, ether baritone. Should produce $18,000, satisfactory. Last week 'Son of Songs' (Par) and Alex Gray on stage, $23,400.

Fox (4,000; 25-35-50), 'Moonlight and Pretzels' (U) and stage show. Flicker is liked hereabouts. Dave Hutton's appearance on stage helped; strong $18,000 in prospect. Last week 'Her First Mate' (U) did $9,500, weak.

Albee (3,500; 25-35-50), 'Lady For a Day' (R) and vaude. Molly Picon is on the stage and going nicely. Good $20,000 in view. Last week 'One Man's Journey' (RKO), $15,100.

Loew's Metropolitan (2,400; 25-35-50), 'Penthouse' (MG) and vaude featuring the Duncan Sisters. Mebbe $20,000, mild. Last week 'Broadway to Hollywood' (MG), $18,400.

Strand (2,800; 25-35-50), 'Goodbye Again' (FN). A quiet $10,000. Last week 'Captured' did $10,200.

K.C. PLENTY O.K.

'Torch Singer' Big $11,000—Colored Tab Plus 'Journey' Oke $15,000

Kansas City, Sept. 18.

The Newman, this week, switched back to a Friday opening with 'Torch Singer' cutting 'One Sunday Afternoon' a day short, as it was not doing so well. Colbert feature is better than normal for a big $11,000.

The Mainstreet also opened Friday with 'One Man's Journey,' and the 'Shuffle Along' unit as the stage attraction, to large crowds; a nifty $15,000 in prospect. 'Penthouse' is the Midland's bill and was the only Saturday opening in town and the customers line was working strong.

Last week gave the amusements everything in the weather line from close to 100 the first three days to down in the 60's the balance of the time.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20)—'Melody Cruise' (RKO) and 'Little Giant' (FN), spurt. Will get the advantage of the heavy advertising given the features on their first runs and are expected to gross close to $2,400, good. Last week 'Lilly Turner' (FN) and 'Private Detective 66' (WB) held nicely for $2,100.

Mainstreet (RKO) (3,000; 25-35-50)—'One Man's Journey' (RKO) and 'Shuffle Along' stage show. Management is splurging on its 'Greater Show Season' and the returns are encouraging. This bill got away to a great start and should hit a good $15,000. Last week 'Her First Mate' (U) and Abe Lyman's band unit, Lyman's outfit given all the breaks with both public and radio appearances, and the extra plugging helped at the box office for $14,000, only fair.

Midland (Loew) (4,000; 25)—'Penthouse' (MG). Some sizzling publicity and expected to take $14,000, good. Last week 'Masquerade' (UA), $11,500, fair.

Newman (Par) (1,800; 25-40)—'Torch Singer' (Par). Heavy play from the lady fans, probably close to $11,000, big. Last week 'One Sunday Afternoon' (Par), six days, $8,000, good.

Uptown (Fox) (2,040; 25-40)—'Charlie Chan's Greatest Case' (Fox). Right down the alley for the lovers of mystery's and will likely gross a good $3,700. Last week 'Paddy' (Fox), $4,000, good.

'Vanities' Tab Looks Like New Boston Record

Boston, Sept. 18.

Sudden let-down in film quality leaves it to flesh to carry on for the combination spots this week. The grand exception for big biz is the Keith Boston, smashing all-time records with the tab 'Vanities.'

Other spots not so hot, due to lack of flash on either stage or screen.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-50) 'Ladies Must Live' (U). Almost nil on draw, so biz slumps; $6,000 will be very bad. Last week 'Lady for Day' (Col), pulled a fair $11,100.

Boston (RKO) (4,000; 30-40-50) 'Headline Shooter' (RKO) and Earl Carroll 'Vanities' tab. Latter all set for a record for this spot, $29,000 expected. Away above recent high mark of $22,000 with Morton Downey. (Latter was underquoted by a few grand). Last week 'Rafter Romance' (RKO) and stage show, velvet in the $15,500.

Orpheum (Loew) (3,000; 30-40-50) 'Broadway to Hollywood' (MG) and vaude. Headed for neat $13,500. Last week Millie Bros. and Negro show gave spot a gala interval, draw being aces, and patronage tiptop throughout week; 'Turn Back Clock' (MG) pleasing, too. Result creamy for very profitable $18,500.

State (Loew) (3,000; 30-40-50) 'Beauty for Sale' (MG) and one stage act; vaude and band, Sunday. Good for average biz, $11,000 probable. Last week 'Penthouse' (MG) and stage act, better than okay for $18,000.

Met (M&P) (4,330; 30-40-50-65) 'Torch Singer' (Par) and Nick Lucas heading stage show. Headed for good $22,500. Last week 'One Sunday Afternoon' (Par) and stage show, not so socko, for $19,500.

Scollay (M&P) (2,000; 25-35-45-55) 'Son of Songs' (Par) and vaude, Dietrich draw should boost to $9,500, excellent. Last week 'Tarzan' (Prin) and vaude, velvet at $9,000.

Paramount (M&P) (1,800; 35-45-55) 'India Speaks' (RKO), and 'Blind Adventure.' Nothing to brag about, yet there's gravy in expected $8,000. Last week 'Goodbye, Again' (WB) and 'Shanghai Madness' (Fox) thanks to the Warner film, smacked off a very handsome $8,900, plenty profit.

B'way's Brisk B.O. Pace Continues Despite Rainy Handicaps; 'Glory' 80G, 'Beauty' 50G, 'Berkeley' Strong

Though torrential rains brought a poor takeoff for most theatres, better box-office weather arrived in time for the weekend and, on whole, New York's first-run filmshops will be in generally good shape. From all indications a new higher level of grosses is being maintained on Broadway, as it is in many other parts of the country. Undoubtedly the corner is being turned.

Prolonged depression has taught the theatres, not only in America's biggest town but elsewhere, to reduce operating expenses, and now that a climb is being made, it is resulting in a healthy condition even if the 1929 level of business is still far away. Gone, however, are the overhead expenses which made 1929 grosses imperative.

Because its opening day is Thursday, the Music Hall got the full brunt of the rainstorm that day and Friday as well and will be fortunate to end up with $80,000 on 'Power and the Glory.' Picture came from a 3½-week run at the Gaiety, where it did fairly well.

Last week's business all over was aided Wed. (13) through the crowds brought downtown for the NRA parade.

Par and Cap again for the lion's share of the business left after the Music Hall takes away its $80,000 or thereabouts. In ratio to its average, the Par leads the Capitol on a chance to step ahead of the $33,000 which appears in the bag on second week of 'Song of Songs,' after a first seven days' drag of $39,600.

After its highly coinful $62,000 last week on 'Penthouse,' which is doing a landoffice business in other Loew theatres currently, including the State, Cap looks to $50,000 or nearby on 'Beauty for Sale,' aided by Cab Calloway on stage. Calloway should make up for any weakness from picture.

State with the 'Penthouse' draw, is expectant to the tune of $26,000 or better, excellent.

While the rest of the street, hurt some by the inclement weather Friday and to a minor extent by the threat of more rain Saturday (16), isn't doing big, none of the houses are worrying about the outcome.

Old Roxy with 'F. P. 1,' will be good at $25,000, while the Rialto got a better break from the murder mystery 'Secret of the Blue Room' than looked for, at $13,000 on week ending last night (Monday). The fight pictures also helped. Arthur Mayer is holding it until Friday (22) when bringing in 'Thunder Over Mexico' on a special reserved seat premier with Upton Sinclair putting in a personal appearance. Mayer believes last week's rain helped him rather than hurt with the Rialto, the first spot throngs emerging from subways can make for shelter.

Strand, on a holdover, is all right at $16,000 for 'Missing Persons,' which got a fancy $28,700 the first seven days. Switching bookings 'I Loved a Woman' comes in Thursday (21), while the Hollywood instead gets 'Wild Boys of the Road' same date. 'Voltaire' on its final (fourth) week is mild, at $6,500, apparently held too long.

'Masquerader' gets less than three (Tuesday) on a final four days' gross of $12,000. 'Emperor Jones' opens tonight (Tuesday) on a special premiere. Riv may have held the Colman picture longer, but is finding that product is beginning to pile up and has to be cleared.

Fox's 'Berkeley Square,' finishing its first week tomorrow (Wednesday) opened up strong on a two-a-day run. On the first four days, including the Wednesday night opening (13), the box-office had collected $8,200.

U. opens 'S. O. S. Iceberg' on a two-a-day at Criterion Friday (22).

Palace shows vast improvement this week with 'One Man's Journey,' or about $14,000. Last week, on six days, occasioned by going to a Friday opening (15), the till held only $9,000, bad.

Mayfair got $8,500 on 'Mr. Broadway,' the columnist picture ending last night (Monday) and retains it until hitting under $750 a day. Walter Reade's policy here. He jerks pictures on less than a day's notice. Next in 'The Avenger' (Mono).

RKO Roxy, Radio City's split weeker, will be much better than last week or about $13,000.

Estimates for This Week

Astor (1,012; $3-$1.10-$1.65-$2.20) 'Dinner at Eight' (MG) (4th week). Holds up stoutly but set back a little by last week's rain, which kept the evening clothes crowd at home. Got $20,300 third week.

Capitol (5,400; 35-72-83-$1.10-$1.65) 'Beauty for Sale' (MG) and stage show. Will be close to $50,000 and maybe reach that figure, good, but not as strong as previous week's 'Penthouse' (MG), which showed immediate box-office strength and emerged on week at $62,000. Cab Calloway aiding this week on stage.

Gaiety (808; 55 - $1.10 - $1.65) 'Berkeley Square' (Fox). Opened well Wednesday night (13), that and first four days bringing $8,200, strong for this small-seater.

Hollywood (1,553; 25-35-55-75-85-$1.10) 'Voltaire' (WB) (4th week). Takes its leave after a small $6,500 week. 'Wild Boys of Road' coming in Thursday (21). Third week for the Arliss picture was $7,800.

Mayfair (2,200; 35-55-65) 'Mr. Broadway' (B'way - Hollywood). Getting $8,500 on first seven days ending last night (Monday), stays part of all of another week. 'The Avenger' (Mono) next on books.

Palace (1,700; 25-40-55-75), 'One Man's Journey' (RKO) and vaude. Going up to $14,000, good, after bum $9,000 on six days of 'Paddy' (Fox). House now in Friday openings.

Paramount (3,553; 35-55-75), 'Song of Songs' (Par) (2d week) and stage show. Dietrich proving out in a big way, with $33,000, perhaps better, in sight on the holdover. First week's draft was $39,500, fruity.

Radio City Music Hall (5,945; 35-55-75), 'Power and Glory' (Fox) and stage show. Hurt by rain, will be lucky to hit $80,000, somewhat under figure house has been hitting last few weeks. 'Lady for a Day' (Col) wound up just under $85,000, okay.

Rialto (2,000; 40-55-65), 'Secret of Blue Room' (U) (2d week). On strength of the $13,000 enticed first week ending last night (Monday), house holds mystery until Friday (22) when 'Thunder in Mexico' opens.

Rivoli (2,200; 40-55-75-85), 'Masquerader' (UA) (3rd week). Could be held another week, but top-heavy on product, house brings in 'Emperor Jones' (UA) tonight (Tuesday). Colman got $21,000 last week (second) and will get $12,000 on final four days.

RKO Roxy (3,525; 25-40), 'One Man's Journey' (RKO), four days, and 'No Marriage Ties' (RKO), three days. Doubleton will get around $13,000, fairish. Last week's duo, 'Paddy' (Fox), four days, and 'The Wrecker' (Col), three days, only $8,100, bad.

Roxy (2,200; 25-35-55), 'F. P. 1' (Gaumont-Fox) and stage show. Foreign-made arousing interest and at $25,000 house is neatly in the money. Last week 'Man Who Dared' (Fox) and Nick Kenny on the stage disappointed to the tune of $16,000, poorest theatre has done in a long time.

State (2,000; 35-55-75), 'Penthouse' (MG) and vaude. Exhibiting big draft and $26,000, or over, will be the answer. This house has done very well lately. Last week it got a non-argument $23,000 on 'Tugboat Annie' (MG).

Strand (2,900; 35-55-75), 'Bureau Missing Persons' (WB) (2d week). A good exploitation picture and well sold on this engagement, does okay at $16,000 on the holdover. First seven days $28,700 was good and high.

Good Fare and Good Weather Good for N.H.

New Haven, Sept. 18.

Plenty first class stuff means pretty even distribution of business this week. Rainy weather proved to be a help for weekend.

Roger Sherman put on heavy advance campaign on 'Bureau' and it helped a lot.

College will probably draw more on its secondary stuff than on its features. Ross-Canzoneri fight and a news clip on 'Miss America,' a local girl, are being plugged. Bijou, a grinder, is reviewing '42nd St.'

Estimates for This Week

Paramount (Public) (2,348; 35-50) 'This Day and Age' (Par) and 'Her Splendid Folly.' Looks good for a nice $7,000. Last week, 'Big Executive' (Par) and 'She Done Him Wrong' (Par) revival. Mae West pic also counting okay at $5,100.

Palace (Fox-Poli) (3,040; 35-50) 'Dr. Bull' (Fox) and 'Chan's Greatest Case' (Fox). Should get a big $8,500. Last week, 'Masquerader' (UA) and 'Cocktail Hour' (Col); $8,200, all right.

Roger Sherman (WB) (2,200; 35-50) 'Bureau Missing Persons' (WB) and 'Rafter Romance.' An opening that topped the big 'Voltaire' premieres should mean a sweet $8,000. Last week, 'Goodbye Again' (WB) and 'Man Who Dared' (Fox), after nice start, faded to light $4,200.

College (Fox-Poli) (1,565; 35-50) 'Turn Back Clock' (MG) and 'Brief Moment,' also Ross-Canzoneri fight. Indicates okay $3,500. Last week, 'What Price Innocence?' (Col) and 'Dangerous Crossroads,' reopened house with so-so $3,000.

Stage Shows Back at 2 Denver Spots, Biz Proves They're Nertz for It

Denver, Sept. 18.

Denver apparently stage showmad this week. First time in years are two houses with stage shows playing to packed houses and consistent standouts. Crowds at Denham and standouts since start of stage shows four weeks ago. Present lay-out of Jay Brower and his 30 Merrymakers and 'Song of Songs' on screen to be held second week. First time ever in Denver stage and film both held second week. Louis Hellborn, manager, put on immense campaign and bringing results. Huge gross in spite of boost in prices.

Holdouts also first two days of the return of Fanchon and Marco stage shows to Orpheum after an absence of a year proves Denver is stage-show hungry. Grace Hayes headlining stage show and knocking Denver for row. So much enthusiasm being shown for stage shows necessary to run until after midnight. 'Paddy' sharing honors for biggest gross since vaude left Orpheum year ago. Prices boosted from 25-40 to 35-55c.

Enthusiasm for stage shows seems to have reached the Tabor also and they played to full house Saturday and mighty close to that Sunday night. They should go $3,500 for the week with 'Bed of Roses' on screen for second run. Means good crowds at 20-25.

Outside of houses with stage shows Aladdin is the only first run not suffering, doing great with a 'Charlie Chan' film. Paramount and Denver both suffering from the stage show attack and both will be considerably below par.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) —'Charlie Chan's Greatest Chance' (Fox). Oke at $4,500, a lot of dough for a house that doesn't open until 2 p. m. Last week 'Masquerader' (UA), running day and date with the Denver, did close to $5,000, with several holdouts.

Denham (Hellborn) (1,500; 25-40) —'Song of Songs' (Par) and stage show. Very big at $9,500, even with the upped scale. Last week 'World Gone Mad' (Maj), backed by an entertaining stage show, turned in a whalo of a gross at their old prices of 15-25, $4,500.

Denver (Huffman) (2,500; 25-35-50)—'Beauty for Sale' (MG). Very much off at $4,000, a 50% drop from last week's 'Masquerade' (UA), running day and date with the Aladdin, which did a good business and closed with $8,000.

Orpheum (Huffman) (2,600; 25-35-")—'Paddy' (Fox) and first week of return of stage shows. Fred Schmitt and orchestra standing 'em up. The $14,000 anticipated gross is thrilling big. Last week 'Turn Back the Clock' (MG) finished with an average $6,000.

Paramount (Huffman) (2,000; 25-40)—'Shanghai Madness' (Fox). West Masters at the organ. A very poor $2,700, too much competish. Crowds so slim at times that many of the ushers at both the Denver and here went over to the Orph to help out. Last week 'Man Who Dared' (Fox) was pulled after four days, and 'Shanghai Madness' finished the week, closing with only $2,800.

Will Rogers' $5,700 Best Gross in Dull Indpls.

Indianapolis, Sept. 18.

Dependable Will Rogers put a little pep in the turnstiles at the Apollo this wek in 'Dr. Bull,' and is pushing the house along towards a neat gross of $5,700. This is the business of the town. Nothing else seems able to do as well, comparatively.

'Tarzan, the Fearless' started big at the Circle with a Thursday night premiere, but its patronage fell away and it looks like no more than $4,000 despite its strong opening. Keith's, one-time historic old vaude house of the town, reopened this week with a first run of 'Little Giant' at 15 and 25c. Business is only fair at $1,750. At this rate, it's going to take the Switow brothers a long time to pay for that new marquee and other redecorating. The Indiana with its combination vaude-film policy and the Lyric with its straight vaude plan are having the hardest going of any of the downtown houses with their high overheads and low grosses. Loew's Palace continues to touch bottom for another week with 'Penthouse' following its new low figure last week with 'Masquerader.'

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40), 'Dr. Bull' (Fox). As usual Will Rogers is a strong magnet and the gross will climb to a dandy $5,700. Last week the holdover of 'Paddy' (Fox) managed to satisfy at $3,200, oke.

Circle (Katz-Feld) (2,600; 25-40), 'Tarzan, the Fearless' (Prin). High-powered front and ballyhoo helped the opening, but the pace began quickly to decline until the gross seems destined to go no higher than $4,000. Fair, but disappointing after good start. Last week 'Voltaire' (WB), sad at $3,000.

Indiana (Katz-Feld) (3,100; 25-35-40-55), 'This Day and Age' (Par) and stage presentation. Still on the short end with a bad $8,000. Last week 'One Sunday Afternon' (Par) and stage show was little better at $8,500.

Keith's (Switow) (1,200; 15-25), 'Little Giant' (WB). Newly redecorated inside and out, this ancient house started off very mildly with $1,750 on its opening week.

Lyric (Olson) (2,000; 25-40). Seven acts vaude headlining Charlie Foy. Still not able to get going and is faltering at $4,000, bad. Last week the business was only a shade better with Rimacs topping seven acts and a gross of $4,500.

Loew's Palace (Loew's) (2,800; 25-40), 'Penthouse' (MG). Slumbering on rock bottom with a dismal $2,900. Last week 'Masquerader' (UA), $2,750, new low.

Anson Weeks Band With 'Penthouse' at Warfield, SF, Big 24G

San Francisco, Sept. 18.

It's an Anson Weeks' week as that Hotel Mark Hopkins maestro with his dance band, coupled with the pic 'Penthouse' stuffs the box-office of the Warfield. Looks like a lot of hot weather coming up, but if it remains decently cool, entire town ought to get a biz break, especially the Warfield.

'Penthouse' is backed by the usual Hearst fanfare for Cosmopolitan productions, and Weeks has been a Frisco prodigal son for some years, and this is his first theatre date. He's a natural for this house.

Golden Gate finding the road rocky with Pitts and Summerville in 'Her First Mate,' team usually doing well here but not up to snuff this time.

'This Day and Age' a Cecil De-Mille-r was due into the Fox Paramount, but F-WC made a sudden and mysterious turnover of that and three other films to United Artists. 'Age' is there now, but doing poorly.

'Tugboat Annie' got two swell weeks at the Paramount and a transfer to the Fox Embassy where it will hit a satisfactory sum.

Fox hitting its usual average with 'One Year Later' and 'His Private Secretary,' while St. Francis ditto with 'Shanghai Madness' and 'Midnight Club.'

Fox goes off the double bill diet Sept. 30 when Ted Fio Rito's band opens and that second film is eliminated. Price remains same, 15 and 25c.

William B. Wagnon announces Orpheum will open Friday (22) with stage shows by Fanchon & Marco, with Rube Wolf. Picture unannounced until Monday.

Estimates for This Week

Embassy (FWC) 'Tugboat Annie' (MG). After two weeks and nearly 45 grand at the Paramount, $5,000 looks pretty good here. Second week of Arliss in 'Voltaire' (WB) was $4,000.

Fox (Leo) (5,000; 15-25), 'One Year Later' (1st Div.) and 'His Private Secretary' (Coop). Moving at usual $7,800. Last week was up to $9,000 with 'Laughing at Life' (Maj) and 'Notorious' (Maj).

Golden Gate (RKO) (2,844; 30-40-55), 'Her First Mate' (U) and vaude. Pitts-Summerville not doing the biz this time. $11,000, fair. 'One Man's Journey' (RKO) was equally weak last week, slipping to $10,500.

Paramount (FWC) (3,700; 30-40-55), 'One Sunday Afternoon' (Par). Failing to click and $10,000 doubtful, while second week of 'Tugboat Annie' (MG) hit $14,000 last stanza.

St. Francis (FWC) (1,500; 25-40), 'Shanghai Madness' (Fox) and 'Midnight Club' (Par). Good cast names in latter helping to $7,500. It was $7,800 on last week's 'Arizona to Broadway' (Fox) and 'She Had to Say Yes' (WB).

United Artists (1,400; 25-35-50), 'Day and Age' (Par). Originally set for F-WC showing but in here in a surprise shift, doing lightly, $7,500. 'Masquerader' (UA) disappointed with $6,000 its second stanza.

Warfield (FWC) (2,700; 35-55-65), 'Penthouse' (MG) and stage show with Anson Weeks' band. Weeks' a magnet and pic helping to probable big $24,000. Last week's 'Dr. Bull' (Fox) with Peggy Hopkins Joyce on stage for a bow got nearly $21,000, a pleasant surprise with Peggy responsible for the younger ones not attracted by Will Rogers.

Lincoln's 2d Vaudfilmer Also Set for Nice Trade

Lincoln, Sept. 18.

Vaude seems to be the trend now here, but it looks like it may be further proof of the old adage about too many cooks. The marvelous turnout which has been accorded the Orpheum's presentation of stage shows and the money it's making for the Indies has excited the LTC into brushing up the Lincoln theatre stage, putting the sound turrets on castors and opening Monday (18) with the second flesh stand.

This week the Orpheum brings in Paul Cholet's 20-people show and if he's even half as successful in keeping the audience entertained as was Lillian McCardell with her revue last week, the house will still make money. George Monroe, manager of the house, has invoked a midnite show policy each Friday night and with the college co-eds in town with late leave, it's a money maker. This is only a small idea of how good it'll be when football season gets swinging and the amusement mob which will be on the streets on the eve of these engagements.

Joe Cooper's franchise on RKO stage presentation gets an airing also with the billing of three acts in the Lincoln, so its looks like flesh is all the stuff. Something like talking pictures when they hit about four years ago, a great number of people about town have hoped for one vaude stand over the past couple of years, but very few ever thought the day would come when two would get in.

Money and patronage still goes to those shows which have the price appeal, although money seems quite a bit freer. Something will have to be done with the Stuart, standing like a white elephant with a straight pic policy—and not too good pics at that—and asking a price twice as high as the flesh-pic combos. Musician's union reps hang around all the houses and corner the managers every chance they get about a local. If it remains decently cool, entire town ought to get a biz break, especially the Warfield.

Estimates for This Week

Liberty (Indie TC) (1,400; 10) 'Black Beauty' (Mono) and serial to match. Will be a smash hit here, $1,100. Last week 'Eleventh Commandment' (Allied) and 'Night Rider' (Mono), split, with serials to match a bit weak, $900.

Lincoln (LTC) (1,600; 10-15-25-40) 'Mary Stevens, M.D.' (WB) and vaude. Making the second vaude stand here, should fare well, $3,000. Last week 'Double Harness' (RKO) was a fast taker, $1,700.

Orpheum (Indie TC) (1,400; 10-15-25) 'Vanity Street' (Col) and Paul Cholet's 'Keep Moving Idea' on the stage. Will keep this house way up in the money, $3,000. Last week 'Tarzan, the Fearless' (Prin), and the stage presentation of Lillian McCardell's 'Show of Shows,' with a midnight showing exhausted superlatives in this spot with a marvelous $3,300.

State (Indie TC) (500; 10-15-25) 'Brief Moment' (Col). Looks just average, $800. Last week 'Shriek in the Night' (Col), faired $850.

Stuart (LTC) (1,900; 10-25-35-55-60) 'Paddy' (Fox). Can't possibly be worth anything with all the low-priced competish available around town, doubtful $2,200. Last week 'Doctor Bull' (Fox), only fair, $2,400.

CINCY GENERALLY UP, 'TORCH,' 'LADY,' 10G

Cincinnati, Sept. 18.

Cinema trade in the main is showing a comfy boost over last week, when sultry weather, a sudden slump in practically all lines of biz, holding of the national amateur golf championship on a local ccurse and closing of a 42-day racing meet at the Coney Island track combined to cause most exhibs to resort to red ink.

'Lady for a Day' and 'Torch Singer' are nip and tuck for high receipts currently. Vaudefilm in fourth week at the Palace has fetched but so-so returns thus far.

During last week's general flop, the Reds, cellar champs of the National League, didn't draw enough fans at the final home game with the pennant-chasing Giants to pay for balls, and the management saved money by calling off the contest under the alibi of threatening rain. Attendance at Redland Field this season has been the lightest in Cincy's big league history.

Estimates for This Week

Albee (RKO) (3,300; 35-44) — 'Torch Singer' (Par). Claudette Colbert and blurb for $10,000, slow. Last week 'Song of Songs' (Par) same.

Palace (RKO) (2,600; 35-44)—'Moonlight and Pretzels' (U) and Lillian Miles the vaude headliner. A fair $12,000 in sight. Last week 'Big Executive' (Par) and Al Trahan the stage headliner, $8,500, poor.

Capitol (RKO) (2,000; 35-44)—'Lady for a Day' (Col). Bouquoted by cricks and extra ad plugged. Feeling a rosy $10,000. Last week 'Morning Glory' (RKO), which was treated to a Hollywood premiere at a single screening Friday (8) in celebration of theatre's reopening at 75-$1, was a fragrant b.o. bloom for $8,800.

Lyric (RKO) (1,394; -44) — 'Shanghai Madness' (Fox). Spencer Tracy of most importance in take of $6,000, fairish. Last week 'One Man's Journey' (RKO) $7,200, oke.

Keith's (RKO) (1,500; 30-44)—'Bureau of Missing Persons' (WB). Much additional ad space used to sensationalize sex angle. Tabbing $6,000, oke. Last week 'Life of Jimmy Dolan' (WB) $4,000, poor.

Family (RKO) (1,000; 20-30)—'Zoo in Budapest' (Fox), 'It's Great to Be Alive' (Fox) and 'Mama Loves Papa' (Par), second runs, split, thrice weekly changes. Not more than $1,500, mild. Last week 'I Love That Man' (Par), 'The Nuisance' (MG) and 'Gambling Ship' (Par), split repeats, $1,800.

Grand (RKO) (1,025; 20-25-30-35)—'Her Bodyguard' (Par) and 'Don't Bet on Love' (U). Split. $2,000, fair. Last week 'Big Brain' (RKO) and 'Disgraced' (Par), split, $1,400, new low.

Ptsbg. Billing Kay Over Edw. G., $11,500, Good, 'Bureau' Nifty

Pittsburgh, Sept. 18.

Two or three sizzling Friday afternoon openings permitted main stem for most part to withstand big night drop during three-hour NRA trade, and indications point to these same sites being able to build up enough reserve as well for indicated drop tomorrow (19) when Pittsburgh goes to polls. It's a hot primary around here this year and Pa Pitt is expected to stick pretty close to the radio all day listening in on returns.

Despite these trade influences, it looks like an okay week in at least three of downtown's first run stands. 'I Loved a Woman' hitting for a neat $11,500, or even better, at Stanley, which is plenty all right. Curious thing about this one is that Kay Francis for the most part is billed above Robinson. Latter hasn't meant a lot locally, while Francis has been building steadily, with advertising department wisely playing up the femme angle. Some circus exploitation and ballyhoo sent 'Bureau of Missing Persons' off to flying start at Warner and pictures of Ross-Canzoneri fight also proving helpful. Should gather around $6,250, best here in some time.

'This Day and Age' looks like a wash-out at Penn. Picture generally disliked and DeMille, sans cast names, isn't enough to bring 'em in. Will be lucky to collect $7,000.

Estimates for This Week

Davis (WB) (1,700; 25-30-40) 'Brief Moment' (Col). Just another picture and bears little or no relation at all to stage play from which it was presumably adapted. Will have to struggle to collect $2,200, not so hot. Last week 'Laughing at Life' (Mascot), just short of $2,000.

Fulton (Shea-Hyde) (1,750; 15-25-40) 'Tarzan, the Fearless' (Indie). Playing the first seven reels of this serial as a feature in itself, with no hint to audience that there's more to come. Got off to a great start, with kids flocking, and should have easy sailing to a neat $4,500. Last week 'Midnight Mary' (MG), a surprise click at $5,100.

Penn (Loew's-UA) (3,300; 25-35-50) 'This Day and Age' (Par). An out-and-out dud, with no prospects of even getting its head above water. Comments generally unfavorable, and 'A DeMille Production' can't possibly overcome complete lack of marquee names. About $7,000, pretty awful. Last week 'Masquerader' (UA) underestimated somewhat, closing strong at $13,000, with only terrific heat holding it from at least a 15 grand session.

Stanley (WB) (3,600; 25-35-50) 'I Loved a Woman' (FN). Kay Francis topping Robinson in most of the billing and she's getting the femmes. Everything looks hunkydory at $11,500 and with any break at all should even top that. Last week 'One Man's Journey' (RKO) just fair at $8,500.

Warner (WB) (2,000; 25-35-50) 'Bureau of Missing Persons' (WB). Strictly an exploitation and ballyhoo picture and WB advertising staff made the most of it. Their campaign redeeming itself, too, for all signs point to an excellent $6,500. Canzoneri-Ross fight pictures also helpful. Last week 'Morning Glory' (RKO), brought here directly from great week at Stanley, finished surprisingly strong at $5,000.

'Lady for Day' Is Mpls.' Current Wow At $11,000; 'Paddy' Also Oke, $8,000

Minneapolis, Sept. 18.

Jumping from $4,500 to what looks like better than $10,000, the Orpheum for one of the few times is showing its heels to all other local opposition currently. It's taking the play away from the usual loop leader, the State, with straight pictures, too. 'Lady for a Day' is turning the trick. This attraction takes its place with 'Kid from Spain' as the best screen box-office bet the house has had since it abandoned vaudevile as a steady diet.

'Paddy,' at the State, isn't a dud by any means. In the face of much Orpheum opposition it is building.

'Maedchen in Uniform' did sufficiently well at the World last week to warrant its retention for another week and may run a third.

Also making a bid for favor is 'Captured,' with Leslie Howard a real name here. Picture is quite an attraction for the 25c. Lyric. 'One Sunday Afternoon' at the Century has been encountering rather tough sledding after a good opening. That Publix house had two good weeks in a row with 'Another Language' and 'Three Cornered Moon.' Cool weather is an aid all around. The same can be said for the departure of Aimee Semple McPherson.

Estimates for This Week

State (Publix) (2,200; 40) 'Paddy' (Fox). Gaynor and Baxter good box-office and picture well liked. Has the toughest Orpheum opposition in many a moon and takings suffer accordingly; may reach pretty good $8,000, however. Last week, 'Song of Songs' (Par), $8,500, pretty good.

Orpheum (Singer) (2,890; 40) 'Lady for a Day' (Col). A sensation here with critics and customers showering it with enthusiastic praise. Great exploitation campaign by Manager Emil Franke helped. One of best openings house ever has had with straight pictures. Likely to be held over, first time this ever has happened here; more than $11,000 indicated, splendid. Last week 'One Man's Journey' (RKO), only six days to permit 'Lady for a Day' to open on Friday; $4,200, fair.

Century (Publix) (1,600; 40)—'One Sunday Afternoon' (Par). Cooper a magnet; maybe $2,300, light. Last week, 'Three Cornered Moon' (Par) 5,000, fine.

World (Steffes) (800; 50-75)—'Maedchen in Uniform' (Filmchoice) (2nd week)—'Critics rave, but audience appeal not so wide. Probably $1,500, pretty good. First week $1,700, oke.

Uptown (Publix) (1,200; 35)—'Stranger's Return' (MG). Should reach $2,500, okeh. Last week 'Double Harness' (RKO) $2,000, fair.

Lyric (Publix) (1,300; 25)—'Captured' (WB). Leslie Howard quite an attraction for this house. Should reach $3,500, good. Last week 'Big Executive' (Par), $2,000, poor.

Grand (Publix) (1,100; 25) — 'When Ladies Meet' (MG). Second loop run, anniversary week, about $700 indicated, not so hot. Last week 'Whoopee' (UA) revival, $800, light.

Aster (Publix) (900; 25)—'Bed of Roses' (RKO), 'Narrow Corner' (FN) and 'To the Last Man' (Par), first two second loop runs; latter, first-run, split. Looks like $500, light. Last week 'Mayor of Hell' (WB), 'Silk Express' (WB) and 'Private Detective' (WB), second runs, $550, light.

'PRETZELS,' COLMAN, 'GLORY' STRONG IN PORT

Portland, Ore., Sept. 18.

Parker's Broadway revived b.o. figures of the good old days with Al Pearce's Radio Gang stage unit lining them up at the b.o. before the first show opened. Pace kept up for five days, getting that house double its average gross. Pic was 'Heroes for Sale' and registered okay. First two days hung out the SRO sign.

'Tugboat Annie' finally closed at Parker's United Artists after four strong weeks. While grosses were lower than past house records, attendance for the four weeks set the house record for all time. UA following this week with 'The Masquerader,' and it looks like another big biz getting run. Pic well exploited.

Hamrick's Music Box closed a quiet second week of 'Voltaire.' First week got results in a big way for that house. 'Morning Glory' goes in this week, but lacked enough exploitation to make it seem likely to hold.

Liberty (Evergreen) took on a new b.o. chapter with 'Dr. Bull' last week, putting that house into the biggest money since reopening. House upped top nite admish from 25c to 40c and no squawks. This

(Continued on page 23)

There are 10 words on the next page that mean a --- Golden Harvest for every Showman!

if it's a PARAMOUNT PICTURE it's the best show in town!

Get and screen Paramount's *"Golden Harvest" as soon as possible!

Note:

Exactly one year ago another surprise picture produced by Charles R. Rogers and directed by Ralph Murphy went out and cleaned up the biggest grosses of the Fall. This picture was "70,000 Witnesses"... "GOLDEN HARVEST" with its unusual story angle, splendid acting and astute direction offers the same possibilities to all showmen.

***"GOLDEN HARVEST" with Richard Arlen, Chester Morris, Genevieve Tobin, Roscoe Ates. Directed by Ralph Murphy. A Charles R. Rogers Production. A Paramount Picture.**

A print will be in your Paramount Exchange September 20th

Paramount Pictures

Miniature Reviews

'**Berkeley Square**' (Fox). Beautiful and imaginative story, with a brilliant performance by Leslie Howard, but too far above the heads of ordinary theatre-goers and too British in tempo and execution to break any box office records.

'**Beauty for Sale**' (M-G-M). Pulp magazine fiction, made for subway-riding stenographers, made into first rate commercial film. Romantic hoke skillfully dressed up and hoked with comedy into an eminently saleable release. Alice Brady and Una Merkel's comedy flair the sales point.

'**F. P. 1**' (Fox). British-made picture from a German source. Intelligent and novel idea with a couple of names that mean something over here. A fair grosser where exploited, with plenty of publicity angle.

'**lue Room Mystery**' (U). Nice programmer of the thriller calibre that ought to satisfy where films of this sort can draw. Good cast of names to help pull 'em in.

'**Mr. Broadway**' (B'way-Hollywood). On strength of its novelty in following a Broadway columnist, Ed Sullivan, on his nightly rounds, and with many names for exploitation purposes, looks like a profit-maker. As entertainment, aside from the novelty ingredient, below par. Production value, photography, etc., under indie average.

'**The Fugitive**' (Mono). Unoriginal western theme with Rex Bell. Strictly for west-

BERKELEY SQUARE

Jesse L. Lasky production and Fox release. Features Leslie Howard and Heather Angel. Directed by Frank Lloyd. Adapted by Sonya Levien and John L. Balderston from Balderston's play of same title. Photography, Ernest Palmer; sets, William Darling; musical direction, Louis De Francesco; costumes, William Darling. At the Gaiety, N. Y., on two-a-day run, Sept. 13. Running time, 87 mins.

Peter Standish....Leslie Howard
Helen Pettigrew....Heather Angel
Kate Pettigrew....Valerie Taylor
Lady Ann Pettigrew....Irene Browne
Mrs. Barwick....Beryl Mercer
Tom Pettigrew....Colin Keith-Johnston
Major Clinton....Alan Mowbray
Duchess of Devonshire....Juliette Compton
Marjorie Frant....Betty Lawford
Mr. Throstle....Ferdinand Gottschalk
The American Ambassador....Samuel Hinds
Sir Joshua Reynolds....Olaf Hytten
Lord Stanley....David Torrence

'Berkeley Square' is an imaginative, beautiful and well handled production that is not likely, however, to get very far in the b.o. race. Picture exudes class from the first reel and has many things in its favor, plus the fact that the newspaper critics are likely to turn eulogistic handsprings for it. Negating this, however, are the cold, down-to-earth facts that it is an unbelievable story, very slow in tempo and execution, dialoged in English rather than American speech, and has practically all-British cast.

Film's greatest weakness is this pro-British atmosphere. Only likely argument against that is that the picture will pick up a lot of money in England this way, as did 'Cavalcade.' It must be remembered, however, that 'State Fair,' completely Yankee, without any British background, atmosphere or names, has done almost as well thus far in Britain as did 'Cavalcade.' And Fox, having made all three films, ought to realize it easiest. Point being, seemingly, that it isn't necessary to bend over backwards for ritish effects to get British business—and, when doing so, endanger business results on this side.

It's troublesome, this English versus American thing. No sense of trying to avoid the issue, there's a definite feeling in most U. S. theatres against 'English' dialog and mouthing of words. Perhaps it's true that Americans are the ones who've perverted the language, but there it is. Few months ago an indie American producer bought some British films and redubbed them with American sound tracks, improving their box office value considerably. British producers, also, have been sending for U. S. actors and dialog writers, with the same thing in mind. The British will take American dialog; Americans will not accept British dialog. They don't understand it. There will be many sections of the country where customers will completely fail to understand sections of 'Berkeley Square.'

Leslie Howard is the only name in the cast that has any sort of film standing in the United States. And how much his name means, outside the ace houses in the cosmopolitan keys, is debatable. Also the picture hasn't much background to depend on. As a stage play in New York, it got a healthy 50-odd week run, but notable about the engagement was the fact that the balcony seats couldn't be given away gratis. It was strictly a downstairs carriage trade affair, which goes double in spades for the film. Fox has given the picture a grand production. The atmosphere of Berkeley Square, London, is resurrected almost perfectly, as it is today, and presumably as it was in the 18th century. There's a devotion to detail and atmospherics that is almost painfully exacting. Leslie Howard in the same role he played on the stage (he produced the stage play himself) is as near perfection as can be hoped for in screen characterization. The rest of the cast is more than adequate, although, again from an American standpoint, it is to be deplored that more American faces (for benefit of box office) were not used in at least a few spots.

Story of 'Berkeley Square' is still another variation of Mark Twain's 'A Connecticut Yankee in King Arthur's Court.' Where Twain used the idea of flashing a character into another century for fun, however, Balderston takes the thing very seriously. Balderston's character, Peter Standish, moves back into a spot used by one of his forefathers and falls in love with a gal of that period. It's a new kind of love story. A character of one generation in love with a character of another generation and an unhappy ending, naturally. Most audiences are going to fight with that idea, as handled. It'll be beyond the ordinary ticket purchaser's ken. Sock a man on the head and show a dream where he's doing crazy things, okay. But to have him arbitrarily walk off into another century and back—well, it's just too much.

In the direction, Frank Lloyd has handled the film simply and with great sensitivity, just as he did 'Cavalcade.' Sonya Levien and John Balderston did a nice job on the adaptation, again with restraint. Howard in the lead role is, as mentioned, almost perfect. Heather Angel, as the girl, turns in a splendid performance, also, and shows herself to be capable of going far in films. Other roles are capably and adequately handled, without being especially outstanding, no other roles, in fact, being very big ones.

Kauf.

Ross-Canzoneri Fight

Filmed at Polo Grounds, New York, Sept. 12, by Garden Films, Inc.; presented by Tim Mara in association with Mrs. William Randolph Hearst's Free Milk Fund. At Rialto, N. Y. Running time 28 minutes.

Camera depicts the ring battle between Barney Ross of Chicago and Tony Canzoneri of New York as being more exciting than the bout proved to be to those at the Polo Grounds last week. Patent reason is the roar of the crowd. Film shows how close the contest was, being almost as even as the first meeting of the pair early in the summer, when Canzy lost the title to Ross. But picture gives the breaks to Tony, clearly catching several right hooks to Ross' head, which sent him off his balance. The ex-champ's leading and scoring caught the eye of one boxing judge to such an extent that he voted for Canzy. Actually, Barney's left hand points won the award for him.

It is a good fight picture because of the plentitude of action, the film itself being doctored and cut. That was evident from the running time, held inside of 30 minutes, whereas the 15-round bout takes 45 minutes without introductory and finale stuff and minus the minute rest periods. Rest periods eliminated except showing men going to and from their corners.

Picture is interesting in several ways other than the actual milling. Microphone for the sound recording was spotted directly over the center of the ring, and when the referee instructed the fighters his voice was clearly caught. What the ref tells the fighters is something the fans never do hear. In this case the contestants were warned that holding would bring disqualification and when one of the fighters' managers asked what he meant the ref (Arthur Donovan) told him quick and hot.

It was evident that the sound track was dubbed because there are roars from the crowd at times when the action shows no particular reason for undue excitement. At other points when the fans near the ringside are seen to jump to their feet, the yelling of the crowd should have been heaviest, but nothing came out other than the hum of excitement carried throughout. Technical errors also noticed in the clanging of the bell. It rang mostly at the wrong time. Accuracy in that was noticed only at the start and the final round.

However, film shows a fast encounter and should draw fight fans who read that it was a close decision. They can decide for themselves, and according to which man they favored.

Ibee.

BEAUTY FOR SALE

Metro production and release, featuring Madge Evans, Alice Brady, Una Merkel and Otto Kruger. Directed by Richard Boleslavsky. Adapted by Zelda Sears and Eve Greene from the novel, 'Beauty' by Faith Baldwin. Cameraman, James Howe. Associate producer, Lucien Hubbard. Film editor, Blanche Sewell. At Capitol, New York, week Sept. 15. Running time, 85 mins.

Letty....Madge Evans
Mrs. Sherwood....Alice Brady
Sherwood....Otto Kruger
Carol....Una Merkel
Mrs. Merrick....May Robson
Burt Barton....Phillips Holmes
Bill....Eddie Nugent
Madame....Hedda Hopper
Jane....Florine McKinney
Hortense....Isobel Jewell
Mrs. Lawson....Louise Carter
Robert Abbott....John Roche
Gordon....Charles Grapewin

Picture has a lot of the elements that make box-office, including a title with spicy inference and sentimental romantic angles that will appeal to a large section of feminine fans. It ought to spell better than average. It will probably make a good deal more money than it deserves on literary merit. To tell the truth, the subject is a bit trashy in purpose; strictly pulp material, but neatly dressed and shrewdly hoked for superficial taste.

Basically it is the well worn formula of the beautiful lass who finds herself almost treading the primrose path, is happily saved from its heartaches and thanks to a miraculous break in luck gets the tall, handsome, rich man for her legal own. The stenographers and the flaps of various other designations revel in this sort of stuff and it almost invariably pays the producer fairly handsomely.

This one grades a bit above the average of the screen run of sugar-coated sin subjects in that it has a capital vein of incidental comedy provided by Una Merkel doing a breezy gold digger in her most persuasive manner, and another by Alice Brady functioning as a skittish blonde wife and making the role stand out vastly beyond its deserts by sheer force of expert trouping in a field that is away from her forte.

By the way, this in the second comedy role Miss Brady has played in the last two starts, other being the gossipy friend in 'When Ladies Meet.' It would be interesting to learn in detail how she happened to come to holiday right after her conspicuous success in 'Mourning Becomes Electra' and drops into a series of light parts. It's a great tribute to the flexible quality of her acting. Fact that she played both roles in a manner to win acclaim tells a volume for her many-sided skill and argues that, with luck in casting, she ought to win a high place in screen public esteem. There aren't many actresses in Hollywood who can do lectras and comic wives, too.

Treatment would be a bit maudlin were it not for the generous use of comedy incidental and herein one notes that the expert hand of Zelda Sears had a part in its making. This all around trouper knows her mob and one is led to wonder why her name doesn't more often appear in the screen credits.

Atmosphere of a beauty shop gives the story a grand opportunity for sophisticated slants along laugh lines, such as pompous dowagers ridiculous in mud packs exchanging spicy double entendre and all the sort of stuff the girl fans of all grades and all ages go for. Indeed, the treatment makes mediocre material into first-rate commercial product and raises all over again that old controversial question—to wit, why don't women have a larger hand in handling the literary side of pictures whose fortunes for the most part are dictated by the petticoat element of the public?

Madge Evans who gets the major billing, delivers her usual effect—that of a ravishing beauty who somehow in straight parts registers as neutral. She's lovely, graceful, charming, but in some vague way doesn't convey that electric femininity that marks the exceptional actress. General effect here is that of a bathing beauty—she has one bathing suit sequence, by the way—playing a straight sympathetic role and remaining in effect just a bathing beauty. Picture really belongs to Misses Brady and Merkel and when comedy seconds stand out of romantic pictures, there's something the matter with the technique of the heroine.

Otto Kruger doesn't get his teeth into his leading role, for once. Probably it's the fault of the part, but Charles Grapewin makes a trivial bit somehow stick in the mind. Phillips Holmes is in a submerged characterization.

Production is in the best mode and, thanks to the comedy trimmings, its 85 minutes don't seem that long.

Rush.

THIS IS THE LIFE

(BRITISH MADE)

London, Sept. 10.

British Lion production and release. Directed by Albert de Courville. In cast: Gordon Harker, Binnie Hale, and others. Length, 7,100 feet. Previewed Prince Edward theatre, London, Sept. 7.

Gordon Harker and Binnie Hale are starred. Both names are valuable here. The production is first rate, the cast is competent, and the story, though machine-made, is practically excellent for the masses. It is sure-fire comedy, descending into roaring farce from time to time, with the high spot when the stars sing the famous 'Il Trovatore' duet.

Bound to make money.

Jolo.

F. P. 1

(BRITISH MADE)

Gaumont British production and Fox release. Directed by Karl Hartl. Features Leslie Fenton, Conrad Veidt, Jill Esmond. Story by Walter Reisch, Kurt Siodmak; Robert Stevenson, Peter McFarlane, dialog; Walter Reisch, scenario; Gunther-Rittau, Konstantin Tschet, camera; Fritz Thiery, sound; Allan Gray, music; Rowland Leigh, Donovan Parsons, lyrics. At the Old Roxy, week commencing Sept. 15. Running time, 74 mins.

Droste....Leslie Fenton
Ellissen....Conrad Veidt
Claire....Jill Esmond
Lubin....George Merritt
Photographer....Donald Calthorp
First Officer....Warwick Ward
Doctor....Dr. illip Manning

riginally this was known as 'F. P. 1 Doesn't Answer,' made by Ufa in Germany. Film did so well that it was one of those on which Ufa remade in English with box office names slipped in. German made, but classed as British through its releasing connection. Comes in as a Fox release through the Gaumont affiliation.

Idea is novel, but the title will require plenty of exploitation. Fortunately the material is right at hand. Pushed over, this should be a fair grosser off the de luxe houses, for it is well made with good photography and lighting, sound that is well recorded, and generally good direction and acting.

Picture falls short of best result partly because of the English accents of the players; pretty thick in the case of the minor characters, and some may not like the deliberation of some of the action, done in the slow, ponderous manner of the early German era, with persons walking with measured tread in an effort to achieve rhythm, and sometimes overboard on trick photography with two to five or six scenes in the same frame. There is also frequent recourse to machinery in motion, also for benefit of the tempo, and a too slow development of the story, which never does succeed in lashing itself into a fury. Some good moments, a few of which are spoiled by amateurish actors in mob scenes, but there never arises the feeling that the protagonists are in grave danger or fear that the wrong man may get the girl—in spite of her promise.

F. P. is brief for 'floating platform' and refers to an artificial island anchored in mid-Atlantic for airships. Only antagonistic plot development is the desire of a rival to put the island out of business. A tool is introduced in the crew and he opens the seacocks. There is a fight which is heard by trans-Atlantic telephone and the girl, fearful for her fiance, persuades a former flame to fly her to the island. He figures its a new inside for him and is sore when he sees otherwise, but eventually he is persuaded to fly for help and he voluntarily drops out of the picture.

There is a vivid shooting scene toward the close and the mob stuff packs some appeal in spite of the fact that the mass players lack training, which hurts to some extent. In spite of top billing going to Leslie Fenton, the honors go to Conrad Veidt, who is something of a novelty in a non-makeup assignment. He does very well by it. Fenton is conventional as the nominal hero, and Jill Esmond walks through nicely, but never runs a temperature. It's good English product but not yet competition with Hollywood on the finer points.

Chic.

I WAS A SPY

(BRITISH MADE)

London, Sept. 5.

Gaumont-British production, released through W. & F. Directed by Victor Saville. In cast: Madeleine Carroll, Conrad Veidt, Herbert Marshall, Edmund Gwenn and others. Length, 8,200 feet approx. Reviewed Tivoli theatre, London, Sept. 4.

The producers of this picture set out to turn out a super film. Money was lavishly and intelligently spent. Subject has great merit and would have a chance in the States.

Story is based on the life of Martha Cnockhaert, Belgian girl who was an Allied spy in the World War.

A reproduction of the Belgian village, where most of the action takes place, is most realistic, and the German troops of occupation, headed by Kommandant Conrad Veidt, are fine. Their military equipment is remarkable.

The acting honors go to Madeleine Carroll as th fine-spirited young girl. Veidt as the head of the German troops looked his part; Edmund Gwenn made a realistic burgomaster; and Herbert Marshall was a first-rate Herbert Marshall.

One of the main generic criticisms on British film productions in the past was the fact the minor roles were almost invariably played by incompetents. Such criticism cannot be made against 'I Was a Spy'. The minor parts are in the hands of such well-known players as Sir Gerald du Maurier, who despite hiding behind whiskers and a German accent was still Sir Gerald; Nigel Bruce, Donald Calthrop and others of like standing.

Half an hour deleted would make a much faster progression of the plot and would prove more satisfying. The picture ranks high here and should do well in the States.

Jolo.

Secret of Blue Room

Universal production and release. Adaptation of German film. Features Lionel Atwill, Gloria Stuart and Paul Lukas. Directed by Kurt Neumann. Story, Eric Phillipi; screen play and dialog, William Hurlbut; photography, Charles Stumar. At the Rialto, N. Y., week of Sept. 12. Running time, 61 mins.

Robert von Hellsdorf....Lionel Atwill
Irene von Hellsdorf....Gloria Stuart
Capt. Walter Brink....Paul Lukas
Commissioner Forster....Edward Arnold
Frank Faber....Onslow Stevens
Thomas Brandt....William Janney
Paul, the Butler....Robert Barrat
Betty....Muriel Kirkland
Max....Russell Hopton
Mary....Elizabeth Paterson
Stranger....Anders van Haden
Foster's Asi....James Durkl

Americanization a German mystery yarn which ought to well in the smaller spots. Attractively, though inexpensively, produced and ought to end in the win column. Was made in Germany for Universal so story cost is gratis. Kurt Neumann, former German, who knew enough about the original to translate it and give it American pacing and tempo, directed.

Story in itself is none too novel and has many recognizable elements, but is kept nicely suspended. Goodly portion of the audience is not likely to figure out the killer's identity, making it that much better. Acting is of a better than average calibre also. Lukas, Atwill, Miss Stuart and Onslow Stevens turn in very good performances, with Edward Arnold outstanding among the lesser knowns in a character bit. Arnold's new type of film personality is pleasant and believably intelligent.

Story has to do with a castle that has a mysterious room. Anyone sleeping there's killed. Couple of lads try it, meet their fate, and then it's figured out. Secret doors, stairways, storms, howling winds, and, of course, some mysterious characters that turn out innocent while the most innocent turns out the criminal. Just to make it that much more baffling, Lionel Atwill is acquitted and shown to be a noble character, fooling all those who've seen him in villain roles so often in the past.

Kauf.

MR. BROADWAY

Broadway-Hollywood production and release. Features Ed Sullivan, Johnnie Walker, Josephine Dunn, others. Directed by Johnnie Walker. Story by Ed Sullivan. At Mayfair, N. Y., week starting Tuesday, Sept. 12. Running time, 59 mins.

A novel idea behind this one and exploitation possibilities great, but as entertainment, it fails to measure up. It's the kind of a picture that should be good boxoffice and get by on its novelty even if fans will regard the production as many leagues behind the average as to story, action, direction, photography, etc.

'Mr. Broadway' was made on a restricted bankroll, but its chances for making a profit for exhibs, if properly sold, are excellent. There are enough names of importance in the picture to afford the exploiteer golden opportunities, even if, with many, it's merely a glimpse as they're introduced in a night club.

A few are a more component part of the production's entertainment side and do bits or numbers, including Jack Dempsey, Bert Lahr, Hal Leroy, Ted Husing, Joe Frisco and Frank Hazzard. The probability is that all of these bits, or a portion of them, were contributed, involving no more cost than in turning the camera on Ernst Lubitsch dancing at the Central Park Casino and many others who were called by name and pointed out or introduced for a bow, including Ruth Etting, Blossom Seeley, Benny Fields, Lita Grey Chaplin, Jack Benny, Mary Livingston, Gus Edwards, Jack Haley, Lupe Velez, Primo Carnera, Tony Canzoneri, Maxie Rosenbloom, et al.

Abe Lyman band at the Paradise, Isham Jones at the Hollywood and Eddie Duchin at the Central Park Casino get into considerable footage, along with portions of floor shows, notably at Hollywood where girls are parading their fineries.

The novelty of 'Mr. Broadway' lies in its background, idea of picture being to go around with Ed Sullivan to see how he makes the nightly rounds gathering news for his column. Sullivan is Broadway columnist on the New York 'Daily News.'

He visits three night spots, with actual scenes shot in the fun joints, whose poor lighting facilities may explain the mediocre quality of the photography. First drop-in is at N.T.G.'s Paradise, second the Hollywood and last the Casino. Attempting to lend some idea of how columnists pick up chatter in the niteries, picture departs from the Casino sequence to carry out a melodramatic incident in substantiation of Sullivan's remarks to friends that there's a story in nearly everything. In this instance it's the necklace Josephine Dunn wears.

The meller sequence to which film cuts in telling this story is very amateurishly carried out by Tom Moore and a few others. It shows how a man murders his best friend to please a girl whom he later learns is a prostie.

At the opening, Sullivan introduces himself and describes picture as a Broadway travelog.

Char.

MUSIC HALL, N. Y.

Same old story with the stage show this week. Big, beautiful—and boring. Three interludes, two on the full stage and one solo specialty in between. The full stagers at both ends use the same blue sky background. The Music Hall's heavy weekly production expenditure is obvious and the show is there on looks. But as entertainment it's questionable.

It is particularly doubtful in view of the solemn current picture, 'Power and Glory' (Fox), here after two-a-daying at the Gaiety. A laugh or two on the stage would help greatly this week. There's no relief in the picture itself, and the stage performance maintains the same sombre mood. It wasn't happy blending, with the stage and screen ends striking out strictly on their own.

If they want scenery, costumes and more people than they can count, they're getting it this week, as usual. From the couple of hundred people involved in both full stage sequences receives a song, then a dance, then some music, and the scenery all the while. It's the house staff exclusively throughout.

Patricia Bowman does a gypsy dance in the first item and the solo spot in the middle of the program is hers, also. For the latter she does an 'interpretation' to 'Prelude in C Sharp Minor,' with a mechanical piano providing the accompaniment and Miss Bowman interpreting the music on her toes. An exceptional dancer, this girl, and the most consistently conspicuous individual of the stock troupe. But she and the Roxyettes can't carry the whole burden every week.

The Music Hall trend lately has been entirely away from outside talent and toward closed shop productions with the staff on its own. That arrangement no doubt is perfectly satisfactory to the one-timers, to whom the theatre itself and the spectacular staging are the attractions, but to the non-transient regular the same stuff in different costumes every week might be losing its edge.

Scene No. 1 is 'Fantasia Cziganу,' in which a brief overture dovetails into a gypsy camp setting. Riotous colors in the costumes and a striking setting frame the picture for beautiful effects. There's singing and dancing by the permanent bunch. Most of the value stops after the first flash.

Other full stage number is also in costume, but the scene changes to the Sahara desert and the immediate location is a Foreign Legion outpost. The Roxyettes' Zouave drill in bright red pantaloon costumes is the highlight. Full singing chorus, ballet and Roxyette line used in both production numbers. Douglas Stanbury's (from Roxy's old gang) is the one outside name in the billing, but from his spotting in the gypsy seqence Stanbury looks like just another member of the gang.

Picture runs pretty long, cutting out the superfluous matter this week. Just the newsreel and no trailers, except a brief NRA slide. Business fair in the rain Thursday night.

Bige.

CAPITOL, N. Y.

Capitol this week is the victim of a tough break in luck. With a distinctly salable picture in 'Beauty for Sale' (M-G-M), it had lined up a nice stage entertainment with the Cab Calloway band unit plus Jules Bledsoe, something away from the routine of presentation patterns of late around the Square.

Point of the program was the presence of Bledsoe, upon whom the campaign was focused. Bledsoe had to step out after appearing at one Friday afternoon show, due to an attack of laryngitis. Even without 'Old Man River,' it made an agreeable entertainment, but the absentee injured the week from a sales point. Original intent was smart showmanship, hooking up a picture of strong appeal with an exceptional stage show and should have marked up a notable week at the box-office. As it was business was about average.

Presentation is a pleasing assortment of material, not overboard on heavy names, but with solid entertainment presented with nicely varied progression. Calloway's distinctive style of low down jazz together with his lineup of colored specialty people, gets excellent contrast in the flash staging of house line numbers and a neat bit of garnishment in several outside turns, namely the Stone and Vernon Four, adagioists, and Ray Huling's trained seal.

It would seem to be something of a problem to blend this motley material into a smooth-running performance, but the arrangement used turned out acceptable. Opening with a striking ensemble having the 24 Chester Hale girls in a toe routine was worth while on its own and in addition supplied a fine background for the flashy acrobatics of the adagio turn. Hale girls are dressed in long skirts of transparent material, giving the effect of cellophane, costumes being of silver-white against a simple terraced background of contrasting tones. Girls remain posed during the acrobatic terp display and the girls go into 'one' for Huling's unique seal bit. This trainer has been handling the furred beasts for 10 years or more, but this number the best he or any other trainer has devised. It gets away from the familiar balancing tricks, with the animal turning the characteristic seal yodling into imitations of a variety of sounds.

Spirited introduction of the Calloway group is accomplished by having the girls out for a hotcha routine of taps and legmania, dressed in brief tunics of spangled black, and black and white drapes. Flying drop brings the band in view with the opening number, a slow bit of rhythm, making a quiet start from which to build to the whooping scat style of the leader and his musical arrangements. Between numbers by Cal and his Cotton Club musician group, specialty bits are contributed by the demon stepping Leitha Hill, by the blues singing Alma Turner and a capital comedy session by Nicodemus, the only low comedy in the layout and standing out sharply for that reason. Nicholas boys, couple of young Negro buck and wingers, do a brisk moment of taps, with the smaller of the pair employed for a minor comedy imitation bit at the mike. Grotesque version of 'Minnie the Moocher' serves for the finale, bringing the Calloway specialty people on again, but is rather a weak climax.

Fox NRA short 'The Code at Home' is used and is a model of crisp brevity. It introduces El Brendel and Zasu Pitts in a four minute sequence as lively and bright as a blackout. Trailer for 'Solitaire Man' is flat and lacking in punch, mostly printed bally and brief off screen lecture boost for subject.

Rush.

ROXY, N. Y.

Another case of five vaude acts, Dave Schooler and the Gae Foster girls at the Roxy this week. Acts are good, but they do not seem to be mixers, and the result is not up to the top mark since this policy went into effect. All acts got applause, with laughs for those who rated them, but no punch to the show as run off, with Maurice Colleano doing most of the hard work and giving the show whatever kick it has.

Off with a too-long offstage announcement through the amplifiers and then lights and curtains to show the girls in overelaborate Spanish costumes. The half dressed as boys are in the picture, but the senoritas carry entirely too many ruffles and their color scheme of red and yellow is garish. They do a Spanish dance which probably will get better later in the week, and then some of them stick around to dress the stage by sitting on the floor and listing to a piano solo.

Pianist is revealed through the panel of a large fan serving as a backdrop in two. Schooler can play the piano much better. Schooler's big moment comes just after his entrance. He carries a sword and a red scarf and one girl asks him if he is a matador and he replies, 'No, cuspidor,' flying the scarf to reveal a cuspidor on his left fist. Some people laughed, but not many.

Blanche and Elliott do a strenuous ballroom dance with a swell one-arm swing that was tossed away on this crowd, just as Colleano's double somesault was wasted. This new Roxy audience is not up in the little things and didn't know that a double off the flat is something to tell people about. There is an announcement made, but that doesn't mean much to this crowd, either. The Colleanos lost some of the finish of their act working it against a stageful of people. Takes out the smoothness and suggests fill-ins from the chorus for the boys. It's not until the finish that the act works as a whole and is recognized as such. The comedy went over better than the straight stuff, but it all got a hand and a recall.

Sid Gary was a definite hit but didn't collect what was coming to him until the imitations. Even 'Lazybones' was not quite the click his singing should have made it. But big on the falsetto solo and bigger with the 'Old Man River' encore.

Al Verdi, with Thelma Lee for the last crash. Apparently only about half the act, but the comedy was enjoyed and they got off to a good recall. Then the girls into a drum number in snappy costumes. Use tom-toms and work a variety of figures. Good enough to be brought back 'by request.' Show runs about 55 minutes.

Five minutes of trailer, including the Brendel-Pitts NRA short, with the newsreel, next to last episode of 'Tarzan' serial, and 'F. P. 1' (Fox) as the feature. Show four minutes short of a full three hours. Business excellent on a stormy night of a rainy day.

Chic.

PALLADIUM, LONDON

London, Sept. 5.

Quite a few newcomers here this week (Sept. 4), and, with one exception, all score well. Exception is Fosca Adagio Six, a continental outfit which has nothing new. Originally scheduled two before closing, act was relegated to opening spot in the second show.

Of the newcomers Seller and Wills, comedy dancers, have brought several tricks new around here. Offering is a distinct novelty, with both partners knowing their job thoroughly. Burt Milton, at the piano, helps the act to get over. Act was one of the hits of the evening.

Buster Shaver, with Olive and George, a couple of midgets, sufficiently matured, is a speedy and versatile offering, ranking with the best entertainment of its kind. Act has not a dull moment.

Billy and Elsa Newell are becoming a name over here. Their annual returns have proven they have not outstayed their welcome. The Newells have not been at this house for over two years; giving the Palladium a miss on their last visit, due to revue work, and for this reason their act seemed new to most of the audience.

Casani Club band, named after a West End night rendezvous where the aggregation is permanent, lacks the tempo of modern bands, relying mostly on solo work. Announcement by Santos Casani that the band does not play jazz is devoid of foundation, as most of their renditions are nothing but jazz, and those that are not do not matter, anyway. Best part of the outfit is Eve Becke, a protege of Dora Maughan, who seems to be getting along nicely after some tough breaks.

Dick Henderson has added a few new gags which click. He also displays his heftiness to humorous results. Harold and Lola, who played New York a couple of seasons ago, reply on their snake dance, which is a novelty.

Gaston Palmer, here after two years' absence, came on to an unresponsive audience, as if he had never played the house. But he soon had them with him, the audience going for his comedy talk and clever tricks. His spoons and glass trick still proved an effective finisher.

G. S. Melvin in a couple of comedy characterizations was well liked. Some of his material is pretty blue, but Melvin's artistry hides these defects.

Ted Ray, earlier on the bill, gets over splendidly. Boy has personality, and although his gags have done yeoman service, he has a way of putting them over. Ray can also match a violin with the best of them.

Five Canadian Wonders, trapeze act full of ropes and ladders, with tricks looking much more dangerous than they probably are. One of those family affairs that has played the circus for years, where it looks better than in vaudeville. Max and his Gang is the only holdover. Nicol and Martin are effective closing act.

PALACE, N. Y.

Nice entertainment at the Palace this week. 'One Man's Journey' (M-G) is the screen accompaniment to Gilbert Brothers, Bellett and Lamb, Gertrude Neissen, Three Sailors and Hackett and Carthay. That brought in a little of several kinds of divertissement, but a lot of hokum, which appears to be a dependable recipe these days.

Gilbert lads with muscles like hydraulic pistons roll up and down and around apparatus as though they were on hinges. Men in particular realize the physical difficulty of many of the feats they accomplish, and as the Saturday matinee crowd was predominately masculine, the Gilberts never lacked appreciative recognition.

Bellett and Lamb, like most hodge-podge turns, have occasional dead spots, but they average high on giggles due to their eccentric style, and they work fast. They have what modern vaudeville fancies.

Gertrude Niesen is a torch singer that looks the part. She can sing of passion convincingly. Fresh from the legit show entitled 'A Party,' the songstress is back in the varieties. That microphone hardly seems necessary, and holds her anchored to the chalk-line. Her choice of numbers is good because hot.

Those Three Sailors will be discovered one of these days by a high-brow critic. They have the kind of lowdown slapstick genius that Harvard professors find primitive and stimulating and tell about their reactions.

Hackett and Carthay is a turn of so much elegance that it seems surprising that with the small amount of vaudeville still left there should be enough premium to attract such talents.

Palace now opens on Fridays.

Land.

NEWSREELS

TRANSLUX

Opposition Embassy has added short subjects to its show, but this house still goes the home of Fox and Hearst reels one better by making the show longer. As against Emb's 65-minute turnover, it's 78 minutes flat here this week.

What the next move may be in the contest of the two 25c news houses for the New York drop-in trade, is anyone's guess. Perhaps one will add a couple vaude acts or something.

At first when the newsreel filmshops started out they had their shows running under an hour to as low as 40 minutes, with greater turnover provided. If it's a question of bulk in getting the customers, first thing the newsreel fans will know it'll take two hours to drop in. That would ruin the novelty and beauty of the policies.

Four shorts here as against three at Embassy, with Trans topping on entertainment value of briefies picked. T-L's booker signed for variety, as well, taking a Richy Craig, Jr., comedy 'Say It Isn't So' (Col); a Ted Husing 'Sports Thrill' (WB), a Silly Symph, 'Birds in the Spring' (UA) and a Screen Snapshots (Col). In addition, this newsreel haven, as well as the Emb, has Fox's short subject on the NRA ('Mother's Helper'). It tops the first NRA bit from Metro.

No scoops scored here by the Pathe, Par or U reels of an important news nature, but the sequence on Henry Ford, on auto manufacturer's recalcitrant stand against the NRA, submitted by Par, is both timely and interesting. It pictures Ford's summer estate and a couple newsmen who are barred from entering the gates, cutting to a bird's-eye view of his big auto domain and finally to Ford himself seated at his desk, but saying nothing. Strip of film of Ford apparently out of the files, but serving okay here.

Trans show leads off appropriately enough with the NRA parade, not too old to be considered newsy for this week. Pathe did the job for this house, but not as thoroughly as other reels.

Opening parade material followed by Owen D. Young's appeal to back the NRA. Young reads from a prepared manuscript, but makes a good camera showing.

Ford gets third spotting. From here on routining is with an eye to variety and balance, but considering the scarcity of timely news this week, that could not have been difficult.

Preparations by Admiral Byrd for his next trip to the Antarctic, Jap emperor reviewing the navy, Vienna's mobilization against the Nazis and a few minor shots, far from the 'must' rating, are seen here, but missing at the other house.

Football teams warming up, Macon's first test for a cross-country flight, England's copping the U. S. tennis cup, swimming meet in the Seine and one or two other clips are at both theatres. Considerable novelty on this show, but not much to laugh at. Interesting clip built around Eleanor Holm and Arthur Jarrett, newlyweds, with radio singer doing a parody, 'Learn to Cook.'

Total clips 20, with division to Pathe, Par and U seven, six and seven, respectively. Evener than usual.

Char.

EMBASSY

Home of Fox and Hearst Movietones goes NRA this week with the coating in thick layers but makes little effort out front to cash in on the idea. On the screen the bill opens with an editor's note from Fox-Movietone that the entire current issue of the reel is dedicated to the NRA.

At outset, first NRA item is Gen. Johnson's address at the Madison Square Garden, followed by Secretary Ickes at Washington. Owen D. Young and the big New York parade make up other clips.

Fox gave the NRA march fine coverage and more in detail than other reels have revealed, with an offscreen description for propping. Both in photography from the ground and the skies, the negative obtained bears out the completeness of the job. As the NRA presentation comes to an end Fox processes the Blue Eagle insignia against the scene, and passes to the Fox NRA short, 'Mother's Helper,' with El Brendel, Zasu Pitts and Esther Muir, second of the subjects contributed by the major producers. This is followed by a recent appeal from President Roosevelt.

Here the miscellaneous newsreel matter starts flowing, first from Hearst on the revolt in Cuba. Numerous Hearst items follow without interruption and for a time it looks as though Fox was on the show for NRA purposes only, but suddenly along comes a compilation of football teams in training from Fox.

Still further down, Fox catches Gov. Lehman at the Chicago Fair making an address and still later the show unfurls Will Hays and a small group at Washington pointing out how the film industry is behind NRA on its code, with Hays giving some figures. Col. E. A. Schiller and Sam Dembow, theatre execs, got in on the picture. With that personality and the Jimmy Walker savoir faire, Dembow passes the film test okay. Film code clip might well have been up front with the rest of the NRA stuff.

There is also a clip of Henry L. Roosevelt, cousin of the President, who's assistant sec. of the Navy.

Material here which absents itself from the Trans screen or couldn't have been present through not being obtained by Pathe, Par or U, includes in addition to the Gov. Lehman visit to the Chicago Fair on New York day, the ravages of the hurricane which smote Texas, state fair at Syracuse and the Miss America beauty contest at Atlantic City.

Fall fashions in gowns displayed here, while at the Trans it's the new hats Paris has nightmared.

Emb's shorts include a Magic Carpet release, 'Elephant Trails' (Fox), Movie Tintypes (Fox), and a Terrytoon cartoon, 'The Banker's Daughter' (Educ).

Attendance much better here Saturday afternoon than at the Trans.

Char.

HOLLYWOOD, L. A.

Hollywood, Sept. 15.

Class show this week at the Warner house with dancing predominating. Teddy Joyce's eccentric hoofing, tenoring of Mario Alvarez and a cute ballet finish are the outstanders.

Running 30 minutes, stage performance sags in the early part through spotting Joyce's violin solo right after a hot band number and the fast Duffin and Draper tap dance. Alvarez follows in a novelty song that gets by, but evokes plenty of applause with his Spanish ballad, which follows.

Joyce, doing the Harlan Dixon type of dancing, teases 'em with single choruses and could remain on indef. Show is all dancing from that point, Duffin and Draper repeating with their snappy doll dance. Finale is the Muriel Stuart ballet, group of youngsters being coached by an old dancing master. Fresh and novel. Marjorie Moore is interpolated for her toe-violin specialty and gets across strongly. Finish has the backdrop flying for a picture fadeout.

Feature is 'I Loved a Woman' (WB). Oscar Gaum contributes a concert overture and there is a good 'Merry Melody.' Business packed second night, following a $2 opening.

Leny.

MEDNIKOW'S SUIT

Chicago, Sept. 18.

Divorce proceedings against John Mednikow, head of the local Master Arts office. Mamie Mednikow basing suit on claim of desertion.

Married May, 1908, alleged desertion occurring March 10, 1928. Two children. Alimony question being settled.

PARAMOUNT, L. A.

Los Angeles, Sept. 12.

Overloaded with singing, current stage show offers little in entertainment. Frank Jenks m.c.'s and leads the orchestra through two special numbers, line girls open with a 'Tarzan' number going into simple web routines for a novelty flash.

June Purcell, blues singer, Leonard Sillman singing his 'Emperor Jones' which he did in 'Low and Behold,' and Ada May are featured, but the hillbilly Randall Sisters, harmony trio, run away with the show, stopping it cold with their 'Comin' Round the Mountain.' Girls, new here, are lookers and should land something, if not for their singing, certainly for their Ozark accents.

Ada May sings two numbers, encores with a burlesque bubble dance. Size of the house, despite loud speakers, handicaps her, but she manages to work up to a good finish. Same for Sillman, whose semi-dramatic number fails to land solidly. Miss Purcell, back here after a year on radio in the east, clicks with two numbers. Billy Nelson and Irene Knight, with Nelson going overboard on mugging, next-to-closing. Team is in need of new material, most of the gags being bewhiskered. Dave Hacker trots out a good brand of eccentric dancing which pleases the paying guests. Finale has the line girls doing a walk-across doubling back stage for a second entrance. Max Lerner warbles the chorus.

'Big Executive' (Par), the feature, with 'Hollywood on Parade,' Par news clips and 'Tarzan' serial filling out the bill. Business only fair for the second evening performance Tuesday night.

Gall.

CAMEO, N. Y.

RKO's Cameo is now advertising 'tid-bits for two bits.' That's by way of saying there's a complete short program at a straight quarter take. If the first week's layout is any criterion house is due for still another change of policy in the near future. It's no go this way.

Cameo has had a career. Built about 11 years ago, 560 seater was one of the B. S. Moss houses, owned 50% by Moss and 50% by Mortimer Fischel, an attorney. Moss, when selling out to RKO, sold his 50% of this house, with others. Fishel kept his half ownership and still has it, house being operated by RKO for a separate corporation. Theatre's too small to stand much chance as a first run Broadway house and hasn't been able to do much with second runs.

About two years ago someone decided it would be a good spot to show foreign pictures and arties. It worked pretty well, house picking up a strange motley following. Mostly men, considerable Communistic trade and a lot of those interested in travelogs. Theatre last year, with this kind of policy, playing all Ankino Russian product and catering to that type of taste, made money.

Then the RKO operatives began the footballing. RKO wanted to make a deal with Pittaluga to show pictures in Italy. So it threw the Italians a bone by booking a couple inferior Italian films into the Cameo. Grosses dropped, but that didn't worry anyone. Same with some other trade deals. Any picture the circuit didn't know what to do with —instead of throwing it out, it booked it into the Cameo.

Then the circuit began bleeding its own theatre in a different way. Travelogs always were a cinch at the Cameo. So the circuit began taking them out into nabe theatres as half of double features. Nice for the indie makers for a while, but it resulted in people knowing that the better travelogs would be played all around and the worst ones only at the Cameo. They slowly stopped coming.

Now the theatre's gone all shorts. One hour and 34 minutes of 'em, which means one regular Pathe News release, three cartoons, three Paramount two-reel comedies and one RKO-Van Beuren two-reel travelog. All old. Tipoff on age is the cartoons. One Mickey Mouse and One Silly Symphony, both released by Columbia. That company stopped distributing these two series of shorts about a year or so ago. They were old even then.

Another thing to be taken into consideration here is that the Cameo has about twice as many seats as the Trans-Lux or Embassy, both of which, incidentally, are struggling and with better product availability. Also the Cameo is badly located. Nearby are three or four theatres showing double features and more for 15c and a quarter. *Kauf.*

FOX, BROOKLYN

From Saturday afternoon's business in the bad weather that had prevailed for three days, it looked as though Dave Hutton may get pretty close to that $20,000 percentage split figure over here after all. Aimee's absent Davey is in for $1,000 guarantee, besides. Next week he goes to the Palace, New York, for the same management, in opposition to Aimee herself, who'll be at the Capitol.

At the Fox, before a houseful of Saturday afternoon kids and their mas, Davey drew lots of applause and no vegetables. Those stories regarding flying tomatoes and such emanating from the west had the east expecting to see Davey carrying his own net. And especially on the Brooklyn date, because Davey should know his Brooklyn if, as he says on the stage, he lived there for a year. While disdaining to use the net, he's playing partially safe by sticking to the piano spot 'way upstage and staying away from the apron. A Hubbell could hardly reach Davey with a grapefruit from that distance.

Eight minutes of singing, including an encore, is Davey's stint as the current headliner here. Also one gag. It's about his wife, and the only mention of Aimee in the turn. What kind of co-operation is that?

At least the Fox isn't sleeping on the booking, resting assured that word that Davey's on tap will get around by itself. The house is really selling its freak attraction with a strong campaign around the borough and the theatre. Strong and flashy lobby display let's 'em know who's playing. Davey's billing is better than his singing. But his singing didn't get him into vaudeville in the first place.

There's a small time variety layout in support of the evangelist's hubby, so Davey and the picture, 'Moonlight and Pretzels' (U) must have been doing the drawing Saturday.

Nell Kelly, standard eccentric comedienne, is the next-to-closer and topper in every way. Her speedy workmanship makes her the modern Rae Samuels, although in a nuttier way, and there ought to be a spot for this dynamic redhead in a show. Gertie Green is another femme single on the bill, a former straight dancer converted into a promising talking woman who still can dance. She cross fires with the m.c., Jay Mills, after an 'interruption' entrance and draws a good share of laughs before climaxing on the hoof. Miss Green's progress in the talking line will depend on the grade of material obtained en route.

Hudson and Larimer, mixed team on bikes, is the unusual opener—unusual because bike acts are rarities in the picture house stage shows. When the man enters in tramp attire and procedes to get his finger caught in the bicycle seat, it looks like a No. 2 Joe Jackson has arrived, but after the brief pantomimic start he switches a trick biking that sets him off by himself. Woman is a very capable fancy rider, good support for her partner, and the combo is an excellent one of its kind.

Harris Twins and Stanley Twins, two sets of doubles, boys playing piano and dancing and girls just dancing, are okay on the twin angle and just passable otherwise. House line, whose stager goes in for novelty stuff and makes this theatre's girls an important part of the show, have three opportunities. Mills, m.c.'ing all the way and conducting the stage band's one instrumental number (an Italian medley), is a nice looking and pleasant talking fellow whose weakness is a tendency to waste whole paragraphs on announcements that can be disposed of in brief sentences.

Disney's 'Three Little Pigs' color cartoon revived and a delight to the kids at the matinee. U news, not enough trailers to tease and not enough to wear 'em out. *Bige.*

ACADEMY, N. Y.

They have the latest fight pictures down here, and maybe that's what's making business better. Might be the inclement weather on a Saturday afternoon, but it probably isn't the show, unless its Nell Golden's band, which is a local fav. Not a bad show, but nothing to brag about for names, though it gets over without conflict and gives varied entertainment.

Opens with Violet, Ray and Norton, girl and two boys. She is on for the opening bit and the finish. In between the two boys wrangle out an intricate series of stunts, chiefly prone hand to hand work, with little of the standard stuff but chiefly novelty. Plenty of difficult tricks which get fair appreciation down here. Openers because they're acrobats, but the hardest workers on the bill and should climb.

Second from the rail are the Three Kelly Kids, marked down from the Five Kellys and so under New Acts. With a more ingenuous appeal they might have whammed this crowd. Middle member is Marshall Montgomery, who managed to get more laughs than the Academy crowd usually seems to feel is good for actors. Possibly it's because they know just when and where to laugh through old acquaintance. Montgomery could have been worked up to the next to shut, which is held down by Frank Radcliffe, Negro singer. Single billing, though his pianist-feeder isn't much behind him. Nine minutes of gagging with old stuff before he goes into his songs. Poor jokes, mostly ancient, and not drawing many laughs. He clicks with the vocals, displaying an unusual and unplaced but rather attractive organ with his head tones copping most of the patting done. Strong enough to sing without a megaphone, but using it now and then because other singers do. He has sense enough to keep away from the mikes. Poor spotting to put him in just ahead of the band, with Golden also relying on his falsetto. Radcliffe has a good style, but he doesn't seem to know what to do with it.

Golden got a real reception with his band, the applause being general and sincere at the rise of the curtain. Nice instrumentation, three brass, three reeds, accordian, double bass, piano and drums. Music is mostly soft and sweet, with an outstanding trio through the amplifiers with the boys playing sax-clarionettes. That was harmony. Another high spot is a choral number, with a college medley to jazz the finish. Uses three specialists, Leonard Barr, Virginia Estes and Flo Neall. Pair of eccentric hoofers and an acrobatic dancer who is about as good as they average up. Good looker, good tumbler and has the stage presence. Band did 18 minutes with no one wishing they would cut it short, because there are no repeats. No two numbers on the same order. Show runs 65 minutes, including a brief orchestra by Joe Gershenson's boys to plug the following show.

Film division is headed by 'One Man's Journey' (Radio), the fight pictures, newsreel, organ songalog and a couple of sections of trailer. Dual trailer bill down here is necessary because they use it to set and remove the horns. Not too long for the split week coverage. House Saturday afternoon much better than usual and running into a well filled supper show, apparently. *Chic.*

PARAMOUNT, B'KLYN

Stripped of all the frills and tinsel the average picture house loads onto its stage shows, the M. A. Shea people are trying an experiment here that has its merits. If for no other reason than to prove that vaudeville can look different in a film theatre and still remain on the edge as vaude, there's merit in the trial.

To begin with, the appearance of vaude is one thing that counts. In a picture palace like the Brooklyn Par, with its draperies, drops, lighting facilties, large pit band of a symphonic character and organs, an act can work as it would in the Palace but it still looks different.

There are six acts on this show. Three of them are in 'one', or full-stage, as demands require, the other three have the pit band on stage as backing. This means of splitting up the way in which the show works, though routines are not cut when in front of the band and latter merely accompanies in the usual way, further removes the stage bill from being regulation vaude.

Yet the first three acts, Jack Starnes and Co., Zimbalist and Hamlin, and the comedy turn of Herb Williams, are strictly vaude, doing their complete routines. A theatre like the B'klyn Par, built for de luxe purposes and so equipped, in itself is an asset as a vaude policy. Maybe the average picture-minded theatre operator can't see vaude in the de luxe palaces because they can't see beyond how vaude looked to them in vaude houses with annunciators, loud drummers and all that. Shea probably is an exception.

Jack Starnes' three-people adagio act under radium lighting opens the bill. Starnes uses the fullstage, but Fred Zimbalist, harmonica exponent, with Mildred Hamlin, songstress, play in 'one,' regulation for team. Herb Williams uses both 'one' and full.

All three acts, getting their music from the pit, went over well Friday night, but Jack Arthur, radiolite, topped on reception and had to do an encore. He has an agreeable personality and voice but as an attraction, on entertainment appeal shouldn't be standing over Williams or Fred Lightner, latter following him in the w. k. nut routine. Lightner calls himself the king of layoffs now.

With enough comedy and novelty, plus girls, up ahead, F&M picked a dance flash to close in front of the stage band for the necessary splash finish. Act is the California Revels, seven people, in a well-built and routined dance mixture. Five of the girls work as an ensemble and double for specialties in support of the main team (misses) whose shim-sham-shimmy and, later, the doll dance novelty, score decisively. Standout is the acrobatic single by one of the girls with several original stunts, notably a half twist from a handstand position to a split.

Show runs 68 minutes. It's preceded by Stan Meyers' pit crew in Romberg melodies.

Feature, 'Three-Cornered Moon' (Par) and drawing good business in view of rain Friday night. Trailers on coming show standard not overtaxing the ad-readers. *Char.*

ORPHEUM, N. Y.

It was 'Tugboat Annie' (Metro) and S.R.O. Friday night and the vaude ran from middlin' to good. With the mood this mob was in it would have required a hopelessly bad act to put on the damper. Everything that happened was hunky-dory and the demonstrative handout continued right down the bill. There were a couple quiet intervals from a viewpoint of audience behavior, but these lasted only as long as Sammy White persisted in crossing with his swell looker of a partner, Diane Dennis. But all was forgiven as soon as they put the tootsies to romping. Theirs was the midway niche.

Stage combination dealt out enough comedy to more than satisfy this Yorkville representation. There was something to laugh about in all but the opening stanza. High spot of this phase of the proceedings came down in next to shut when Jack Pepper and his latest stooge duo, Tommy Mack and Eddie Young, proved that vaude still contains an act able to whoop 'em out into the aisles in old-fashioned style. It's Pepper's best organization to date.

For an opener the Crystal Trio in an exhibit of whirlwind roller skating turned out breezy and exciting enough. Of class there was little about the patter and warbling routine that Tyler Mason fed 'em in the next spot, but the corked-face comic had the stuff that easily made him a big favorite with the Yorkville regulars. The gags are from away back and the theme of his parodies revolved around an old oilman, but the familiarity made it all so much the juicier here. Mason asks the customers to suggest the next song number and then proceeds to give 'em what's been down on the pit racks and the musicians set to break into all the while. At this performance nobody called for the number on the racks.

Fadeout spot has a novelty instrumental troupe, Radio Haymakers. It's an old line act dressed up in what is supposed to pass for up-to-date billing and with a mike available to back up the 'radio' portion of the title. With or without the mike appurtenance the act's jammed with the sort of entertainment that clicks strong with the family time followers and the applause the troupe gathered on this occasion showed that xylophones and cowbells haven't gone out of fashion. *Odec.*

MET, BROOKLYN

(Duncan Sisters Tab)

If the heavy downpour of the past week hindered the b.o., Met must be set for a good current gross. Attendance was good enough when caught Friday (change day) night. This would mean that the Duncan Sisters are helping the draw from the stage end. 'Penthouse' (M-G) is the feature.

The Duncans have the stage for their own unit. It's a modernized condensation of their 'Topsy and Eva' musical. For the Met the condensed version seemingly fits well. Only the Duncans get indicator credit and no programs are served to identify the rest of the cast, which appears to have been carefully selected. Some old timers are apparently in the troupe judging by the way they perform. While this tabbed 'Topsy and Eva' does carry a particular amount of humor and certain charm in settings and music, it lacks a pulsating verve for picture and combo houses. Maybe the combo spots can be eliminated from this observation, anyway, because running as it does to 77 minutes, the tab would prove overlong here.

The show as observed from the balcony doesn't sound so distinct on enunciatory prowess, and how much of the material is new is open. It uses a stationary set in full that gets split for three different scenes to chalk a different setting with additions or eliminations from the first set seen. Okay lighting.

Altogether around 34 people. Vivian plays 'Eva' and Rosetta does 'Topsy' and Rosetta is most of the works. Uses plenty of tricks but all remembered from herself or others.

Funny quirk here when Simon Legree appears and audience hisses good naturedly, which may be a selling point.

Otherwise the Met program carries a Fox NRA short plus a travelog talker. The trailers utilized are partly good and partly overlong. The one on 'Beauty for Sale' (M-G) tips the story, which may not be so good. On the Burns and Allen vaude date the trailer does too much repeating. Mentioning next week's full vaude program on the screen is warming stuff. *Shan.*

ALBEE, BROOKLYN

Aside from Molly Picon it's a pretty dull hour of stage entertainment that RKO has tied to 'Lady for a Day' (Col). In putting the bill together those responsible likely figured that with the pulling power the little fave from the Jewish theatre exercises in Brooklyn little else mattered. But whatever the motivation it's not the sort of setup that can do the spot's reputation as a vaude emporium any good. It's quite possible that the booking office has even given up the pretense at routining 'em for the Albee and resorted to the pick-em-out-of-the-hat method with blindfolding.

Things stageward moved along quietly at the initial performance Saturday and the customers kept in tune with this mood. For a starter the Gaudsmith Bros. and their pooches do fair enough in unlimbering the giggles. The Preisser girls (June and Cherry), who followed, tried hard with their usual chore of fast stepping, but failed to make it better than perfunctory approval until Cherry got around to her encore number. There was no resisting this exhibit of whirlwind somersaulting and the noisy reward sufficed to bring 'em to for the Molly Picon entrance.

It's Miss Picon's second stand here within a few months, and the way they acted up while she was on gave impressive testimony to the fact that the rebooking had come anything but too soon. Only number she retains from her previous appearance is 'A Day in the Life of a New York Working Girl.' And, as ever, it flashes with brilliant artistry and proves the high point of her performance. Taking recognition of the major element of her following present, she dishes up for them a bin Yiddish a keenly carved piece of mimicry on the theme of how the audience looks to the actor.

Joe Browning steps into the picture after that, but his flow of humor fetches no better than moderate returns. Rounding out the stage proceedings is a house produced dancing flash with a line of 12 and a couple of acrobatic specialists. It is the Albee's latest experiment, with Alex Oumansky responsible for the production. As a flash of color and youth it's okay. Otherwise, it comes and goes without any special excitement or reproach. *Odec.*

STATE, N. Y.

One of those revue type shows that blends and plays satisfactorily only when the proper m.c. is there to pace it, is on the State's menu this week. The m.c. is Milton Berle. He's on from start to finish, one of the hardest workers at this house in a long while, and the bill is a socko all the way.

'Penthouse' (Metro) is the picture, along with the Berle troupe. Both were drawing Friday night, the jammed house indicating heavy week.

The comedy, which is sustained throughout the show, is what makes it, and Berle does the comedy—anybody's. No laughless stretches for more than five minutes at a time in the hour and a half of show. They laughed at every move and every gag (except one) ventured by Berle. When the exception laid an egg the comic ad libbed, 'Funny. They laughed when Phil Baker told it.'

Show is practically an intact version of one of the routines used by Berle during his six weeks' Chicago run, in routine and material. Supporting talent fits, with Berle and on its own. There's Tess Gardell (Aunt Jemima), Eddie Miller, Henry King's orchestra from the Pierre hotel, Madlyn Kilgen, and a line of 24 girls, presumably Chester Hale's.

Between Ig Tess and Miller, both of whom have their own spots, there's lots of fancy singing. Berle uses Tess and Miss Killeen as foils, the latter being a standout, sparring partner for him, but with Tess he gave away too much weight. She and Berle together topped off her own turn with her pianist and the twosome had the customers yelling.

Miller does two numbers alone in 'one,' also finishing in harness with Berle. The singer has never been in better voice. There's something keeping Miller off the air, but it can't be those pipes, and it probably won't be for long.

The King orchestra is a soft-playing non-brass outfit of 10 pieces, the leader as being a personable young man who doubles between the stick and the piano. As a new one, on straight routine, its merits are difficult to judge on this date, since the turn is broken up here for the Berle comedy interruptions. On what's shown it impresses chiefly as a dance band.

Ususual heavy course of trailers and newsreel, but the State customers don't seem to mind. *ige.*

MICHIGAN

Detroit, Sept. 18.

This is the first of the shows booked entirely by the present regime under Herschel Stuart, et al. And the first show this season that they will talk about. It's entertainment from the opening routine. Too many shows have been stuffed with the thought that the picture was good enough to carry the week. Coupled with 'Pent House' (Metro), on the screen, it should do business.

Talent on stage includes Hal LeRoy, Nobel Sissle and band, Gus Van and Clifford and Marion. With Carla Torney producing, 12 Torney girls are used. Show offers plenty of problems as to routining, but final running has Clifford and Marion opening after a line routine, Gus Van second, Hal LeRoy next, and Sissie closing.

Surprise of the show is how the Sissle band has improved since last seen here.

Acts are helped plenty by the lighting Miss Torney has tricked up for the show. Using mostly plain drapes, she lighted it so that it looks like more scenically than it really is.

The line offers two routines, both of which are effective, helped again by the lighting. The silhouette number hasn't been seen here before. Second routine has some of the girls doing specialties in an acrobatic routine. Girls contributing specialties are Florence West, Ruth Brown, Ruth Zinn, Betty Robins and Dee Lang.

Sam Ben-Avie's overture is 'Ziegfeld Impressions.' *Lee.*

New Warner Club Prez

Attendant on the election Alfred W. Schmalberg, WB's head of exchange operations, to presidency of the Warner Club, various benefits to the members, comprising Warner employees, have been increased.

New board of officers includes Jules Levey, retiring president, as v.p. in charge of membership; Ruth Weisberg, v.p. in charge of welfare; Steve Trilling, v.p. in charge of entertainment; Thomas J. Martin, treasurer, and Louis Aldrich, secretary.

Executive board takes new president and these officers as well as Harold Reiner, Karl MacDonald, Frank L. Gates, Alex MacBeath, W. S. MacDonald, C. A. Nichols, George O'Keefe, Margaret Peterson, E. Reilly, Arthur Sachson, S. Schneider, Max Blackman, Sid Goldberg and E. B. Barrison.

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Miracle-working FOX manpower amazes a dazzled show world with one showmanship triumph after another. Exhibitors everywhere are leading their towns in the recovery parade under the FOX banner. *Just see what FOX is doing!*

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MY WEAKNESS *with* **LILIAN HARVEY, LEW AYRES.** *B. G. De Sylva Production.* The money musical of the year. Opening at Radio City Music Hall, Sept. 21. Watch it follow the golden trail blazed by other great FOX pictures in this house.

BERKELEY SQUARE *with* **LESLIE HOWARD, HEATHER ANGEL.** *Jesse L. Lasky production.* Box office lines a block long brave driving rain at $2 Gaiety. Biggest advance sale in theatre's history. ★★★★ from New York Daily News. All other critics ecstatic.

THE POWER AND THE GLORY *with* **SPENCER TRACY, COLLEEN MOORE.** *Jesse L. Lasky production.* Tremendous crowds tax capacity of Radio City Music Hall...after sensational 4-week run at $2 Gaiety ...indicating one of the season's greatest popular price attractions.

WILL ROGERS *in* **DOCTOR BULL.** "Variety" reports this a mop-up in Philadelphia, Lincoln, Tacoma, Portland, San Francisco. Atlantic City wires all-day capacity crowds.

JANET GAYNOR *and* **WARNER BAXTER** *in* **PADDY the Next Best Thing.** "Variety" describes business as "wow," "splendid," "big," etc., in Birmingham, Newark, Chicago, St. Louis, Buffalo, Kansas City, Indianapolis, Providence.

FOX

COLUMBIA DELIVERS

'Lady For A Day' Gets Top Spots, Best Playing Time Over U. S.

Columbia's "Lady For A Day" is capturing the best spots, preferred playing time and extended runs. Theatres which formerly played a picture four days are giving this Columbia money-maker a full week.

The picture is playing this week in first-run houses in Boston, Syracuse, Los Angeles, Frisco, Cleveland, Detroit, Washington, Columbus, Dayton, Cincinnati, Buffalo, Louisville, Terre Haute, Fort Wayne, Trenton, Lowell, Rochester, Troy, Schenectady, Albany, Hartford, Providence, Chicago, Akron, Owatonna, Redwood Falls, Blanchester, Stamford, Lincoln and Dothan.

Backing up this remarkable list of engagements is an exceptionally strong publicity and exploitation campaign. In addition to the "Apple Annie" stunt pulled nationally and repeated in a score of cities, Columbia is backing first-runs with a national advertising campaign and a broadcasting campaign in almost fifty key cities, including Atlanta, Boston, Buffalo, Cincinnati, Hartford, Los Angeles, New Orleans, Detroit, San Francisco and St. Louis.

These broadcasts are strictly sales talks given at intervals—six times a day for four days—starting two days preceding the run and continuing during the first two days of the picture's showing.

"Lady For a Day" will probably establish a record for added playing time, as the extended runs come not so much as the result of super-salesmanship as from the box-office merits of the picture. Without exception this Frank Capra production is proving to be the outstanding feature of the year.

Pressbook on 'Lady' Handed Great Praise

Columbia's pressbook "Lady For A Day" has been the recipient of large bunches of orchids. Commentators have found it as nearly perfection in this line as can ever be looked for, they declare.

The entire "Apple Annie" stunt that grabbed columns of space in the N. Y. dailies before the picture opened at the Music Hall was taken bodily from the pressbook and worked out in practical detail by Columbia publicity staff. It was a mop-up.

"Phil M. Daly" in Film Daily says this is only additional proof that Columbia pressbooks are made for showmen, and he strongly urges all exhibs to use them to the limit.

COL. COMPLETES ALL ITS 1932-33 PROGRAM

Columbia Pictures is completing production on the four pictures which will complete its 1932-33 program. "My Woman," featuring Helen Twelvetrees, Wallace Ford and Victor Jory, is already in the cutting room. Shooting on "Fury of the Jungle," "East of Fifth Avenue" and "Man of Steel" are in their advanced stages. "Fury of the Jungle" would have been finished long ago except for the interruption of the strike. Roy Neill is handling the megaphone, and Peggy Shannon, Donald Cook, Alan Dinehart, Toshia Mori and Dudley Digges are in the cast. "East of Fifth Avenue" will go into the cutting room any day now. This is a picture which will have Dorothy Tree, the young lady Columbia is going to spring as a surprise on the movie-going public, in a leading role with Wallace Ford, Mary Carlisle, Walter Byron, Walter Connolly and Lucien Littlefield. "Man of Steel," the Jack Holt picture, is in its last week of production. Fay Wray has the feminine lead.

Contracts Pour In

They are singing "Happy Days Are Here Again" at Columbia Pictures, for contracts for their 1933-34 product are pouring in at the fastest rate in Columbia history. And they are complete contracts, too, covering the full line of shorts, as well as features and action pictures. Columbia, if you will remember, is the company that set a record by opening its convention with a collection of contracts for the new season. The good example established then is even being improved upon.

STEADY FLOW OF BIG ONES FOR COL.

Three of the greatest directors in motion pictures and the foremost American stage director are turning out pictures for Columbia.

The three directors are Lewis Milestone, Frank Capra and Frank Borzage. The stage director is Gilbert Miller. The mere mention of their names is enough to acquaint the public with what they can do. In addition, the best authors have been drafted to supply them with stories equal to their talents.

With this combination, and the best in mechanical equipment, Columbia thunders ahead to give the best in screen entertainment.

"Lady For A Day," directed by Frank Capra, was the first of the big pictures to be released for the 1933-34 season. Taken from the story by Damon Runyon, it received unanimous acclaim. Capra is already at work on his second, a starring production for Robert Montgomery. It is "Night Bus," from the Cosmopolitan story by Samuel Hopkins Adams. Robert Riskin, who did "Lady For A Day," is adapting it.

rank Borzage has recently completed "Man's Castle," his first for Columbia. This idyllic love tale stars Spencer Tracy and Loretta Young. His second Columbia picture is a story by Jo Swerling, tentatively known as 'No Cannons Roar,' based on a story by Ferenc Molnar, and work has already begun on it.

Lewis Milestone, winner of Photoplay medal for 1931 for "All Quiet on the Western Front" and two awards of the Academy of Motion Picture Arts and Sciences for "All Quiet" and "Two Arabian Nights," has been selected by Columbia to direct a story by Laurence Stallings, tentatively titled "Red Square."

Columbia has reached out to bring the talents of the greatest producer and stage director of New York to the screen. It has signed Gilbert Miller, son of the illustrious Henry Miller, to direct the latest Leslie Howard picture, "The Lady Is Willing." Mr. Miller has given the stage some of its greatest plays, "The Dove," "Journey's End," "The Play's the Thing," and many, many others. Leslie Howard in his short screen career has become one of the most sought-after male stars.

'LADY FOR A DAY' JAMS MUSIC HALL

Capra's First for Season Proves to Be Knockout at Radio City—Reviewers Unanimous—Hold It Rates Place Among Ten Best of Year

WHAT CRITICS SAY

A Day," Columbia's smash hit and the first Frank Capra production of the season, literally packed them in at Radio City Music Hall last week, and is proceeding to do the same thing all over the United States.

Newspaper critics left no doubts in the minds of their readers that they liked "Lady For A Day," Bland Johaneson in the Mirror declaring it likely to be one of the ten best for 1933. Here are some of the raves:

William Boehnel, World-Telegram: "Required motion picture going for the week includes 'Lady For a Day' . . . a grand story told in a grand way."

Rose Pelswick, Evening Journal: ". . . a magnificent picture. Columbia Pictures can point with pride to this production, and this column can only urge you not to miss it."

Regina Crewe, American: "Wonderfully effective entertainment . . . one of the few films that will be remembered always."

Mordaunt Hall, Times: ". . . its entertainment value is not to be denied."

Richard Watts, Jr., Herald Tribune: ". . . so wisely amiable in its appeal that it must be set down as one of the most engaging cinema orgies of the season . . . I enjoyed it enormously."

Bland Johaneson, Daily Mirror: "Rush right over to Radio City if you want to see a movie which combines every happy element of entertainment. . . . It is a delightful picture and a great one; probably, even at this early date, one of the ten best pictures of 1933."

Kate Cameron, Daily News: ". . . delightfully presented . . . thoroughly entertaining from beginning to end."

Thornton Delehanty, vening Post: ". . . lively, convincing and uncommonly entertaining . . . has an insinuating charm."

Columbia Offers 'Man's Castle' On Heels of 'Lady For A Day'

Col.'s 'Apple Annie' Stunt National Hit

Columbia's "Apple Annie" stunt in exploitation of the opening of "Lady For A Day" clicked so well in New York. The Columbia press agents copped unusual space and commanding position in the local papers of scores of cities.

COL. STUDIOS SPEEDING WORK

Columbia is keeping to its slogan of "March Forward," by having seven productions in work, 18 being rushed into shape and six in the cutting room. The pictures now in active production include, "Man's Castle," "My Woman," "Fury of the Jungle," "East of Fifth Avenue," Man of Steel," "Hold the Press," and "The Lady is Willing."

The 18 productions being readied for the cameras will be started in a few weeks. "The Ninth Guest" is awaiting cast assignments. "World's Fair," with Jack Holt, is in script form. The script of "Night Bus," with Robert Montgomery, is nearing completion. Song hits for "Let's Fall in Love" are being written by Ted Koehler and Harold Arlen. The remaining pictures awaiting production cues are "Take the Witness," "The Most Precious Thing in Life," "Biddy," "Once to Every Woman," "Sisters Under the Skin," "Fighting Code" and "Straightaway."

Among the productions now in the cutting room are "Above the Clouds," "The Thrill Hunter" and "Police Car 17."

Other important productions being prepared are "No Cannons Roar," "Fog," "Shadows of Sing Sing," "Hello Big Boy," "Whom the Gods Destroy," "Produce the Body," "House of Murder," and "Murder in the Studio."

Never has such activity been present in the Columbia organization. All efforts are toward making this its biggest year and keeping all pictures to the standard of "Lady for a Day," its first hit of the 1933-'34 season.

Columbia is now prepared give the country its second great picture for the 1933-34 season, "Man's Castle," directed by Frank Borzage. With "Lady For A Day," a Frank Capra production, ready released and a recognized hit, Columbia is forging ahead with its policy of big pictures by big directors.

"Man's Castle" is the first Columbia picture Frank Borzage has done. But the word is already around that it will be equal to his "Seventh Heaven." Shooting was finished the latter part of August, and the film is now being cut. Borzage is starting preparations for his second Columbia picture, a story by Jo Swerling.

The story for "Man's Castle" is from a play by Lawrence Hazard. It is a beautiful and poignant love tale of a poor waif and a tough fellow who has the wanderlust. It is the type of story that is best handled by Borzage.

Spencer Tracy and Loretta Young are the stars, and the supporting cast boasts a number of outstanding performers, among whom are Walter Connolly, Marjorie Rambeau, Arthur Hohl, Glenda Farrell, Dickie Moore and Helen Jerome Eddy.

One of the features of "Man's Castle" is the immense and realistic depicting a settlement on the river banks of New York. Many feature writers have already sent their respective papers articles commenting about it. It was made entirely of reclaimed lumber and tin. And in the background are seen about seventy skyscrapers, L tracks and the rest of the New York skyline.

'BRIEF MOMENT' WINS PRAISE AND BUSINESS

"Brief Moment," Columbia's picture which opens Friday, Sept. 29th, at the Roxy Theatre, New York, is attracting great notices and business everywhere. It is another evidence of the firm's sincerity when it says, "March Forward with Columbia."

"Brief Moment" was adapted from the S. N. Behrman play of the same name which enjoyed a healthy run on Broadway and starred Francine Larrimore. In the screen version Carole Lombard portrays the role of the night club singer who marries the scion of an artisocratic family and makes a man out of him.

It is a sophisticated tale of two people which, some say, actually happened. In addition to Miss Lombard there are Gene Raymond, as the dissolute son of wealth, and Monroe Owsley, as Sig, his cocktail-drinking buddy.

Exhibitors Grab Columbia Shorts As Lineup Indicates Popularity

Exhibitors are booking Columbia shorts as rapidly as they are released. The shorts for the new season reach a new high, appealing to all tastes and modes. Exhibitors have expressed admiration at their unusual quality. Twenty-six two-reel comedies, as yet untitled, are being made, as well as seven single-reel series.

The two-reel comedies will include a Mickey McGuire series, taken from the cartoon by Fontaine Fox, and a Smith and Dale series. In the other groups musical comedy headliners, popular stage comedians, outstanding radio personalities and famous Hollywood names will be featured. Music will play an important part in their production.

In the single-reel series, many recognized stars will be seen. There will be the Krazy Kat Kartoons, from the strip by George Harriman; Scrappy, produced by Charlie Mintz and glorifying the all-American boy; "March of the Years," which uses headline material of yesterday for its subject matter and which has already received raves from the Hollywood Reporter; "Minute Mysteries," detectograms produced from the syndicated feature by H. A. Ripley; "A World of Sports," an authentic series of sport reels presented seasonally to take advantage of public interest; Screen Snapshots, Columbia's fan magazine of the air, and Walter Futter's "Travelaughs" with John P. Medbury dialogue, in which the earth is toured with a renowned humorist.

Plenty of Life and Pep In 'Platinum Blonde'

Washington, D. C.

Columbia's "Platinum Blonde," directed by Frank Capra and revived at the Metropolitan, first-run theatre here, turned in a remarkable gross. This is the picture which brought Jean Harlow to fame and is being revived by Columbia very successfully. It was a swell picture when it was made, and it is even better now that Harlow has risen to a top-notch position in the industry. It is doubtful whether Jean ever did a better piece of work. As a result of its splendid performance at the Metropolitan a number of theatres in the locality have rebooked the picture. "Platinum Blonde" is one of the few pictures that has improved with years.

Australian Bankers Open Way for New Plunge Into Native Producing

IC GORRICK

Sydney, Aug. 20.

Australian film men are serious in their attempt to capture a portion of the local field with home-made ictures.

Never before have so many Anzac studios been in constant operation. The real companies are experiencing no difficulty in obtaining financial backing from bankers and big business men.

Cinesound will spend in production £150,000 a year, made up as follows:

Twelve features at average cost of £10,000 each, £120,000.

Twelve shorts at average cost of £1,000 each, £12,000.

Fifty-two newsreels at a total cost of £18,000.

Cinesound will operate two studios in Sydney and one in Melbourne.

Other independent producing units operating in Australia include Efftee, Pat Hanna Productions, Centenary Films, McDonagh Productions and Charles Chauvel Productions. All of these units plan to build up the industry in this country and seek a market not only in Australia but abroad.

Producers know that in the past many locally made pictures have failed because of lack of entertainment value, but from now on they say they will concentrate on producing pictures on a line with the average American feature currently being offered here.

Star Problem

It was pointed out to a well-known producer that perhaps one of the biggest obstacles to overcome was the star factor. Producer agreed that in Australia there were really no big picture names, but with care it would be quite possible to foster artists of promise and build their b. o. value. At present producers would mainly concentrate on making pictures for the masses rather than seek to build up any one particular performer.

In the three studios controlled by Cinesound, capital invested amounts to 82,000 pounds. With all three studios in operation over 400 actors would be given work.

The Federal Government is said to be interested in the native producing idea and may possibly reintroduce prizes for the best films produced each year, amounting to 10,000 pounds. In 1927 the government in power at the time promised to give 5,000 pounds for the best film produced, but owing to the few companies then engaged in im work the idea was abandoned.

Holdout

Prince Edward, ace Sydney house controlled by Carrolls, will remain strictly independent.

It had been previously announced that P. E. would go over to General Theatres Corporation, thus giving this organization complete control of Sydney's ace motion picture houses. The decision of the Carrolls to remain alone in Sydney will give G. T. the only real opposition in this, the principal city of Australia.

Although Prince Edward operated mostly with Par attractions, wider scope in program selection is now made possible owing to an agreement with Fox, British-Gaumont and Warners.

Real kick in the Carroll move was the securing of 'Good Companions.' This feature had been heavily advertised as set for a run in a G. T. Sydney house, but apparently Carrolls outbid for the attraction. The Fox swing, too, is quite a surprise, because it is some considerable time since a Fox picture played the P. E.

Lady Tallis Di

Lady Tallis, wife of Sir George Tallis, former director of W. T., died suddenly in Melbourne recently. Lady Tallis had appeared on the professional stage under the name of Millie Young, and was a ister to the late Florence Young, musical comedy actress.

W-T Opposition

Williamson-Tait due for some opposition in the legit field when the newly formed Thring-Tallis organization comes into operation. The Princess theatre, Melbourne, has been taken over from the Fullers by T-T and will be used exclusively for stage shows. No move yet announced concerning a Sydney theatre, but if the Melbourne venture is a success T-T will undoubtedly seek an opening this way.

At the present time Sir George Tallis is abroad seeking productions.

It is the intention of the new organization to run stage productions and produce talkers at the same time in Melbourne. Artists booked for the legit shows will also be given the opportunity to work in pictures under the Efftee banner. Frank Harvey, English, will be first imported actor.

New Tokyo 3,800-Seater First Runs U Releases

Tokyo, Sept.

New Toyo theatre, largest in Orient, opened in Osaka, Aug. 31. House seats 3,800 and can accommodate 5,000. Fully equipped for legit performances, with 192-foot revolving stage, automatic light panel and scene loft (stage is 336 feet deep), but will continue straight picture policy indefinitely.

House is being booked by Universal Pictures, which will use its own product 100% and acquire the balance outside. Since double features are customary, this means house will have more outsiders than Universals in year. Universal for some time has had similar arrangements with Kobe Kinema Club and Kyoto Kinema Club. These two houses now will play identical programs with Toyo theatre, taking them in the following week.

New house opened yesterday with U's reissued 'King of Jazz' and 'The Big Cage.'

NAZIS FORBID STAR RATINGS

Berlin, Sept. 8.

Stars can no longer insist on their right to that designation here. New Nazi law is to the effect that no actor may insist on star billing in contracts or otherwise.

Law goes on to state that in the case of several well-known name players being in a film no one must be given prominent billing over another, all to be treated equally. Stars, of course, may be billed in advance of a film's title if the producer so wishes but cannot have anything to say about it, that being entirely up to the producer.

Reason for the decree is 'cultural and social.'

BARGAIN COSTS LURE FILMERS TO MALLORCA

Madrid, Sept.

Jacques Constant, connected with Realites, French organization, has gone to Mallorca to make a picture in colors of the island and its people. Mallorca is famous as the mecca for writers and artists who like inexpensive living.

Consant said upon its completion, sound will be dubbed for the United States, Germany, and France.

Mallorca has attracted attention as a possible site for location material. Last winter a large part of the Spanish film, 'Star of Valencia,' was taken on the island. Several concerns, lured by the low costs, are said to be considering the Balearics as a suitable site for the construction of permanent studios. Among these is a Spanish outfit, now located in Barcelona, which has already turned out several two-reel comedies and is now ready to produce full-length pieces.

Kane Off on Mission For Fox Co. in Paris

Bob Kane leaves for Paris toward the end of the week to make some further investigations for Fox.

Kane will talk to Eric Pommer and work with him on the first couple pictures which Pommer has under way there for Fox.

Shapiro Gets Rights

Irving Shapiro has taken American rights to 'Marie,' made by Paul Fejos in Budapest.

European reports called 'Marie' the exponent of a new talker technique.

Home Pride

Capetown, Sept. 18.

'Capetown Outspan,' daily, printed in South Africa, got so excited about Paramount's 'Search for Beauty' contest, that it sent a reporter with the winners all the way from here to Hollywood. One man and woman winners were picked.

T. A. Harding is the reporter accompanying the couple, with orders to send daily stories back of the trip, and then o.o. Hollywood generally.

Seidelman Home, Goes On with Next Phase of Col. Sales Expansion

J. H. Seidelman, Columbia foreign head, is back from a trip to Europe during which he started organization of a wide sales system for Columbia. He appointed resident managers in several countries, opened several offices and is now back in New York to arrange for further expansion from the home office.

In England Seidelman appointed a number of sales heads for various sections of the country and ordered the opening of half a dozen exchanges. Max Thorpe is sales manager for the country, working out of London. Hannah Kass, formerly New York head of Columbia's foreign biz, is also in London, on special assignments for the foreign office.

In Copenhagen Seidelman opened a new Columbia office, with John Neilsen in charge. A new Columbia distributing company is being organized for Paris, but no one named to the post yet. In Spain, Seidelman arranged a deal with a new local distributing company, Cifesa, for the handling of his product. Italy is still being worked on. Columbia isn't bothering at all with Germany under current conditions.

Seidelman reports that conditions on the Continent are not at all distressing and that there seems to be ample space for expansion in a number of important spots.

Nazi Exile Doing O.K.

London, Sept. 8.

Heinrich Fraenkel, former VARIETY correspondent in Berlin and a Nazi scrammer, is set with Gaumont-British to do an adaptation of 'Jew Suss' for the screen. He'll work on the story with Dorothy Farnum.

Lothar Mendes will handle the megaphone for the film, in which Conrad Veidt will have the title role.

TOWER BLOCK SOLD

Arthur Ziehm, head of General Foreign Sales, has acquired foreign sales rights to twelve Tower Pictures.

Eight of the dozen films are completed, the other four to be made.

British-Gaumont, Radio Break Off Relations Over Sale of 'King Kong'

London, Sept.

Arthur Jarrett, head booker for the Gaumont- ritish theatre cuits is en route to New York, leaving London Sept. 23 with the intention of picking up more product for his chains on this side.

Jarrett has with RKO-Radio, insisting that he will take no more of that company's product. That leaves a gap in the product lineup.

To Opposi

rouble with Radio came over 'King Kong.' G-B was using Radio pictures on the chai but the 'Kong' picture was from them and sold to A. (BIP), opposition circuit. Film has turned into about the biggest money maker in England this year with G-B burning.

Gaumont generally pays about 20% to 25% for American films on a circuit booking. In the case of 'Kong' the American company asked for a boost, expecting 40% straight.

Gaumont-British couldn't see those terms, but offered 33%, more than average, for the one picture as an exceptional draw possibility. This Radio turned down when ABC agreed to pay the 40% figure.

German Exiles Band

Paris, Sept.

L'Entr'aide Israelite (Jewish First Aid) in Paris has formed an artistic group of German film and theatre refugees and will attempt to band them together for stage and film work locally.

Figured that getting the refugees together they can turn out some good work, whereas scattered and apart the Germans in Paris are having a tough time finding work despite their background because, naturally, are rated secondary to native talent.

PARIS AUTHORS OWN PRODUCERS

Paris, Sept. 8.

Several French writers have formed a film company under the name of 'Les Auteurs Assocles' (Associated Authors), idea being to film their own works without intermediaries. Marcel Pagnol, who authored 'Topaze' and several other big stage hits, is head of the group.

Jean Sarment, Jean Cineo and several other name writers in Paris have joined the group, with Charles Brun, Rene Pagnol, Marcel Gras and Charles Corbesa handling the business end.

Production on the first film is to start immediately at the Braunberger-Richebe studio.

Germany Bans Many U. S. Films on Trick Grounds

Berlin, Sept. 8.

Barring of pictures goes on here, with a steady stream of new bans issued.

Latest are Metro's 'Paid,' considered immoral; Radio's 'King Kong,' called cruel to animals, and Warners' 'Beggar's Opera,' too modern as well as immoral.

'Opera' has already shown at about all the possible theatres in Germany, so nothing much lost.

Fox Gives 'State Fair' French, German Dubs

'State Fair' is being dubbed by Fox into French and German for both those territories.

Picture is the biggest Fox grosser in Europe this year, having so far cashed in 65% at the receipts taken last year by 'Cavalcade.'

WILL U. S. FILMERS DO RIGHT BY RED IDEALS?

Moscow, Sept. 1.

Reports that Hollywood is taking up the Soviet Union and the Russian Revolution as themes and backdrops for films is not arousing any enthusiasm at this end.

Moscow doesn't see the compliment. It has a suspicion that revolution a la Hollywood will not be flattering to the Bolsheviks. The American scribblers, emigre Russians and Slavic authorities, whose names figure in connection with such oversea efforts are, of course, not notorious for their friendship with Stalin.

Heretofore, at least, Hollywood has sought information and guidance on things Soviet from exiled grand dukes, expelled journalists and other experts unlikely to give the Bolshevik devil his due.

Hope for a genuine picture about the new Russia, without bias or hokum, was aroused a couple of years ago by the visit of Cecil DeMille. Maybe something will still come of it. He left the impression in Moscow of an earnest and sympathetic desire to convey through the films the real inner drama and heroism as well as the outer melodrama of the revolution.

Sir Ben Hastens West To Stricken Gen. Mgr.

Sir Benjamin Fuller, head of the Fuller Theatre Circuit of Australia, left New York suddenly by plane for Hollywood Thursday (14) evening on receipt of news that W. J. Douglas, his general manager, had been rushed to the hospital there for an operation.

Douglas, who followed Sir Ben from Australia, arrived in Hollywood Tuesday (12) and was to have come right on to New York. He got a sudden attack of appendicitis, however, and was rushed to Cedars of Lebanon Hospital. He's reported doing favorably.

Producing in Spain

Madrid, Sept. 6.

Iberian Art Film Company and Spanish Cinematographic Cooperative are the two latest Spanish film producing companies.

The Iberian outfit already has started work on 'Alala,' based on a novel by Rafael Lopez de Haro Adolph Trotz, a German, is directing.

Cecilio Rodriguez de la Vega is president of S. C. C.

ish Grandee Falls

Madrid, Sept. 6.

Spanish films have a new producer and actor of royal lineage.

The titled caballero this time is the Marquis of Portago, who is financing and playing the lead in 'Sierra de Ronda.'

Spanish, Portuguese Quota Gestures Added Problems to American Trade

Lisbon, Sept. 6.

Serious talk of a contingent law being passed here by Oct. 1, which would hamper American film activities in Portugal. Same sort of chatter about Spain, but here it's almost certain to be forthcoming.

American filmers suddenly discovered the Spanish market about 18 months ago, Paramount leading the parade. Par sent in a batch of pictures and made money, with all the other American companies following, most of them to profit. Spain and Portugal (generally combined for film purposes as one territory) are now considered by most American export companies as third to England and France among world markets in actual cash value.

Local Producing?

With a contingent going through, in the French and German manner, to hamper film activities for Americans, it is figured a number of U. S. companies may have to move in on production here. Warners and Metro have practically decided to do this on their own, anyway, but whether Portugal will accept dubbing in Madrid, and vice versa, is the question. If split up, it will be practically impossible for U. S. companies to function.

SWISS LAW EXCLUDES MINORS FROM CINEMA

Zurich, Sept. 8.

Children under 16 can no longer see picture shows in this country. New law has been passed barring children from films, even if accompanied by parents or even if pictures are okayed on all sides as clean and satisfactory.

Government explanation to the law is that frequently when films are especially adaptable for children the theatre throws in shorts that are not desirable for minors, or trailers of the following week's films that are in the same class.

Attempts are now being made to organize special film showings for children on a one-day-a-week basis at which special programs will be mad up which the government officials consider satisfactory. Probably Saturday matinees.

Canton of Vaud was the first to pass the no-children law, 30 of the remaining 31 Swiss Cantons following suit immediately. It's the first government in the world to completely bar films to childre

"WE'RE BACK AGAIN TO SEE

Footlight Parade"

THE KIND OF MUSICAL ONLY WARNER BROS. CAN MAKE . . . . COMING OCTOBER 21

Vitagraph, Inc., Distributors

EXPLOITATION

By Epes W. Sargent

Won Extra Days

Canton, O.

Dick Crusiger, manager Warner Bros. Alhambra here, is responsible for a novel bit of exploitation in connection with the screening of 'Her First Mate.' Crusiger arranged with the management of Meyer's Lake Park here for the use of four battery driven boats, and using contestants in a marathon in progress at the park ballroom, staged a boat race at 3 on a Sunday afternoon, the day the film opened a scheduled four-day run. Race was run off in two heats, with four couples participating in each heat. Victors of the two heats competed for the winner. Each boat was gaily decorated with pennants bearing the name of the theatre, title of the picture and name of the merchant or firm sponsoring that particular boat.

Theatre awarded cash prizes for the winner and the second place. Crusiger enlisted enough downtown merchants to finance the stunt, in return for the advertising, and also tied up with the local radio station for a week's advance announcements. Several thousand people lined the banks of the lake to witness the novel race. Run extended three days.

Kidding a Corker

Manager who believes in getting funny now and then has taken an idea from the N. Y. Strand's offer of $10,000 to Judge Crater. He is going to offer $5,000 to the man who put the shiner on Huey Long, the catch being that he must bring the Kingfish along to identify him. Figures on getting a giggle without having to pay all that money out. More or less questionable in spots, but good where the chief exec is known to be a kidder.

He's the same chap who got his exchange to send to New York for a group of foreign language dailies in Yiddish, Italian, Greek, Polish and German. Used their front pages as his main lobby billing for 'Another Language' and had them three deep around the board for the first couple of days.

Figured that all but the most serious titles can be helped by a little judicious foolery.

Teasing

One semi-new idea is the untitled card, developed from the undated bill. Sounds a bit complicated, but it worked once.

Starter is a distribution of cards, in the original instance a fairly good manila, printed up with, 'Bring this card to the Courtney theatre August 5 and have stamped in the title of the biggest picture you've seen in months and months. Then keep the card, which entitles you to a rebate of 5c to see this unusual feature.'

Picture was shown a week later, but on the date announced there was a girl in the lobby to rubber stamp in the title and date of the show. More than half of the cards given out were brought in, and were taken out to be shown others who did not go to the trouble. Even where the cards did not come in there was some interest in the title, so the effect was much better than the 50% indicated.

Worked 'Em

Arthur Houseman pulled down about 40 cols. of advance for Dave Hutton between his arrival here and the opening at the Fox, Brooklyn. He met Hutton at Manhattan Transfer, coaching him on what to say, with the result that Hutton was primed with front page crashers instead of the dumb line he probably would have pulled all by himself. Houseman followed this up with some specials and landed him on a 35-station hook-up. Nice work.

Pre-Release Bally

Hollywood.

Taking advantage of the collegiate angle on 'Sweetheart of Sigma Chi,' Monogram has been able to make a flock of merchandise tie-ups, although picture not yet released.

Baker Shoes, Stetson Hats, Remington Typewriter, Norge Refrigerators, Burt Shoes and Grayco shirts and ties will boost the film in advertising their products. Lindsley Parsons, Mono p.a., arranged the tieups.

Voice Tests

Presence in town of a touring phonograph recording device in for the county fair, gave one alert thinker a stunt. He arranged with the owner of the device to make him a set of discs of the voices of well-known localites without their knowledge. Tipped off the operator when the people he wanted came up to test the device. Operator reported a failure and made a second record, keeping the first for the theatre.

'Going to run these off on the non-sync some night, with prizes for those who spot all the voices, but confident no one will make a perfect score. Tested one out, and his wife did not recognize his own voice coming through the horns, which give a different quality to most voices.

Somewhat similar to the voice gag now used by Paramount, but, in the latter, pictures help the identifications. Just small-town stuff, and more of a press gag than a stunt, but figured it will get attention.

Talkative Barrel

Another twist has been given the bill at the bottom of a barrel gag. It made a local sensation at small cost. Setup was apparently the usual gag of a bill in the bottom of a barrel, but in reality the bill was sufficiently above the actual bottom to make room for a speaker. Barrel was by the curb, lashed to a support apparently to hold it in place, but in reality to protect the wire of the loudspeaker, which ran down the support of the marquee and into the underside of the barrel. Wire ran up to the third floor where a tilted mirror permitted the operator to watch the barrel without being seen.

Beside the mike was a lion roar, the familiar rosined string knotted into a tin can, and the roar was amplified in the horn. When a crowd gathered to see what was making all the noise, crisp sales talk would be spoken, with now and then a reference to the actions of the crowd such as, 'Will the lady in the blue hat please move further back.' That seemed to make it all the more mysterious.

When the message had been delivered, the barrel would go quiet and after the crowd drifted away it would be baited with a fresh roar. It turned in a lot of business.

Good Slogan

Advertising some of the coming pictures, the N. Y. Academy of Music slogan, 'We pick the best, then scrap the rest.' Might not be so good with patrons who know the booking details, but for the average clientele it sounds impressive and convincing.

Some advance announcement seems to be indicated about now, and one theatre has prepared a board giving some 20 underlines with a brief comment on each as to its possibilities. Plans to paste an 'I told you so' over the good guesses to indicate that the rest of the estimates are correct. For that reason it's not going too streng on any title, but hopeful there will not be many poor guesses to pull down the average. If it's too strong a strain, the board will go back to the paint shop.

Just Harder

Pretty much the old gag of writing the title of a star film being sold as many times as possible on a post card, but given a new twist by requiring that it be written backward, so that it would show properly only if held up to a mirror.

Put a brand new kick into an old idea, and deciding the winners was helped by the fact that there were fewer repetitions to be counted. Probably the old stunt would not have caught more than a couple of hundred, but the new condition made it sound new all over and brought in several hundred responses. Others told someone around the theatre that they had tried, but it was too tough, but the end was attained. 'They had concentrated on the title and very evidently had been sold.

Bally for Guinan

Los Angeles.

Ray Duscerne, manager of Loew's State, Los Angeles, had Texas Guinan hit the trail at Aimee Semple McPherson's Angelus Temple on the Sunday before she opened at the theatre. Opening day, Thursday (7) saw a flock of the Temple followers at the theatre, stunt grabbed good space in the dailies.

Crashed the Expo

Rochester.

Manager Jay Golden of the RKO Palace put across some extra publicity for 'Lady for a Day,' broadcasting the script from the Crystal Studio of WHEC at the Rochester Exposition. With hundreds of people watching and hearing the performers at the exposition, the dialog also went out over the air in regular broadcast.

Playing to Rural

Fairmont, W. Va.

One hundred and fifty members of the Four-H clubs of Marion county were entertained at the Warner Fairmont and Warner Virginia theatres here when the county Four-H exhibit, annual, was held here last week. It's an annual entertainment given by the theatres for the farm kids.

Fake Club

Universal revives the fake club gag for an accessory on 'Ladies Must Live.' Known as the Gentlemen's No Club and entitles the holder to nix the gold diggers, in spite of the fact that they must live. Probably will get some laughs, but the type is too small to get the idea over clearly and many will not bother to puzzle over a mess of microscopic type matter. Cards are most useful when the punch line is clear and distinct, and it isn't here.

Used to be a new club about every week until the idea was played out, following Eddie Bonns' Sisters Under the Skin club. No reason why cards should not be locally produced to meet purely local conditions. Requirement is a good idea and something that actually looks like a membership card.

Coin for Letters

Hollywood.

For exploitation of 'I Loved a Woman' Warners offered $50 for the best letter on the subject. Call for the letters was made over the Warner station, KFWB. Plus the cash prize for the best letter, the picture company also promised to pay for the screen rights to the best film ideas in the letters.

Feathers

Some theatres have gotten good results from a special perambulator which is sent out only on exceptional pictures. Use of this is frequently sufficient to draw patrons who may not catch the title because they know that the theatre is playing square.

Along the same lines is a house design for the marquee, a large compo board hat, lettered 'Another feather in our cap.' A feather about four feet high, to match the size of the bonnet, gives the titles. Special design is brought out when the first advertising is started, and, since it can be seen a couple of blocks away, its design is sufficient to pique curiosity.

It's figured that a couple of poor guesses will put the hat back in the storeroom, but until then it clicks.

New for 'Diggers'

Adaptation of a Raffles to 'Gold Diggers' was all right in a small town, but may be of doubtful value in the larger spots.

Idea was that any local girl could turn gold digger and ask for $5. If she asked one of the right men, she got it. Gag was to park the fives on the most unsuspected citizens.

Topmounter did his darndest to get a minister to carry one of the five bills, but they all thought it would not be dignified. But he did get the president of his bank, a cop, a waiter in a restaurant, the postmaster and a lawyer.

Girls had the town upside down asking everyone for the coin, and some of the ultra good shook their heads, but by and large the stunt was over with a bang and did much more good than the $25 it cost.

Probably could be worked with passes, but the coin is better.

Special Dinner

Forehanded cuss is waiting for 'Dinner at Eight' to get on general release. He has the scheme all laid. Nearby restaurant is to serve a special dinner at eight. It will be served to all who are seated and ready at that hour for $1. Ten minutes later the price ups to $1.50 for the same menu. Both the theatre and the restaurant will make a fuss over the time, arguing that each will help the other.

Restaurant has an idea that $1 dinner can be made to pay, and is taking this chance to try out the price. If it's a go the $1 dinner will be continued. If it flops, it was only a press stunt and no comment when it is withdrawn in favor of the regular 65c. meal.

Another theatre has a dual scheme for a six o'clock show and a dinner at eight, one ticket covering both. Looks as though the title has press possibilities, though dinner at eight is pretty late for the small towns.

Crank Letter Wrinkles

On that stunt on 'Bureau of Missing Persons' offering $10,000 check for return of Justice Crater, Warner Bros. drew several crank letters. One promised production of the missing judge if WB would first turn over the 10 grand. WB got five letters and turned them over to local authorities in case they might unearth a clue.

All Over

Columbia is duplicating the 'Lady for a Day' stunt in all the keys, metamorphosing some local character into a grand dame as a tie-up for Col's flicker. George Brown may send out Arnold Van Leer, Lou Goldberg and Leo Friedman, who handled the big New York stunt to ditto in the outlying hi-spots.

First in the Sub

New York.

Metro is the first company putting through a contract for advertising cards in the new 8th avenue subway, New York. A total of 500 cards on 'Dinner at Eight' have been installed in the sub's cars.

Crashing the Papers

Fairmont, W. Va.

Whether she knows it or not, Mae West is stirring things up in Northern West Virginia.

The Clarksburg 'Exponent' printed an ad and feature story about Mae. The ad said, "Buxom Blond Brooklyn Beauty Brings Back Billowy Bosom,' and Dr. Homer E. Wark, pastor of Clarksburg First M. E. Church and former president of W. Va. Wesleyan Church College, declared to his congregation that that line was 'entirely out of place,' that it appealed to the vulgar and sensual and was out of tune with the 'right way of thinking and living.'

The Clarksburg Exponent now takes the case to the people asking its readers to express their opinions.

The Fairmont 'Times' also asks its readers to comment since the same story was printed in the 'Times' last Sunday.

The 'Times' points out editorially that the Mae West film, 'She Done Him Wrong,' was first shown last February and then it asks, 'Why did it take so long for the Mae-Westian talk and mode to become popular?'

The 'Times' also asks, 'Do the modes of the demi-virgins of the nineties strike a popular chord today?'

The readers haven't answered as yet but, by the way the young folks are mouthing the Mae West phrases these days, they've all gone West.

School Stunt Again

Montgomery, Ala.

Lloyd Towns, Par mgr. in a hook up with local newspapers and Sidney Lanier High School officials, has agreed to award a large silver loving cup to the most valuable player with the school football team this season. The newspapers have agreed to help the theatre in giving free advertising to the football team, also to follow the work of the players through the season, and give each player fair criticism. At the conclusion of the football season the successful player will be named by members of the 'L' club at the school.

When the cup is awarded, a school night will be held at the Paramount. The cup has been placed on display, and considerable interest has been aroused, with the result that Mgr. Towns has received favorable comment from the school authorities and newspapers for his interest in helping promote keen athletic competition at this school.

A Natural

Hartford, Conn.

With a local grocery and market, the largest of its kind in Connecticut producing its own coffee and calling it 'Morning Glory' the Warner Strand cashed in when Katherine Hepburn, a 'local daughter' appeared in the picture by the same name. The tie-up resulted in window displays, direct-by-mail advertising and other types of exploitation that not only produced for the theatre but for the coffee manufacturer also.

As a premiere stunt for 'Lady for a Day' in New England C. M. Loews Theatres through George Landers stages a typical Hollywood opening with flaring searchlights, dinner to which Governor Cross had been invited at the leading hotel and a personal appearance of Hobart Bosworth, who appears in the picture.

Just an Echo

Los Angeles.

'Old Man' Schwartz of Texas, vet showman, came to town to show the boys a thing or two about plugging pictures. To ballyhoo 'Too Much Harmony' for its Paramount showing, Schwartz rigged up a papier mache dummy of Bing Crosby, crooner in 'Harmony.' Dummy, operated by mechanical motion, sits atop a wagon and is ambled along the bouls making wisecracks and answering impertinent questions from an accompanying stooge, by means of mike handled by an operator inside the perambulator.

Page Tie-Ins

Los Angeles.

Fox-West Coast is providing its theatres with full page layouts to be used as ad tie-ups between houses playing 'Dinner at Eight' and merchants. Each of the stars in the picture is featured in a separate ad, with copy joining them in with the commodity being sold. Circuit will do the same thing on 'My Weakness.'

Bad Writing

Los Angeles.

Hillstreet is using a handwriting expert in the lobby to decipher signatures and character.

BEHIND *the* KEYS

Phoenix.

Lawrence Weaver managing the Rialto, newly-opened Tucson house in the Publix-Rickards and Nace chain. Weaver one-time manager of Rialto here, later with the Ramona.

Albert Stetson (Stetson Bros.) dickering for a Tucson theatre. Group operates a Phoenix house, one in Nogales, Son., and next month will open the third in Prescott. Stetson formerly Arizona division manager for Fox-West Coast.

Elmira, N. Y.

The Colonial opened here last week after a long shut-down; picture policy.

Milwaukee.

Louis Goldstein appointed branch manager for United Artists here. Donald W. Giennie succeeded in Detroit by Clive R. Waxman as UA office manager at its exchange.

Hartford, Conn.

Warner Brothers' changes: William Flannigan, ass't manager Strand, to manage Lyric; George McGee, manager Lyric to northern Warner zone; George Hoover replaces Ben Cohen at the State, Manchester, latter going to the Lenox, Hartford; Hugh Campbell, manager Lenox, to the Colonial, Hartford; Harvey Emerson, ass't manager Lyric, to ass't manager Warner Strand.

Newark.

James T. Powers has been transferred from managing Proctor's to the management of the 58th St., New York, succeeded here by Louis R. Golding, from Albany, who five years ago left Proctor's after managing it for many years.

New Haven.

Reopening of Fox College brings in E. Robert Burns as mgr. R. J. Freedman, from local Palace, steps in as asst. to Burns. Robert Munzner follows Freedman as chief usher at Palace. Vernon Reaver succeeds A. J. Vanni as mgr. of Palace and Billy Elder sticks as asst. mgr.

Jimmie Mahon of Paramount theatre personnel goes to local Paramount exchange in advertising dept.

Pittsburgh.

Warner, Morgantown, W. Va., shut for the last two months, reopened, Ken Grimes resumes as manager.

Warner Brothers have just put through a new five-year lease for the Sheridan Square in East Liberty, nabe second-run house. Sheridan, originally under a private lease to Harris company, was turned over to RKO and later went to Warners under an exchange deal that gave RKO a Warner house in Syracuse in return.

At expiration of recent lease, house went back to its landlord due to the RKO bankruptcy, and some spirited competitive bidding ensued between the Harris interests and WB. Latter won out.

Fox-West Coast reopened the Campus, Berkeley, E. C. Gates manager, moving from the U.C., where he is followed by Dave Richards. Campus policy first-run 35c top.

Denver.

Bob Dunagan has bought and reopened the Star, at Lordsburg, N.M., calls it the Studio.

At the top of the list in the 'New Show Year' contest being run off by the Intermountain division of Fox-West Coast (end second week) are E. C. O'Keefe, Billings, Mont.; Geo. Paper, Longmont, Colo., and Fred Bezold, Sheridan, Wyo. O'Keefe was seventh in the opening week standing.

Boston.

George Kraska, father of the arty cinema in Boston, leaves for Canton, O., to manage Loew's.

TOWERING GIANT OF MODERN BOOKS

ITS BLAZING PAGES HAVE SWEPT THE NATION!

COMING SOON

★

AN RKO-RADIO PICTURE IN THE TRIUMPHAL PROCESSION OF PRODUCTIONS ...NOT PREDICTIONS

Starring

IRENE DUNNE

WALTER HUSTON

with

EDNA MAY OLIVER

CONRAD NAGEL BRUCE CABOT

A Pandro S. Berman production, directed by John Cromwell. MERIAN C. COOPER, executive producer

NRA MEMBER U.S. WE DO OUR PART

RKO Radio PICTURES

STUDIO RENTING PACT GOES COLD

Hollywood, Sept. 18.

Major producers' agreement not to rent space or properties to independents, which has been in existence for the past eight months, has been nullified due to the fact that the Metropolitan studio was cutting in heavily on independent rentals.

Producers' agreement provided that nobody making pictures under $35,000 would be given space in major plants, and now Pathe and Universal are out heavily after that business.

PORTLAND, ORE.

(Continued from page 10)

week has 'Tarzan the Fearless' (Princ) with vaude and going fairly.

Two sex shows with lectures getting some attention, 'What Price Innocence' (Col) at the Playhouse and 'Sins of Love' at the Columbia (indie). Both did better than average, but nothing remarkable.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Moonlight and Pretzels' (Par) and merchants style show. Looks good for results around $10,000, okay. Last week 'Heroes for Sale' (FN) with Al Pearce radio act, smashing hit for five days and clicked hugely at $12,800, wow!

United Artists (Parker) (1,000; 25-40)—'The Masquerader' (UA). Opened to big biz and will hold. First week going strong at $6,500. Last week 'Tugboat Annie' (MG), fourth, okay $2,900. First three weeks set house records for attendance, getting $12,700, $6,900 and $5,200.

Music Box (Hamrick) (2,500; 25-40)—'Morning Glory' (RKO). Away to a nice start and will be in the money around $7,500, surprisingly big. Last week 'Voltaire' (WB), second week good enough $3,700. First strong $6,100.

Oriental (Hamrick) (2,500; 25-35) 'Headline Shooters' (RKO). Hitting an average pace around $3,000, okay. Last week 'Captured' (WB) started big, but fell off to $3,200.

Liberty (Evergreen) (2,000; 25-40)—'Tarzan the Fearless' (Princ) and vaude. Holding up to new biz levels of this house, likely $6,000. Last week 'Dr. Bull' (Fox) and vaude boosted biz up to big $8,500; this is a 'Will Rogers town.

Playhouse (Hamrick) (1,400; 25-35)—'What Price Innocence' (Col) with lecturer on 'facts of life.' Got along fairly for $2,500.

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A SHOW IN HIMSELF

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...Packing the house with original overtures...

WARFIELD THEATRE SAN FRANCISCO

INDEFINITELY

Some Nifty Numbers In New'k, 'Songs' 15G, 'Journey' Strong 12G

Newark, Sept. 18.

Everything is rosy this week for every one. At top probably will be the Newark with 'Song of Songs' at $15,000 or more. 'Masquerader' at Loew's shouldn't be much behind. Profitable, too, should be Proctor's with 'One Man's Journey' and $12,000, and the Branford, having 'Missing Persons,' with over $10,000.

It looks good, but success may be going to the head at the Newark where the orch. has gone up to 75c. for Saturday and Sunday.

A hitch which had tied up the Terminal's new bookings has been smoothed out and the house beginning next week will play one second run Fox or RKO with a new pic. As Loew's is overbooked the Terminal will get some new Metros also; 20th Century also is expected to add greatly to the UA product due for Loew's. This will give the Terminal the same appeal as the Capitol which has seconds and some firsts of all the other companies.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Missing Persons' (WB). Sweet opening and should run up to at least $10,000. Last week 'Voltaire' (WB) okay with $9,500.

Capitol (WB) (1,200; 15-25-35-50)—'Mary Stevens, M. D.' (WB) and 'Three-Cornered Moon' (Par). Proctor's new policy still hurting but with this bill should reach $4,500. Last week 'Another Language' (MG) and 'Her Bodyguard' (Par) pulling against Gaynor struggled to $4,100.

Loew's State (2,780; 15-75)—'Masquerader' (UA) and vode. Looks good for a nice $14,000. The second week of 'Tugboat Annie' (MG) was misquoted and ran to an unbelieveable $20,000. Last week 'Turn Back the Clock' (MG) was mild at $10,000.

Newark (Adams-Par) (2,248; 25-99)—'Song of Songs' (Par) and vode. House has hit its stride and aiming at $15,000. Last week 'One Sunday Afternoon' (Par) good for the first time in weeks with $10,600.

Proctor's (RKO) (2,300; 15-25-30-40-55)—'One Man's Journey' (RKO). The lower prices mean a lot in bringing them in here and Lionel Barrymore looks good for $12,000. Last week 'Paddy' (Fox) great at nearly $13,000.

Terminal (Skouras) (1,900; 15-50)—'Shanghai Madness' (Fox), and 'Last Trail' (Fox). These films a natural here and opening fine. On eight days should click with close to $5,000. Last week's bill pulled after six days, more to get the new one in than because the old one was so bad. 'India Speaks' (RKO), and 'Phantom Broadcast' (Mono), $2,300.

CURB ARGUMENT LEAVES MAYFAIR USHERLESS

Walter Reade's Mayfair Theatre was usherless for a while Saturday (16) when the entire battalion of seat-showers were marched off to jail.

Doorman-barker got into an argument with a truck driver who insisted on parking in front of the entrance. Trucker had some friends so all the ushers came out to help the doorman. Irate copper told the whole mob to explain to the desk sergeant.

It took a half hour at the 47th street station to straighten the thing out.

Theatre Stick-Ups Get Sentence of 20 Years

Kansas City, Sept. 18.

Three young Italians who a few days ago held up the cashier of a big department store and kidnapped four employees, were given 15 years in the state penitentiary.

The trio confessed the holdup of Barney Joffee, manager of the Fox Uptown, and the attempted robbery of the theatre safe, and had another five years added to the original sentence, which means 20 years down the river.

RAIN NO DETERRENT, PROV. BIZ QUITE GOOD

Providence, Sept. 18.

Despite heavy rains in Providence and nearby vicinity for the first three days of the current stanza most of the theatres on the main stem are doing average biz. In fact, there are a couple of spots that are better than average, largely due to the type of entertainment in the city this week.

Picture fare for one thing is exceptionally bright, and getting fine breaks from the papers. Then, too, the stage bills are enticing enough to spruce things up.

For the first time in many weeks the Majestic is back in the spotlight. Week after week Majestic has been on the tail-end of things, but this week this first-class stand is making opposish sit up and take notice. 'Voltaire' is principal attraction on twin bill.

'Lady for a Day' at the RKO Albee got some swell notices from the press, but opening not as forte as it should be. Picture rates highly here, and ordinarily should be nip and tuck with the Majestic, but for some unknown reason it's not clicking like it should. Unless it picks up not more than $6,000 likely.

Tug of war between Loew's and Fay's still on. The city's only two vaude spots are both doing nicely in spite of the rain. 'Penthouse' at Loew's and 'Private Detective 62' at Fay's. It's a toss-up which has the better stage entertainment, but at the moment Loew's has the edge at the box office with the going indicating at least $10,000. Fay's most likely will be able to hurdle a nice $6,500.

The Paramount has 'One Sunday Afternoon' and 'Tarzan' on twin bill. While the papers are razzing the second picture plenty the kids are going for it, and the chances are house will be able to come through with at least $6,000 when the final tally is made.

Tonight, Monday (18), the Modern theatre reopens for second season of dramatic stock, opening a sell-out with 'Up Pops the Devil,' although prices tilted from 55 to 75c.

The Modern proved plenty of opposish last season, and this season looks no different. For the first time in the history of stock here the company returned intact with one exception, due to the popularity of the players.

Estimates for This Week

Fay's (1,900; 15-40) 'Private Detective 62' (WB) and vaude. Nice show all around, but it's mostly the stage entertainment that is drawing them to this stand this week. Gross will stick close to $6,500, great. Last week 'Life in the Raw' (Fox), showed even better strength than the opening week at $6,000.

Loew's State (3,700; 15-40) 'Penthouse' (MG) and vaude. Another case of where the flesh is doing most of the work. Pace is brisk with no sign of letting up; looks like a nice $10,000. Last week 'The Masquerader' (UA), just a shade over $14,300, best gross any Colman picture has pulled in this town, but this is largely due to support from stage.

Majestic (Fay) (2,200; 15-40) 'Voltaire' (WB) and 'Charlie Chan' (Fox). Possibly the best Arliss grosser in Providence since 'Disraeli.' Opening biggest house has had in months; pace continues forte. Only explanation for the sudden sprint at this house is that possibly 'Charlie Chan' may have some appeal for the mob, which usually does not support an Arliss picture in this town; anticipated gross of $8,500 represents twice as much as the house has been grossing since the first of the year. Last week 'Paddy' (Fox) and 'Neighbors' Wives' (Royer) was up at $6,500; nice.

Paramount (Indep) 'One Sunday Afternoon' (Par) and 'Tarzan' (Prin). Newspapers roasting 'Tarzan' doesn't seem to hurt much, kiddies like it and they're packing the balcony; moreover, there are many fans who go just to see the main picture, and walk out after it's over. Anyway, gross will be around $6,000, plenty good for the house. Last week 'This Day and Age' (Par) and 'One Year Later' (Allied) a dismal disappointment at $4,000 although house did plenty of ballyhooing.

RKO Albee (2,500; 15-40) 'Lady for a Day' (Col) and 'Flaming Gold' (RKO). Compares favorably with Majestic bill but not doing half as good. What the final outcome will be depends upon more than one objective. Just now it looks as though house will not be able to cross $6,000. Last week 'No Marriage Ties' (RKO) and 'Brief Moment' (Col), the poorest thing in town at $3,100.

RKO Victory (1,600; 10-15) 'The Whirlwind' (Col) and 'Alimony Madness' (Mayfair); split oke at $1,100 for three days. 'Jungle Bride' and 'Headline Shooter' (RKO), should be close to $1,200 for next four days, oke.

Tells of Par Bonuses

(Continued from page 5)

bondholders and followed Blumey in filing of suits under indenture of bonds, claimed violated by the Film Production Corp. hocking deal with 12 banks. These 12 banks and the Chase National, as trustee for bonds, were parties to the Blumenthal action.

Zirn, who has asked Referee Henry K. Davis for several full days for continued examination of officers of Par, last week sought to draw from Keough information concerning Par's sale of its 50% interest in Columbia Broadcasting Co. to William S. Paley for $5,200,000, taking in payment its own stock on a basis of $80 a share though selling for under $10 at the time, as well as whether Cravath, de Gersdorff, Swaine & Wood are on an annual retainer by Par.

Keough could not say, so Zirn wanted to know why and immediately questioned the Par legal head as to his salary. After getting the figures, showing that Keough received $700 a week in 1929 before he was legal head, and less than that, $526 in 1932, when becoming head of the department, Zirn wanted to know why there was this difference in salaries. Keough didn't even bother to explain about the salary cuts since 1929, merely pointing out so far as the Cravath firm was concerned that they were at the disposal of Par when the company faced litigation which it didn't feel it should handle itself.

Exact figures of interest as to salaries and bonuses paid Par execs were furnished by Keough and for 1929 showed that bonuses were more than five times in excess of set salaries for that year.

Adolph Zukor and Jesse L. Lasky for 1929 each received fixed salaries of $130,000 and bonuses of $757,500. In 1930 they received the same salary and bonuses of $228,614 each. The bonus for 1930 was paid in Par stock, amounting to 5,393 shares each. For the following year, when bonuses under contracts were relinquished by all execs in consideration of $1,000 in cash, the salary income to both Zukor and Lasky was brought down to $112,618 each. For the year 1932, Zukor's fixed salary came down further to $96,031, while Lasky, who left that year, received $73,599.

Sam Katz and Sidney R. Kent were also on the same salaries and bonus cuts of 5%. In 1929 each received $104,000 in salary and $606,000 in bonuses, while in 1930, with salary the same, the bonus came down to $183,091 for each.

For 1930 Kent and Katz also took stock, in amount of 4,313 shares, as the bonus. The two execs came down to $90,368 as annual executive income in 1931. Kent, who left in January, 1932, received $3,091 on resigning, plus agreement in settlement of his contract awarding him $200,000. Paramount paid Kent $135,000 of this amount, balance remains owing.

Katz did not resign until later in 1932, his pro rated income under contract being $78,392 for portion of the year he remained on payroll. There was no settlement with Katz.

Kohn, another bonus-favored official of Par, in 1929 received $52,000 salary and $303,000 bonus; in 1930, $52,000 salary and $92,045 in bonuses, paid by 2,157 shares of stock; in 1931, $45,868, and in 1932, $39,781.

The figures show that income of Par execs in 1932 was less than one-eighth of what it was in 1929.

Income of B. P. Schulberg, who had a special profit-sharing arrangement under his contract, was also brought out and invited considerable speculation as to why he received $3,000 more for only nine months in 1932 than he did for the full year, 1931. Keough offered no explanation except that business was poorer in 1931 than it was in 1932.

Schulberg received $216,918 for the nine months in '32 and $213,868 for all of 1931. His salary in 1929 was $132,000 and added compensation out of profits, $130,000. It was the same for 1930. Keough could not explain the nature of the percentage clause under Schulberg's contract.

Salary of E. E. Shauer and the $97,055 paid John D. Hertz for 1932 and a few weeks in 1931, also went into the record.

Shauer got $52,000 salary in 1929 and $303,000 in cash bonuses. In 1930 his salary was the same but his bonus payments, in 2,157 shares of stock, was $92,045. His salary dropped to $45,868 in 1931 and to $39,781 in 1932.

House Front Designer Fistically Expresses Designs for Leaving

His desire to replace a union man in his employ led to a half-hour fistic battle for Duke Wellington, house front designer and builder, with Wellington coming out victorious against odds. The Kansan made the mistake of going direct to headquarters of the Sign, Scene and Pictorial union to demand the right to discharge one of its members. Wellington made himself plain and before the conference was over he and the union member he wanted to oust, started mixing it up.

Wellington has been Paramount's house front designer for many years under exclusive contract. Lately, with the exclusiveness of the contract lapsed, he has been building fronts for Warners and others as well.

"GOOD FOR A RUN," says *"Variety"*

JAY MILLS

FOX'S BROOKLYN (Third Week)

MY PAST RECORD—

Paramount, Des Moines, ONE YEAR.
Paramount, Omaha, NINE MONTHS.
Stanley, Jersey City, TWELVE WEEKS.
Branford, Newark, THIRTY-EIGHT WEEKS.
Earight, Pittsburgh, FIFTY-THREE WEEKS.
Mastbaum and Earle, Phila., EIGHTY-EIGHT WEEKS.
Ambassador, St. Louis, TWENTY-TWO WEEKS.
First year in Vaude, FORTY-EIGHT STRAIGHT WEEKS.

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★ STAGE AND DANCE DIRECTOR ★

—JUST FINISHED—

STAGING DANCES AT TIFFANY STUDIOS—"HEADIN' FOR HEAVEN"
STAGING DANCES AT MAYFAIR STUDIOS—"SISTERS OF FOLLIES"
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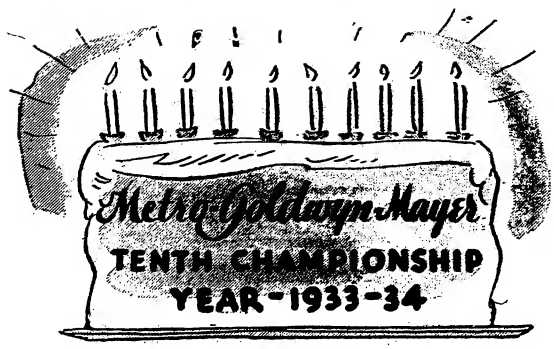

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THE RETURN of Greta Garbo and Norma Shearer to M-G-M's bigger-than-ever Star Family.

THE RETURN of Irving Thalberg to the more-powerful-than-ever producing line-up!

THE FALL SEASON Parade of M-G-M Hits starting with "Tugboat Annie," "Penthouse," "Night Flight," etc.

THE BIGGEST ROAD-SHOW in the history of this industry "Dinner at 8".

10th CHAMPIONSHIP YEAR!

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal.

Allied

Offices: 729 Seventh Ave., New York, N. Y.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Geo. Melford. 65 mins. Rel. May 1. Rev. June 27.

Fighting Parson, The. Hoot Gibson is mistaken for a revivalist. Marceline Day, Ethel Wales. Dir. Harry Frazer. 66 mins. Rel. May 22. Rev. Aug. 8.

Shriek in the Night, . Mystery murder story. Ginger Rogers, Lyle Talbot, Arthur Hout. ir. Albert Ray. 65 mins. Rel. April 15. Rev. July 25.

Harold Auten

ce: 1540 B'way, Y.

Companion Wanted. Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Woman in Bondage. Triangle story with new sides. Betty Stockfield, Owen Nares. Dir. Basil Dean. 72 mins. Rel. Nov. 19, 1933.

Chesterfield

ces: 1540 Broadway, New York, N. Y.

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

Dance, Girl, Dance. Musical drama. Alan Dinehart, Evalyn Knapp, Ada May. Dir. Frank Strayer. 69 mins. Rel. Sept. 1.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. 65 mins. Rel. June 15. Rev. Sept. 12.

Man of Sentiment. How an ol ily together. Marian Marsh, Owen Moore, Wm. Bakewell, Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15.

Notorious, But Nice. tory to come. Marian Marsh, Betty Compson, Donald Dilloway. Dir. ich. Thorpe. 67 mins. Rel. Aug. 1.

Gower at Sunset, Hollywood, Cal.

Columbia

Offices: 729 Seventh Ave., New York, N. Y.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

Brief Moment. A romance that flared and flickered in one brief, rapturous moment blazing into a great love. Carole Lombard, Gene Raymond, Monroe Owsley. Dir. David Burton.

Circus Queen Murder, The. Murder under the 'Big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jack Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 15.

Lady for a Day. It lives the lives of its characters, it breathes romance, tears, comedy and unexpected surprises. Warren William, May Robson, Guy Kibbee, Glenda Farrell. Dir. Frank Capra. 102 mins. Rev. Sept. 12.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir, Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 3.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Larzbert Hillyer. 69 mins. Rel. May 5.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10. Rev. Aug. 8.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Avenger, The. A district attorney seeks revenge on the gang which 'framed' him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Marin. 78 mins. Rel. Sept. 15.

Jack Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Devil's Mate. A condemned man, on the verge of execution, is mysteriously murdered. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Sept. 1.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Fugitive, The. Secret service agents on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 68 mins. Rel. Sept. 15.

I Have Lived. A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Dir. R. Thorpe. 69 mins. Rel. Oct. 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett, Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 25.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Notorious But Nice. Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 74 mins. Rel. Oct. 15.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

One Year Later. A young couple start their honeymoon on a train, and the following year finds them on the train under different circumstances. Mary Brian, Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Searl. Dir. E. Mason Hopper. 65 mins. Rel. Oct. 15.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Sensation Hunters. A college girl finds herself stranded in Panama. Arline Judge, Marion Burns, Preston Foster. Dir. Charles Vidor. Rel. Sept. 15.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Skyways. Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford, Lucien Littlefield. Dir. Lew Collins. 72 mins. Rel. Sept. 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showi

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepanci

ALVIN GOES TO HARRIS, CHAIN GROWS TO SCORE

Pittsburgh, Sept. 18.

Harris Amusement Company last week closed a deal for downtown Alvin theatre, for more than a score of years the Shubert legit house here but closed for the last year and a half. Lease was negotiated through Harvard University, owners of the site to whom it reverted following the Shubert bankruptcy.

More than $75,000 will be spent remodeling the spot, a 2,100-seater, after which it will be turned into a first-run picture site, probably under a vaudfilm policy.

At the same time, Harris interests announced the acquisition of the Alhambra in East Liberty. Once a profitable nabe house, Alhambra was closed for several years and lately has been used as a market.

Leasing of these two houses sent the new Harris chain to 20 holdings, with several additional deals reported in the fire now.

NRA Parade

(Continued from page 4)

amount, latter with girls in costume, bands, four muggs doing the Marx Bros., another group of girls as Mae West and a large number of general employees. A lot of people thought the Four Marxes themselves were on parade, while some thought Miss West was there with a flock of sisters. Par had a line of girls effectively costumed as blue eagles.

Fox and Educational took up the rear, tailed by some indie film distributor representation, Master Arts Products and Local 306.

Between the radio division, which also included the Actors' Equity, Lambs' Club, New York Hippodrome, N. V. A., Theatrical Protective Union, Brooklyn stage hands and the Fides opera company, it took nearly an hour for the amusement groups to pass 48th and Fifth avenue.

It took the investment-financing bunch about three minutes to get by.

All of the film companies had banners and arm or hatbands for their people to wear, something that the companies participating from other industries did not provide so completely.

It was a swell show, with showmen applying showmanship to a parade and walking away with it all. Plus big crowds downtown. showmanship of the parade was reflected strongly at box offices.

With Fifth avenue jammed all the way from Washington Square to 72d street, length of the parade, it was the biggest audience showmen had ever played to on a one-day stand.

Overhead a flock of planes were in flight. Fox had a blimp up advertising 'Berkeley Square,' but it quickly disappeared. Probably was policed off.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. Joh Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

Studios: Burbank, Calif.

First National

Offices: 321 W. 44th St., New York, N. Y.

Bureau of Missing Persons. Comedy-drama based on the activities of thi little known department. Bette Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir. Roy del Ruth. 74 mins. Rel. Sept. 16. Rev. Sept. 18.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. ir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Goodbye Again. From the play. Comedy of a famous author with an old flame who is married. Warren Williams, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtiz. Sept. 9. Rev. Sept. 5.

Heroes for Sale. Post war activities of American vets. Loretta Young. Rel. June 17. Rev. July 25.

I Loved a Woman. Based on novel by David Karsner. of an industrial leader and an operatic star. Kay Francis, Genevieve Tobin. Dir. Alfred E. Sept. 23.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 65 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

She Had to Say Yes. Comedy-drama of a 'customer' girl. Loretta Young, Lyle Talbot, Regis Toomey, Winnie Lightner. Dir. Busby Berkeley and George Amy. 64 mins. Rel. July 15.

Wild Boys of the Road. Drama of the 'orphans of the depression.' Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey. Dir. William A. Wellman. Rel. Sept. 30.

Studio: Fox Hills, Hollywood, Cal.

Fox

: 850 Tenth Ave., New York, N Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. ir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 19.

Arizona to Broadway. James Dunn, Joan Bennett. mins. Rel. June 30. Rev. July 25.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Charlie Chan's Greatest Case. Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15.

Devil's in Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Doctor Bull. From the novel, 'The Last Adam.' Will Dir. John Ford. 76 mins. Rel. Sept. 22.

Five Cents a Glass. Love, music and beer. , Marian Nixon. Rel. June 30.

F. P. 1. Futuristic plane landing field in mid-ocean. Conrad Veidt, Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28.

Good Companions, The. (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, David Butler. 71 mins. Rel. May 26. Rev. May 26.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. 75 mins. Rel. June 16. Rev. June 20.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. 68 mins. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Grey story. Dir. James Tinling. 60 mins.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14. Rev. Sept. 12.

My Weakness. Musical. Lilian Harvey, Lew Ayres. ir. David Butler. Sept. 29.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. 75 mins. Rel. Aug. 18. Rev. Aug. 22.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. Rel. Aug. 18. Rev. July 18.

Power and the Glory, The. Jesse Lasky's 'narratage' story. A man's career in flashbacks. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. 63 mins. Rel. Aug. 4.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R '. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

ce: R.K.O. Bldg., New York, N. Y.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

War of the Range. Tom Tyler western. ir. J. P. McGowan. 60 mins. Rel. Sept.

Majestic

Offices: ldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Raife Haroide. Dir. Jos. Levering. 66 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackaill, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. . Lew Collins. 63 mins. Rel. April 15.

Sing, Sinner, Sing. Torch singer marries a millionaire. Hyams. Dir. Howard Christy. 74 mins. Rel. Aug.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Dir. Lew 55 mins. Rel. May 15.

The Sin of Nora Moran. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Sept. 1.

The World Gone Mad. Story behind present-day conditions. Pat O'Brien, Evelyn Brent, Neil Hamilton. Dir. Christy Cabanne. 80 mins. Rel. April 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal.

Mayfair

: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. elen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Studios: Culver City, Calif.

Metro

Offices: 1540 Broadway, New York, N. Y.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Dir. Edw. H. Griffith. 70 mins. Rel. July 28. Rev. Aug. 8.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Beauty for Sale. Faith Baldwin's 'Beauty.' Otto Kruger, Madge Merkel, Alice Brady. Dir. Rich. Boleslavsky. Rel. Sept. 1.

Broadway to Hollywood. Three generations in a stage family. Alice Brady, Frank Morgan, Madge Evans, Russell Hardie, Eddie Quillan. Dir. Willard Mack. 83 mins. Rev. Sept. 5

(Continued on page 27)

The Impossible Comes To The Screen!

WORLD PREMIERE CRITERION THEATRE, N.Y. SEPTEMBER 22

and Twice Daily Thereafter at

$1.50 Top

S.O.S ICEBERG

With ROD LA ROCQUE, LENI RIEFENSTAHL, Gibson Gowland, Ernst Udet. Story by Dr. Arnold Fanck. Music by Paul Dessau. Directed by Tay Garnett. Presented by Carl Laemmle.

A UNIVERSAL SPECIAL

CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Inner at Eight. From the stage play. All star cast headed by Marie Dressler and John Barrymore. Dir. Geo. Cukor. Roadshow length 110 mins. General release not set.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. 105 mins. Rel. June 9. Rev. May 2.

Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. 89 mins. Rel. June 30. Rev. July 4.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Paliette. Dir. Harry Beaumont. 70 mins. Rel. May 19. Rev. July 11.

Idnight Mary. Gangster story with the trial-flashback used. Loretta Young, Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. 75 mins. Rel. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Penthouse. Arthur Somers Roche Cosmopolitan serial. Warner Baxter, Myrna Loy, Mae Clark. Dir. W. S. Van Dyke. Rel. Sept. 8. Rev. Sept. 12.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. 100 mins. Rel. June 16. Rev. May 2.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. 115 mins. Rel. April 21. Rev. April 18.

Tugboat Annie. From the Saturday Eve. Post series. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 88 mins. Rel. Aug. 4. Rev. Aug. 15.

Turn Back the Clock. Story of a man who relives his past. Lee Tracy, Mae Clerk, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 29.

When Ladies Meet. Based on Rachel Crothers' roadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

Monogram

to: 6048 Sunset Blvd., Hollywood, Cal. Office: R. K. O. Buil Rockefeller Center,

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Marin. 72 mins. Rel. Aug. 25.

Iack Beauty. Horse story. Alex Kirkland, Phil Rosen. 70 mins. Rel. Aug. 10. Rev. Aug.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 1.

Fugitive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Galloping Romeo. Western story. Bob Steele. Dir. R. N. Bradbury. 54 mins. Rel. Sept. 1.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. 72 mins. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Rangers Code. Texas cattle ranger story. Bobe Steele. Dir. R. N. Bradbury. 55 mins. Rel. Sept. 15.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 67 mins. Rel. July 25.

Sensation Hunters. Society high life. Arline Judge, Preston Foster. Dir. Chas. Vidor. 75 mins. Rel. Sept. 20.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 63 mins. Rel. June 1. Rev. July 11.

Sweetheart of Sigma Chi. College musical. Mary Carlisle, Buster Crabbe. Dir. Ed. Marin. 80 mins. Rel. Oct. 1.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 55 mins. Rev. June 6.

Paramount

: 5851 Marathon St., Hollywood, Calif. Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 86 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 18.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier. 6331. Max Marcin. Rel. June 23. Rev. July 18.

Iri in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Mama Loves Papa. Trials of a henpecked. Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Rel. July 14. Rev. July 25.

Of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14.

Idnight Club, The. London jewel thieves. Guy Standing, Allison Skipworth. Dir. Geo. Rel. July 28. Rev. Aug. 1.

One Sunday Afternoon. From the stage play. Loves in a small town. Gary Cooper, Fay Wray, Niel Hamilton, Frances Fuller. Dir. Louis D. Lighton. 68 mins. Rel. Sept. 1. Rev. Sept. 5.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

This Day and Age. Revolt of the children against politics and gangsters. Chas. Bickford, Judith Allen. Dir. Cecil de Mille. 82 mins. Rel. Aug. 25. Rev. Aug. 29.

Three Cornered Moon. From the stage play. Domestic problems of a mildly insane family. Claudette Colbert, Rich. Arlen, Mary Boland, Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

R.K.O. Radio

Studios: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C.

Ann Vickers. From the Sinclair Lewis novel. Irene Dunn, Walter Huston, Conrad Nagel. Dir. John Cromwell. Rel. Sept. 22.

Big Brain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lillian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16. Rev. Aug. 8.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Deluge, The. Odd story of the world after a second deluge. Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore. Dir. Felix E. Feist. Rel. Sept. 15.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Flying Devils. Triangle in a flying circus. Arline Judge, Bruce Cabot. Ir. Russell Birdwell. 60 mins. Rel. Aug. 14. Rev. Aug. 29.

India Speaks. Travelog of India with Richard Halliburton as narrator. Dir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Little Women. Talker version of the Louisa Alcott story. Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. Geo. Cukor. Rel. Oct. 6.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Midshipman Jack. Annapolis story. Bruce Cabot, Frank Ibertson, Arthur Lake, Betty Furness. Dir. Ghristy Cabanne. Rel. Sept. 29.

Morning Glory. Backstage story of a country girl's rise and fall. Katherine Hepburn, Doug. Fairbanks, Jr., Adolphe Menjou, Mary Duncan. Dir. Lowell Sherman. 70 mins. Rel. Aug. 18. Rev. Aug. 22.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

One Man's Journey. Country doctor achieves fame. Ionel Barrymore, May Robson, Joel McCrea. Dir. John Robertson. mins. Rel. Sept. 8. Rev. Sept. 5.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9. Rev. July 18.

Rafter Romance. A story of Greenwich Village. Ginger Rogers, Norman Foster, Geo. Sidney, Laura Hope Crews, Robt. Benchley. Dir. Wm. Seiter. 75 mins. Rel. Sept. 1.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Bitter Sweet. (British made). Noel Coward's operetta. Romance of wealthy English beauty who elopes to Vienna with her music teacher. Anna Neagle, Fernand Graavey. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug. 29.

Bowery, The. Story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper, Fay Wray. Dir. Raoul Walsh. Rel. Sept. 29.

Broadway Through a Keyhole. Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. Rel. Oct. 13.

Emperor Jones. Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. Rel. Sept. 8.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18. Rev. Sept. 5.

Samarang. Love amid the pearl divers in Malayala. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. May. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. Rel. May.

Universal

Studios: Universal City, Calif. : 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Bl Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 5.

King of the Arena. Ken Maynard in a circus story. Lucille Brown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Murray Anderson. 9 reels. Rel. June 1.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Brice-Freund. Rel. July 27. Rev. Aug. 29.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Ir. Sam Taylor. Rel. April 13. Rev. April 11.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1. Rev. Aug. 1.

Secret of the Blue Room. Mystery drama. Lionell Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. Rel. July 20.

Warner Brothers

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Captured! Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

Footlight Parade. Gala musical with backstage locale. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. Dances by Busby Berkeley. Rel. Oct. 7.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rel. July 22. Rev. Aug. 8.

(Conti ued on page 30)

Example of Grave Overseating Is S. F. Right Now

San Francisco.

The white spot the country during the past year's bad theatre business, Frisco, is figured as about to turn gray around the edges.

With the projected opening of the Orpheum next week the burg will have eight downtown first run houses for the population of 650,000, making it one of the most over-seated cities in the country.

Together with the more 70,000 seats in the subsequent runs it averages up as close to one seat for every six San Franciscans. Which, figured at three shows per day, leaves room and time for plenty dust to accumulate on plenty chairs.

With two houses double-billing, the situation presents still another problem, that of booking 10 pictures a week or 520 a year, barring holdovers.

Managers are wondering just where next week's profits are coming from because not only must they book suitable product, but they've got to fight the 70,000 seats of the naborhoods and all their downtown competition to get any biz at all.

As an example of competish from the naborhoods Fox El Capitan offers first district showing of major product, together with a stage show, shorts and other attractions for a 35c top, jamming 'em into the 3,000 seats thrice daily, and four times on weekends and holidays.

Add such situations to the dual film houses around the town, and competition from within the industry is of razor keenness.

BIRTH FILM IN L. A. YANKED BY CITY ATT'Y

Los Angeles, Sept. 18.

Two reels of film titled "Red Headed Baby', allegedly showing the birth of a child with clinical detail, were seized by operatives of the city attorney's office, and Harry M. Miller was arrested, charged with violating what the complaint specifies as the lewd show ordinance.

Picture showing was raided at a South Main street house where a frame of lobby photos as well as the film was confiscated. Footage was declared by Chief Complaint Deputy Newton Kendall of the city attorney's office to contain suggestive and semi-nude poses of men and women.

Jury trial has been set on Oct. 2. Defendant contends the film is not objectionable.

Legit 'Maedchen' May Help Film in Cleve.

Cleveland, Sept. 19.

'Maedchen in Uniform' which was shelved for three months and finally dropped by the Indie Allen Theatre Syndicate, is being spotted into the legit Hanna Sept. 23 for its first showing in Cleveland. Harland Fend, free-lance p.a. and promoter of Hanna's recent stock venture, has taken over the German film on his own and is promoting it. Since no other exhibitor dared to handle it, the indie exchange owning local rights on picture was willing to let him have it on a straight percentage rental—payment after the run. Theatre owner also renting house to him for only 10% of gross on same basis.

Interest in 'Maedchen' is being increased by stage production of unexpurgated play given by Frank Orsino's local Academy Guild only a week before pix's opening. Play brought squawks from Fend about unethical competition, but it's helping publicity campaign.

Memphis Orph. Leased

Memphis, Tenn., Sept. 18.

The Orpheum theatre opens Sept. 22 with L. R. Pierce as manager for Mort D. Goldberg of Chicago, who has taken a 15-year lease of the house.

Pierce managed the theatre when local bondholders operated it last spring.

Mae West Gives!

"Yes", says Mae, "I've got to hand it to them!"

"**MY LIPS** to those 786 exhibitors who played PARAMOUNT'S 'She Done Him Wrong' twice. You've got me, boys.

"**MY GOOD RIGHT ARM** to the 108 fine showmen who played PARAMOUNT'S 'She Done Him Wrong' three times and to those 28 boys who played it four times. I go for them in a big way."

"**MY DIAMOND STUDDED GARTER** to those 7 boys who played PARAMOUNT'S 'She Done Him Wrong' five times, to the 6 exhibitors who played it six times and to the 2 who played it seven times. It's got to be *intimate* for men like that."

"**MY OWN PERSONAL INVITATION** to that outstanding exhibitor who played PARAMOUNT'S 'She Done Him Wrong' 10 times. *He fascinates me.*"

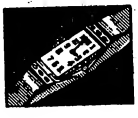
if it's a PARAMOUNT PICTUR

THERE ISN'T ANY MORE...

Heaven's ahead for the boys who fly high with "I'M NO ANGEL"

*"I'M NO ANGEL" ADVERTISING PRIZE. For the guy who puts on the best advertising campaign on "I'm No Angel", (based on the material available in the "I'm No Angel" press book) I offer a personally conducted "Come Up and See Me Some time" trip—a round-trip ticket to Hollywood with expenses for one week.

"I'M NO ANGEL" RE-BOOKING PRIZES. To every good showman who replays "I'm No Angel", I will send a specially autographed copy of my new book, "HOW TO MISBEHAVE"



"I'M NO ANGEL" GRAND PRIZE. As my personal present to the good man who plays "I'm No Angel" the greatest number of times I give a diamond-studded watch with an intimate inscription in the back. It's got to be good for a man like that!"

C'mon boys, spread your wings with me in "I'm No Angel"

Mae West

* *Contest starts October 6th . . . ends January 1st*

Send all entries to the "I'm No Angel" Advertising Campaign Contest to R. M. Gillham, Room 1202 Paramount Building, New York City

it's the best show in town!

Product Situation in Mpls.

Indie Lyceum May Benefit from Publix-WB Deadlock—Mort Singer Expanding

Minneapolis, Sept. 18.

There's still a chance that the 2,300-seat independent Lyceum, loop first-run house, dark because it hasn't been able to line up pictures, may get into the product running. Publix and Warner Brothers haven't been able to get together yet on a deal for half of the WB product for Minneapolis. If they don't come to terms the product would be available for the Lyceum, which also hopes to get some of the Orpheum sluffs, the Singer house having more pictures than it can use.

Carl Leserman, WB's district manager from Chicago, left town without selling Publix. Approximately half of the Warner product has been sold to the opposition Singer house, the Orpheum, here. It is expected that Leserman and John J. Friedl, Publix division manager, will confer again here or in Chicago in another effort to get together on terms.

Publix definitely has closed its deals for M-G-M, Paramount and Fox product for its entire Northwest circuit. It also is indicated that similar deals with United Artists and Universal will be closed shortly.

The Orpheum, in addition to about half of the Warner product, has all of Columbia and RKO, giving it about 30 pictures more than it can Mort Singer, while here for a day recently, was negotiating for another loop first-run house. Report is that he will acquire the Shubert which, after 22 years, is abandoning dramatic stock this season because of demands of the Actors' Equity and stagehands' union that two weeks' advance salaries be posted. If he gets this theatre he will have an outlet for all the pictures which he has purchased and the Lyceum, of course, would be left out in the cold as far as obtaining sluffs is concerned. The dope also is that Singer will take over the St. Paul Orpheum from RKO. He is expected back in a few days to resume the various negotiations.

F-WC BITES BACK AT PAR-PUB'S $2,500,000

Los Angeles, Sept.

Fox-West Coast attorneys are prepared to dispute in its entirety the claim of Paramount Publix in the approximate amount of $2,500,000 on file against the bankrupt when the hearings, tentatively set for Sept. 28, come up before Referee in Bankruptcy Samuel W. McNabb. Creditor's main claim is for asserted breach of lease on the Paramount Oakland, and the purchase of equipment in that house.

Understood F-WC will contend that no such lease was ever signed or equipment purchase made.

Because of technical safeguard, the Paramount-Publix filed four duplicate claims. If these should be disallowed the total demands against F-WC would be reduced by over $10,000,000 from the present figure of approximately $40,000,000.

L. A. De Luxer in Red, Sees Way Via Duals

Los Angeles, Sept. 18.

RKO Hillstreet theatre will go double bill early in October.

House since going straight pix three months ago, has been away in the red.

HARRY FRAZEE, JR., MGR.

Pittsburgh, Sept. 18.

Spitzer Kohen, manager of WB's Kenyon and before that the Davis, has resigned to return to his old territory, New Jersey, as manager of the Garden in Paterson, also a Warner house.

His successor at the Kenyon will be Harry Frazee, Jr., son of the former big league baseball magnate and theatrical producer.

Building! Just Imagine

London, Canada, Sept.

Plans for a new theatre to cost about $50,000 were announced today by Joseph Wolfond, businessman of Guelph, who is to construct house in downtown Guelph.

SHORT MARKET ZOOMS WITH CHI'S 2-PIC BAN

Chicago, 18.

Short field is booming beyond the hopes of the exchanges with the killing off of double features. Theatres are still selling bargain entertainment to the public and if they haven't four hours of features they're offering them four hours of one feature and shorts. Nothing unusual to find seven to 10 shorts on one show.

For instance, the Rosewood last week with 'Professional Sweetheart' (RKO) advertised a big 10-unit show, plugging the feature, 'plus 'World's Greatest Thrills' (U), also two comedies, two travelogs, September Horoscope and others.'

GOLF AND D. T. BATTLE

Midwest Exhibs Eye Chance to Kill Dalite Time, Golf Competish

Chicago, Sept. 18.

Theatres in the midwest think they see an opportunity to step out with the new NRA deal in business to do away with daylight saving time. Show business feels that daylight time has put the worst crimp in their summer trade, estimates putting the damage to the boxoffice at 25% off from normal.

Tied in with this daylight saving thing is golf, the moved-up clock and the mashie going hand in hand according to exhibitors. Chicago is the largest golf district in all the world, having more regular golf clubs, semi-private courses and public links than any other city in America.

It is estimated that 60,000 people play the Chicago courses the average summer day, with the total swelling to 90,000 and 120,000 on Saturdays, Sundays and holidays.

Most of the green fees range from 25c to 50c for the 18 holes with the better clubs charging $1. Chicago has more entries in the P.G.A. than any other district and yet hasn't turned out a champion since Chick Evans.

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Dir. Archie Mayo. 90 mins. Rel. June 24. Rev. July 4.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62, From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Ilen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

The Man from Monterey. Western drama. John Wayne, Ruth Hall. Dir. Mack V. Wright. 57 mins. Rel. July 22. Rev. Aug. 22.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Voltaire. Life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Dir. John Adolfi. 72 mins. Rel. Aug. 5. Rev. Aug. 22.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Leila Hyams. Dir. Victor Schertzinger. Rel. April 23.

Lone Avenger, Original. Ken Maynard western. Muriel Gordon. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Big Chance, The. (Eagle.) Prizefighter-socialite story. John Darrow, Merna Kennedy. Dir. Al. Herman. 63 mins. Rev. Sept. 5.

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 15. Rev. Dec. 27.

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Faithful Heart, The. (Helber.) ritish made. Romantic story of a faithful love. British cast. 65 mins. Rev. Aug. 22.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

His Private Secretary. Girl converts her father-in-law to approval of his son's marriage. Evalyn Knapp, John Wayne. Dir. Phil H. Whitman. 68 mins. Rel. June 10. Rev. Aug. 8.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Night and Day (Gaumont-British). Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Police Call. (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Dir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

Sleepless Nights (Remington). British made story on farcical lines. Polly Walker, Stanley Lupino. Dir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

Tarzan the Fearless. (Principal.) Feature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for feature. Rel. July 19. Rev. Aug. 15.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Foreign Language Films

(Note: ecause of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Ir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Ir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Ir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Ir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Ir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Rel. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck, Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Itta Aipar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Grosse Attraction, Die (Bavaria) (Ger.). Drama is show Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

Hellseher, Der (Ger) (General). Farce. Max Adalbert. Dir. Rel. Sept. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. E. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). reasart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1.

Horizon (Russ) (Amkino). Jewish search for home. Lev mins. Rel. May 10. Rev. May 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. van. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins.

Le Bal (rench) (Protex). Domestic comedy. Dir. Wilhelm Thiele. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Meiford. 60 mins. Rel. Dec. 15.

Luise, Koeni von Preussen. (Asso. Cinema) (Ger). Historical. Porten. ir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Dir. Max Obal. 90 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Ir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russ Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Milady (General) (French). Sequel to Three Musketeers. Dir. Henri Diamant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

Mond Uber Morokko (Protex) (Ger). See Cinq Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno. 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Warneckl. 95 mins. Rel. May 1. Rev. May 2.

On Demande Compagnon (Fr.) (Auten). Musical romance. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Ir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pirl Mindent Tud (Arkay) (Hung.). Farce. Rel. Jan. 15. Rev Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade), Sound version of Eisenstein's classic. mins. Rel. April 4.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Herrlitz). Max Adalbert, Greti Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current sia. 55 mins. Rel. Feb. 1. Rev. March 7.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Hans Beese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. May 1. Rev. May 9.

Uiani, Uiani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. ins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 3.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Heidermann, Ida Wuest, Dir. J. Fleck. 86 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Di culties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Si Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 25 Spruce St.
Capital Film, 630 Ninth Ave.
Charles Herrlitz, 25 Spruce St.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 730 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
I H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
Modern Film, 729 Seventh Ave.
New Era, 680 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

NEWSPAPER VIA RADIO

Radio Producers Submit NRA Code, But Biggest Firms Holding Aloof

Some of the boys in the business of producing commercial programs on their own have formulated a code which they have submitted to Sol Rosenblatt, deputy NRA administrator, for incorporation in the broadcasting industry's constitution now on file in Washington. Document prepared by the indie program builders calling themselves the Broadcast Producers' Group sets up minimum salary scales for performers and production technicians.

Unrepresented in this group are the three top firms concerned with the making of recorded programs, Sound Studios, Inc., a subsid of the World Broadcasting System; Byers' Studios, Inc., connected with Scott Howe Bowen, and Columbia Phonograph Co. Also missing from the BPG list is the McKnight-Jordan combine which does most of the producing of the Cecil, Warwick & Cecil agency's network shows and rated as the most active indie firm of them all.

Pointed out by the BPG as the highpoint of its proposed pact is a provision stipulating that all auditions be paid for, whether they are put on for the advertisers themselves or for the latters' official or unofficial reps. This arrangement, if adopted, believes the indie producer coterie will eliminate advantages the networks now have over them.

Minimum Wages

Wage scales in the indie producers' code are different for live programs and the recorded variety. Under the 'live program' heading there is nothing said about network broadcasts. It's all strictly according to 'class' of station, with the omission of the chain angle making it confusing as to what 'class' of station those involved are to pick

(Continued on page 54)

Interviewing a Big Man

Radio interviewers do not find Primo Carnera an easy subject to quiz. It's necessary to rig up a special mike for the heavyweight champion, due to his height, and then it's difficult to get more than monosyllabic replies from him in English.

He speaks freely in Italian.

EAT-SEE FOR PRESS

Aylesworth Thru

M. H. Aylesworth was host Monday noon to the radio press. After feeding the boys a tour of the new NBC headquarters in Radio City followed.

Facts and figures announced concerning the new set-up include these: 400,000 square feet of space, 35 broadcasting studios ultimately, 16 of them ready to operate Nov. 15 when NBC moves in, 11 others including five audition halls to follow, remaining eight studios on sixth and seventh floors to be unfinished and held back for future developments and use.

Accommodations for larger audiences than ever before have been made at Radio City.

BEN LINDSEY DOING HIS STUFF GRATIS

Beverly Hills, Sept. 18.

Spectacular cases which were handled by Judge Ben Lindsey in the Court of Domestic Relations at Denver will be dramatized on KMPC with Lindsey turning radio actor to enact himself.

Dramatizations will be a weekly feature with remainder of cast chosen from professional players. Cases are being dramatized by Forest Barnes and Velva Darling.

There is no kale in it for Lindsey, who is doing the radio stuff to help along his companionate marriage ideas.

Voice That Gets Dames Can Get Pepsodent Acct.

Pepsodent is still looking for a romantic voice to spot into a separate stanza for Junis facial cream. Among the warbling candidates so far have been Nick Lucas, James Melton and the Poet Prince (Anthony Frome).

Dance combos that have been given a hearing include Casa Loma, Arnold Johnson and Xavier Cugat.

Cutex and Harris to Chi

Chicago, Sept. 18.

Cutex moves from the Coast to Chicago for its ether outlet on Sept. 29 when Phil Harris moves from the Cocoanut Grove out in Los Angeles to the College Inn of the Hotel Sherman here.

Harris orchestra continuing the manicure program will deliver tunes on the commercial each Friday evening. J. Walter Thompson agency handling the account.

University of Cosmotology!

Chicago, Sept. 18.

Lee University of Cosmotology, which means a beauty parlor school, starts over WBBM, for 13 weeks, Monday, Wednesday and Friday at 9:30 a. m.

Program is a musical show composed of studio talent.

OWEN YOUNG COUSIN WALKS OUT ON NBC

first walkout of an NBC executive since Richard C. Patterson's entry in November, 1932, as top v.p. and chief of operations, occurred last week. John Elwood was the exec that did the exiting, following a blowup with Patterson over an assignment that the latter had handed him. Also involved was a matter of political policy that Elwood refused to recognize. Elwood's resignation as v.p. in charge of political, educational, religious and international broadcasts was accepted last Friday (15) at a meeting of the RCA board of directors.

Elwood, who is a cousin of Owen D. Young, chairman of the General Electric board, has been connected with the network since almost its inception in 1925. First indication of a rift between himself and Patterson followed a report that R. C. Dolph, head of the radio division in the NRA propaganda setup, had experienced some difficulty in making an appointment with Elwood while Dolph was on a visit establishing network contracts about eight weeks ago. It later developed, however, that some one in Elwood's office had misunderstood Dolph's status and mission and that accounted for his being told that an appointment couldn't be made for him within less than a week.

Gen. Mills 1st Sponsor For CBS News Bureau

General Mills is the first account brought in by CBS's sales department to help support the network's news collecting service now in process of organization. Web starts broadcasting five-minute news bulletins twice daily for the milling outfit Sept. 25. Makes the first instance of either national web converting straight news broadcasts to commercial purposes.

Two daily five-minute periods for General Mills are spotted for 12:30 and 4:30 p.m., EST, with the schedule taking in every day of the week but Sunday and 23 stations in the east and mideast.

Organization plan now being worked out by CBS will have a news collecting contact in every key city of the country.

PUBLISHERS ARE SKEPTICAL, BUT--

Sundry Experiments for Photo-Electric Transmission of Printed Matter—Already Successfully in Practical Use on Smaller Scale for Five Years

O.K. AT $25 FOR HOUR?

Newspaper publishers are a little skeptical but at the same time a little worried by stories coming to them regarding a $25 facsimile attachment for radios which would permit the photo-electric transmission of a complete printed newspaper originating from a central point and going to all radio sets throughout the country. Publishers say 'taint so, tell us more about it!' in the same breath.

Networks aren't discussing the issue although it's understood Engineer Wal Brown at NBC has three men working on the facsimile. In further support of the authenticity of the facsimile as a practical and not just a theoretical threat is the successful daily use of RCA Photograms. Facsimile uses the same principles. It is also pointed out that the so-called Fultongraph of England was actually used by the British Broadcasting System and was rated a success although the public over there apparently didn't care for anything so radical as a substitute for their customary marmalade literature.

Dealers in supposition have been steaming up the publishers on the menace of the facsimile but others who have heard the reports and the scientific proof in support feel that the networks want to be chummy with the daily press. Scattered bits of information about the facsimile have been picked up for over a year but official comment is most guarded.

How in Use

RCA Photograms are used to transmit weather maps to ships at sea; to bring Paris women's styles or London style trends for men across the sea in a hurry; to make home office bookkeeping reports, or to send important legal documents, etc. This subsidiary of the giant RCA Communications system has been a reality for about five years.

It is believed that if the facsimile was actually adopted the networks would hesitate, except as a last measure, to attempt anything so ambitious and revolutionary as broadcasting a printed newspaper. A more likely use of the device would be to give set-owners an advance printed sheet of radio programs. This is on the supposition that a press-radio war would eliminate all program listings from the dailies. It is generally agreed that a radio set must have a printed program listing service wherever or however obtained, in order for the owner to get real enjoyment from his radio.

Facsimile attachment, if economical enough; and it seems to be from the best engineering advices available, would easily become an important publicity abetment for advance build-ups of pending programs. In other words, a printed ballyhoo of any given program received on an apparatus adjacent to the radio itself would immensely increase radio circulation control by making it possible to focus general attention upon special broadcasts, etc.

Patterson on Tour

Col. Richard Patterson, executive v.p. of the National Broadcasting Company, left Monday (18) night for a tour of NBC offices through the middle west.

He also may go to the Coast and probably will make stopovers at Pittsburgh, Chicago, Cleveland and Denver.

NBC Boosts Rates, Asserting 200% More Family Listeners Over 1927; Boom Near for Broadcasting?

Apex

Searching for an expressive simile to convey complete discomfiture Bert Lytell coined this epigram:

'As embarrassing as a missing page in a radio script at an audition.'

EVERY INCH A RADIO QUEEN

No Palsy-Walsy Stuff at Madison Square Show

Networks are being required to submit signed affidavits that girl candidates submitted by them for the title of Radio Queen at the Madison Square Garden Radio show are bona fide radio performers of at least three months' radio experience. Promoters are determined to keep out any palsy-walsy stuff involving the choice of some beauteous girl friend not actually a radio entertainer. There have been ringers in the past.

Possibly the recent instance of bad publicity and plenty of it that Atlantic City's beauty contest got when favoritism was exposed has something to do with the cautious trend of the promoters. In addition to the sworn statement, a New York Times' radio listing must accompany the entry blank of each candidate.

WHITEMAN MAY JOIN JOLSON IN WB FILM

Paul Whiteman's inclusion in Warners 'Wonder Bar' is a possibility if prior contracts can be adjusted. Al Jolson is anxious to extend the Kraft radio program connection into his Warner picture. Mervyn LeRoy, who will direct, was in town last week trying to get things settled but meanwhile Whiteman is booked for three months starting Oct. 6 at the Paradise restaurant on Broadway.

Proposed deal, if other obstacles could be circumvented, would mean that the Kraft program would be broadcast from the Coast, with the studio bearing the added line charges, etc., assessed against Whiteman. Under the Kraft radio set-up Jolson is at liberty to step out, but Whiteman's contract is continuous.

Labor Reps Numerous At Radio Code Hearing

Whether the phonograph record industry will be represented at the hearing on radio code in Washington tomorrow (18) was undetermined Monday. Aware of the fact that the American Federation of Musicians were demanding the insertion of a clause in the code putting a strict ban on the broadcasting of phonograph disks, the mechanical men were yesterday inclined to the judgment that it would be best to leave the battling on this score entirely to the union. Belief here that an argument advanced by labor would have greater effect than one coming from another industry.

Besides the musicians' union organized labor will be represented at the hearing by Actors Equity and the International Brotherhood of Electrical Workers, the last there in behalf of the studio and transmitter technicians. Frank Gillmore, who will do the talking for Equity, said yesterday that the association had not as yet drafted its suggestions for the radio code. This, he added, would be done in Washington tomorrow following a meeting with the other labor unions concerned.

NBC has started jacking up its time rates. Affected by the first move in this direction in almost a year and a half are WEEI, Boston; WFAA-WBAP, Dallas-Fort Worth; WSB, Atlanta; WSM, Nashville, and WJR, Detroit. Boston and Detroit station boosts went into immediate effect last week, while the three southern outlets will start calling for additional coin Oct.

Network preceded the increase announcement with a brochure addressed to ad agencies and commercials purporting to show that the cost of the unit listener to clients is now 50% lower than it was in 1927. Power used by its affiliated stations within that time, the chain pointed out through the brochure, has better than doubled, while the number of family sets made available by an NBC hookup had jumped over 200%. The circular averred that advertisers were buying this listening attention at the rate of 80c. per thousand auditors.

Sending out of the brochure just in advance of the rate boost news was explained by the web as just one of the coincidences. Involved was no intention to justify or to take the sharp edge of what some ad agency men describe as the prelude to a general upping of the network's time prices now that its choice time is pretty well taken up and prosperity has returned to broadcasting.

New Tariffs

Rate for WEEI by the hour has been moved up from $250 to $400. New listing will bring the Boston outlet $250 for 30 minutes and $156

(Continued on page 54)

CBS' Penny-Squeezing Reason for Mills Bros.' Artists Bureau Walk

Mills Bros. will call it quits with the CBS Artists Bureau when the act's contract expires, Oct. 9. Tom Rockwell, the quartet's manager, has decided to make the break as the result of a series of business difficulties he has had with Julius Seebach, CBS exec in charge of bookings and programs. Rockwell's long existent burnup was brought to a head recently when Seebach refused to pay the foursome for a sustaining broadcast they had been on.

For the amount of commissions the Mills Bros. have brought the network Rockwell feels that his act has been deserving of better treatment from CBS. Aside from the Seebach attitude on the matter of sustaining payments, the thing that Rockwell says has particularly riled him has been the almost complete negligence the network has accorded the boys in the way of publicity.

Rockwell himself has been responsible for practically 100% of the Mills Bros. bookings CBS has gotten commish on for two years, with the exception of the period that the act was out of the running because of John Mills' illness. CBS got theirs on all engagements, whether radio or personal appearance. CBS' end here last year amounted to around $20,000, while out of the entire two years the network paid the act eight weeks sustaining money.

Seebach based his recent refusal to pay for the sustaining broadcast on the fact that the program was given while the boys were playing a theatre date (the Metropolitan, Brooklyn), with the CBS major domo contending that this should have been written off by the boys as so much self-advertising.

Small Wattage Stations Have Own Reasons for Not Liking NAB Code

tations with less than 1,000 watts and located for the most part in small towns or limited areas within big cities feel that the NAB trade practices seeking to ban contingency deals is a solar plexus blow at the independent stations of the country. If adopted little stations feel the rule will push them from their present precarious prosperity over the frontier into red ink.

Small stations have obtained a substantial part of their revenues from contracts with advertisers whereby the payment is based on the number of inquiries or sales directly forthcoming from the station. Hard-boiled attitude of advertisers that the one-lungers must show results before getting paid practically keeps some stations from getting any other kind of business, and if this is shut off as an unfair trade practice they are asking how long can they survive.

How to Stretch 15 Mins.

What the networks and larger stations probably object to is the fact that when a good account spots a 15-minute show on a cost-per-inquiry basis the small stations have often given the advertiser upwards to an hour on the reasoning that the longer the advertiser is on the air and the harder the sales slant is hammered the more inquiries will result. In other words, to make good with an advertiser the small stations are accused of throwing in everything but the lease.

Premiums are also on the pan in the proposed NRA broadcasting code and that also affects the smaller stations because of the number of advertisers who resort to giveaways of one sort or another.

High cost of lawyers and the transportation expense to Washington are barriers that inevitably keep the small stations from effective group action against the rules which concern them so intimately, but are largely written and imposed by their not very fraternal big brothers of radio. While rumors have been heard, there is no definite information that any steps towards organization have been made by the indies.

TERMS KEEPING KICK FROM REGIONAL WEB

Lincoln, Neb., Sept. 18.

With Union Holding company's embracing of KOIL in Council Bluffs, Ia., in addition to the two stands KFAB and KFOR here, there have been many rumors of a midwestern network.

Organization of the trio of ether links is still in the rough, but Al Poska, former staff announcer for KFAB, has been assigned the job of program director for both local stands with possible chance that the KOIL will come under his supervision soon. All announcers are being shifted about, Dee Dirks, the general manager of the station group, has one day in town a week and spends the rest of the time scouting further territory.

Deal for KICK, the Iowa station rumored belonging to the chain, is out, according to Dirks, since a satisfactory arrangement could not be made.

WTMJ Act Sponsored

Chicago, Sept. 18.

Russ and Bell, who have been doing sustaining work over WTMJ (Milwaukee) take on Sleepy Water as their new sponsor.

Account placed through the United States Adv. companies and will ride three times weekly for a 13-week stretch. Sleepy Water now using spot programs on WBBM locally and WMT, Waterloo (Iowa), besides several other minor outlets in the midwest.

JUDY-JANE SHOW BACK

Chicago, Sept. 18.

Return of the Judy and Jane show on NBC occurs this week. Backed by the Folger company, the show starts on a 10-station mid-west web going on every afternoon except Saturday and Sunday.

Series cast includes Irene Wicker, Marges Evans, Walter Wicker and Freddy Van Ammon. Blackett-Sample-Hummert agency.

RATES UPPING AGAIN

Chi WBBM Plans Local Tariff Following CBS Raise

Chicago, Sept.

Following the Columbia System's increase in rates WBBM, the local CBS outlet, will come through with its own tariff boost about Oct. 1. Increase for WBBM local time expected to be approximately 20% above present scale.

CBS hopped its rates on Sept. 15 in Chicago and other metropolitan areas. It denotes the continued climb of ether advertising and the resultant scramble for time.

ABS JUST 1 OF 8 REGIONAL NETWORKS

Continued reference to the new Amalgamated Broadcasting System as the third network is regarded by station men as a misnomer. It implies that the Ed Wynn group is the only bunching of stations outside NBC and CBS or that Amalgamated is in competition with the two big nation-wide webs. Stations interpret matters differently classifying ABS as just another regional network. Of course, should it grow and spread then styling it the third network would be more appropriate.

There are now some eight principal regional networks around the country representing 46 stations. They are:

Southwest (9) KFDM, Beaumont; KTRH, Houston; KOMA, Oklahoma City; KTSA, San Antonio; KTAT, Fort Worth; WACO, Waco; KGKO, Wichita; KNOW, Austin; WRR, Dallas.

Yankee (9) WNAC, WAAB, Boston; WEAN, WPRO, Providence; WORC, Worcester; WMAS, Springfield; WDRC, Hartford; WLDZ, Bangor; WFEA, Manchester.

Michigan (7) WXYZ, Detroit; WELL, Battle Creek; WIBM, Jackson; WKZO, Kalamazoo; WFDF, Flint; WOOD, Grand Rapids; WBCM, Bay City.

Mason-Dixon (5) WILM, Wilmington; WORK, York; WGAL, Lancaster; WDEL, Wilmington; WALZ, Hazelton.

Wisconsin (4) WRJN, Racine; WIBA, Madison; WIBU, Poynette; WOMT, Manitowoc.

'Centre of Population' (3) WSM, Nashville; WHAS, Louisville; WCKY, Covington.

Iowa (3) KSO, Des Moines; KWCR, Cedar Rapids; WIAS, Ottumwa.

Amalgamated (6) WBNX, New York; WTNJ, Trenton; WPEN, Philadelphia; WDEL, Wilmington; WCBM, Baltimore; WOL, Washington.

New Location, Staff and NBC Tieup Starts WSOC

Charlotte, N. C., Sept. 18.

With radio station WSOC being moved from Gastonia to Charlotte, Earl Gluck, new manager, is rapidly organizing his staff for the expanded station.

In addition to manager, Mr. Gluck is now president of the station. W. C. Irwin has been made commercial manager. Ronald Jenkins is program director. R. L. Morris is engineer, and will also serve as secretary-treasurer.

All plans have been approved by the Federal Radio Commission and the station will go on the air here late in September. It will be located on top of the Mecklenburg Hotel. To begin with, broadcasts will be from 8 a.m. until 2 p.m., and from 5-11 p.m.

Station has a power of 1210 K. 100 W., and will offer NBC programs, having signed contracts for chain broadcasts with that broadcasting company.

At the present time, new studios are being constructed at the Mecklenburg and the transmitting equipment is being overhauled and set up.

Ran for Safety

Birmingham, Sept. 18.

George D. Hay, manager of WSM, tells the following story about Chuck and Ray, singers on the station. They were driving home late at night and found themselves in a traffic jam, the cause of which was an old cow in the middle of the street and somewhat stubborn.

Chuck and Ray started to sing. The cow moved out of the way.

When Autumn Networks Start Adjusting Local Shows Needs Acrobat

, Sept.

Juggling season has started with the local stations now that the networks are coming around with demands for evening time. Example of how the network business can force stations to push their local accounts around is seen in the shifting being done by Kelly Smith at WBBM in order to meet the new Columbia programs.

Return of Myrt and Marge for Wrigley's on Sept. 25 will push the Guy Lombardo sustaining program out of the spot and slap the music back a half hour. Hamlin Wizard Oil, with Pat Flanagan's Wizard Oil, luckily goes to fit into an early six o'clock program due to the return of standard time, thus clearing the seven o'clock niche for the new Barbasol program.

Corn Products makes its entry Oct. 1 for the season on CBS and splits the United Remedies hour session into several pieces, the various sections of the patent medicine temporarily dividing to take spot ahead and behind the Corn Products program. United Remedies now figuring on an earlier spot for a full 60-minute show with a name band out of Chicago and doing away with its present disc entertainment.

Nobody yet has an answer to the confliction program on the present Krushen Salts time when Cocomalt crashes into space over CBS on Oct. 2.

It's a general mix-up on certain hours in constant demand, while there are other hours still available for accounts.

Same Show—4 Stati

Los Angeles, Sept. 18.

McMillan Petroleum is going four ways with its Sunday night symphony concert from a 36-piece orchestra, directed by Chauncey Haines.

Now on KMPC, Beverly Hills, program will rebroadcast by KFWB, Hollywood; KFOX, Long Beach, and KREG, Santa Ana.

Ethical Discount, Station Ease Combined in Run-of-Schedule Rate

WHAS, Louisville, Show Goes on 4-Station Web

. 18.

Edward Petry company has added WSB, Atlanta, to its present trio of outlets in this vicinity, listed as the Center of Population group for a series of programs for Ballard & Ballard, flour company of Louisville. Placed through the N. W. Ayer & Son agency out of New York, the program will ride on WHAS, Louisville; WGKY, Cincinnati; WSM, Nashville, and WSB, Atlanta, starting next Thursday (21).

Program will run for 15 minutes weekly, coming out of Louisville, with amusement being turned out by a band.

LESS EDITING PEPS 60 SEC PLUGS

Minute announcement has staged a strong comeback this season. Judging from the business cleared through the major station reps the past two months this class of air advertising will for the 1933-34 season be 100% better than prevailed for the previous year.

Even the NBC owned and operated outlets whose spot broadcasting is booked through the network's home office is taking on more and more of this type of business. Previously the web frowned on the idea of booking these 50 and 100 word sides of straight plug palaver on the ground that the only way they could be plotted was by clipping time off a network sustaining program, and that this behavior was doing the wrong thing by the sustaining program and giving the spot announcement buyer 14 minutes of entertainment for the price of one minute of the station's time.

Censored Too Much

While things were going well with the more important stations in 1932 they became more choosey about this class of business and the contents of the copy it submitted with the result that the spot announcement customers became discouraged and one after the other dropped out of the broadcast picture. When the takings from pro-

(Continued on page 35)

Run-of-schedule classification for spot broadcasting is reported as the biggest new development in that field. It's an application to radio of the run-of-paper rate newspapers, although the comparison imperfect. Arthur B. Church, KMBC, Kansas City, is the parent of the new method of giving a legitimate discount on card rates in return for the right to use the discs in any unsold time, variable at the discretion of the station if full-rate or network commitments make a change necessary.

Of enormous convenience to heavily booked stations and attractive to many advertisers because of the saving in costs the run-of-schedule thing is believed certain to be widely adopted.

Gen Mills Interested

General Mills, of Minneapolis, approached stations on run-of-schedule basis and asking for their 'very best rate.' Blackett-Semple-Hummert agency ordinarily handles this account, but, according to the letters sent out by J. C. Whiteley, of General Mills advertising department, the disc programs are to be placed direct with stations and with General Mills to take care of the agency separately. Vincent Lopez, Arthur Tracy, and Eddie Dunsteter are the talent in the contemplated General Mills series of 90 five-minute waxed programs on behalf of Bisquick.

KMBC allows 25% discount from card rates on the run-of-schedule angle.

WGN, INDIE ON NOV. 1, WILL BE ON 2 WEBS

Chicago, Sept. 18.

'Painted Dreams,' sketch on the 'Tribune' WGN station, goes network over the Columbia system on Oct. 10 for the Battle Creek Food Products company. Will run on a 26-week schedule on CBS at four times weekly, hitting the air at 1:45 daily.

While it will be on the network four times a week sketch will ride on WGN for the same sponsor five times weekly at 10:45 a.m. Battle Creek products, placed through the local Erwin-Wassey agency, has been using the local show for some time on WGN.

Sketch itself has had a hectic history, having been on WGN for about three years with three different sponsors. Originally written by Irna Phillips it was the basis of a suit action against WGN by Miss Phillips. Miss Phillips later went over to NBC and produced the show called 'Today's Children,' which is now running. 'Painted Dreams' on WGN now being written by Kay Chase.

With the CBS network splitting with WGN on Nov. 1, it will mean that the station will continue to serve the network despite the break. WGN is doing the same with NBC at present. Result will be the unusual situation of an unaffiliated station serving both networks. CBS with 'Painted Dreams' and NBC with 'Little Orphan Annie,' 'Singing Lady' and 'Clara, Lu and Em,' all four coming out of WGN.

Better Biz Bureau Uses Radio to Warn Buyers

Better Business Bureau of Los Angeles is an extensive user of the ether in reaching housewives with constant campaigns against all kinds of business rackets and phonics. Claims a bigger audience, in consequence, than any similar organization in the country.

BBB currently broadcasts five times a week on regular schedule with 15 min. programs over KFWB, KHJ, KECA, KFI and KNX. Stress at present is on judging and watching foods, and on NRA co-operation.

Borax Extends

Borax goes into its fourth year on NBC's blue (WJZ) link Oct. 5 with a boost from 12 to 17 stations.

Renewal effective on that date is for 52 weeks.

Control System Outside ASCAP to Halt Station's Use of Phono Discs

Recording artists who dislike being promiscuously etherized by small-town radio stations believe they have found a way to beat that. Irving Mills is father of the idea. His Exclusive Publications, which will publish songs by non-affiliated writers of the ASCAP, is a first result.

Law has favored the stations in playing phonograph records, despite the many formal warnings to the contrary. Brunswick, Victor and Columbia have even added label connotations that these disks are 'not licensed for broadcasting,' but the National Association of Broadcasters long since advised its members to forget about that.

NAB's theory, and apparently within legal rights, is that the compositions are licensed for public performance, hence there can be no copyright protection for the record company. The disk manufacturer long since became reconciled to the validity of the small station's argument that the 75c purchase of the disk entitles it to use it as it will. The record companies then enlisted the copyright owners of the songs for restrictions but learned that the ASCAP licensing of popular music for public performance for profit nullified any chances for redress along those lines.

No Revenue

This has left the artist holding the w.k. bag. The artist feels he has been the principal sufferer, as many a jerkwater station, despite Federal Radio Commission restrictions and provisions to the contrary, has etherized 'a program of dance music by Paul Whiteman,' with little or connotation that this was a recorded program. Sometimes they call it 'by electrical transcription,' which further confuses the public into believing that Maestro Whiteman is giving out in person.

Mae West recently made a couple of records for runswick and became plenty peeved through discovery that she has been widely etherized by the broadcasters. Brunswick is in sympathy with her but since the numbers she used were licensed by ASCAP she and the company could do nothing about it. Next time the Diamond Lil gal records, she will use 100% restricted songs and in that wise be in position of legally enjoining all broadcasting stations.

Several of the name dance bands are refusing to cut records any more for that reason, fearing competition to their air-commercial sponsors.

COAST'S AIR BULL MARKET

Chi NBC Assigning WMAQ, KYW to Red, Blue on WENR-WLS

Chicago, Sept.

Chicago office of NBC is finally spotting their two local outlets, WMAQ and WENR-WLS, on either one of the two NBC networks. In the past, neither network was assigned to any one particular outlet here, the first one arriving being the first one served. Under the new arrangement WMAQ flatly becomes the Red network outlet and WENR-WLS for the Blue time. KYW here will alternate on the Blue.

In this way the Chicago NBC setup coincides with the New York arrangement whereby WEAF always takes the Red programs and WJZ the Blue.

Coast Etherers Give Free Talent for Fair

Los Angeles, Sept. 18.

Local air advertisers are supplying free radio talent at the 10-day Los Angeles County Fair at Pomona.

Talent is broadcasting regular programs from the fair grounds, 35 miles from here, with advertisers willingly paying for the added cost for the additional plugs before the and hear fair crowds.

Both KNX and KFI have lines from Pomona here for the various programs that have been transferred for the time being to the fair grounds.

NBC Wants CBS Comics

NBC is making overtures to Stoopnagle and Budd with the comics loath to do any talking until they see what happens to their audition for Camel and another commercial proposition, also agented by CBS, now on the fire.

Team's contract with the CBS Artists Bure..u expires Dec. 1. NBC made the approach after one of its old line clients expressed an interest in the pair.

Stoopnagle and Budd have been affiliated with CBS since making the bigtime from a Buffalo station four years ago.

Hotel's Own Producer

San Francisco, Sept. 18.

Walter Bunker, Jr., is on the payroll of the Hotel Mark Hopkins to produce and announce all radio programs emanating from that Nob Hill hostelry.

He'll spiel for Anson Weeks' nightly dansapation on NBC's network.

Was formerly KFRC chief announcer, leaving that post for a six months' tour of Europe, from which he recently returned.

TOM MOORE ON AIR

Beverly Hills, Sept. 18.

Members of the Beverly Hills Community Players are going on KMPC for weekly one-act plays under the handle of Diane Lee Players.

Cast of the first one has Tom Moore, former screen star; Montague Shaw, Dale Nash and Hanley Stafford.

WAXING FILM CELEBS

San Francisco, Sept. 18.

Such names as Warren William, Leo Carrillo, Peggy Joyce, Estelle Taylor, May Robson, Trixie Friganza, and Benny Rubin heard on Shell Oil's Show on 14 stations of the Don Lee chain, will get extra etherizing on 11 other western broadcasters as the sponsor puts out discs of past and forthcoming shows to stations in the tall timber.

Transcriptions are taken from the actual broadcast by MacGregor & Sollie labs here, through J. Walter Thompson agency and E. H. Sanderson, Shell ad chief.

Records go to two stations in Vancouver, CRCV and CKWX; KGU, Honolulu; and others in Idaho, Montana, Washington, Arizona and California.

2 GAMES, 2 STATIONS

Walgreen Takes Chi WBBM, WGN for Two Wkly Football Ti

Chicago, Sept. 18.

figuring that they've been losing half of the potenti audience by broadcasting only one football game each week the Walgreen drugstores will this year make an attempt to corral all available football listeners by using two stations simultaneously and broadcasting two of the most important midwest football wrangles. Will use WBBM, the local CBS headquarters outlet and WGN the 'Tribune' station. Pat Flanagan will spiel the routine for WBBM while Quin Ryan will handle the mike over WGN.

Games will start on Sept. 30 and ru., until Nov. 2. In general WGN will play up for the Northwestern games while WBBM will concentrate on the Notre Dame game. Northwestern-Notre Dame tiff, however, will go over WGN. ight games apiece is the program.

Walgreen is paying a substantial increase of the broadcasts the tilt in station price figuring about 25% over last year.

ADV. AGENCY MERGES RADIO HODGE PODGE

Chicago, Sept. 18.

J. Walter Thompson agency here is engaged in trying to unify the hectic ether spread of Dr. West's toothpaste. Account is all over the south and midwest with a dozen different programs, sponsoring baseball games in some towns, musical shows in others, elsewhere it's talks, spot announcements, scripts or anything the studio has to offer.

Account has just been recently acquired by the Thompson agency, and the idea now is to centralize the ether advertising on one style of program so that the account may become identified in the public's mind with a sense of unity. Network program being considered.

ATMOSPHERIC BROCHURES

Everythi in Character Is Carlson Idea

Chicago, Sept.

New idea in the presentation of sales ideas to prospective clients has been worked out in the Chi NBC sales promotion department headed by Emmons C. Carlson. Instead of a cold typewritten statement of the case, the promotion department now uses a new approach by using a specially drawn up and planned sales plan for each program. Gotten up like a special advertising brochure, in expensive paper, special art work. All carry special tooled leather covers and art paper chosen particularly for the program in mind.

Everything shapes to fit in with the style of the program, rough leather, heavy paper for outdoor programs. Sleek style and fancy art work for femme and fashion programs. Entire plan of presentation of the program on the air and the merchandizing of the product in the individually published brochure to give the prospective client the spirit of the program.

PHIL SPITALNY 2ND SHOW

Phil Spitalny has the musical assignment for the Sunday evening stanza that Blue Coal starts on NBC Oct. 1. Comedy portion of the 30-minute affair will be filled by 'Senator' Ed Ford, Harry Tighe and Con McCole.

Lineup takes in 10 eastern stations on NBC's red (WEAF) link, with the contract stipulating a minimum of 13 weeks.

Blue Coal connection makes it two concurrent air shows for Spitalny. Other is the Golden Rod Brewing account on CBS Friday nights.

Vallee's Only Ghost

Cab Calloway's inclusion in this Thursday (21) night's Fleischmann show on NBC makes the first time that another dance unit has supplemented Rudy Vallee's on the same show.

Following two weeks for Loew Calloway returns to the Cotton Club Oct. 1.

EASTERN BIZ PUSHES WEST

Stations in L.A. and Frisco, Heretofore Step-Children in National Accounts, Now Get Tumble from Shy Commercialers

NAME SCOUTING

Los Angeles, Sept.

Coast business is in a better spot today than its been in the whole history of broadcasting. Upturn is due principally to the heavy crease in national accounts from firms which in the past gave this end of the country the go-by.

While chains will get the larger share of the national business, much of it is slopping over to independent key stations because of inability to get on the chain's favored hours, already filled up.

NBC's coast chain has currently all its time between 5 p.m. and 10:15 p.m. contracted or optioned. Such a situation never occurred before.

Talent Up, Too

Another healthy condition is the current advertisers' willingness to pay higher prices for talent. It is estimated that double the dough will be paid for talent over the chains this coming year than for the 12 months previous.

For the first time a real howl over the dearth of talent is being raised, with both chains and the big indies going into competition for names from other fields, principally vaude and pictures.

Both chains have scouts here for film names, but are changing their tactics from previous campaigns in this direction. Instead of trying to get top celebs, who have nothing to offer for the air but names alone, the recruiters are now scanning the supporting players. This on belief that while their names might not be so heavy they can do something for the ether that will stand a build-up.

Walker Case Not Ended

CBS agreed before Justice Miller in the New York Supreme Court last week to allow Henry Walker an extension of time within which to file the records in his appeal from a verdict that dismissed a $150,000 suit he had brought against the network. Walker, formerly on the CBS sales staff, charged that the web violated a contract that had three years to go when it let him out and set up a claim for commissions on subsequent commercial business which he said he had originally delivered.

Following an unfavorable decision by Justice Frankenthaler in the same court, Walker was allowed the usual time for filing of an appeal. Move before Justice Miller was to obtai additional time to prepare the required papers.

COCO-COLA FIGHTING BEER

Coco-Cola is auditioning for a show prior to obligating itself for a weekly half-hour spot on NBC. Hearings being arranged by the network.

Pop mixer passed up the airlanes last season, the first in four years. Understood the eli ir feels an urgent need to hold its own against the inroads of beer.

Acme Beer Renews

San Francisco, Sept. 18.

Acme beer has renewed for another 13 weeks its NBC show, 'Stars of the West,' half an hour once weekly show.

Another renewal is that of Durkee mayonnaise for a once weekly shot on the Al Pearce network matinee.

While Woman's Magazine of the Air has two new ones, Wheaties and S.O.S., for a li ited number of spots.

NBC Dominates After Dusk, but CBS Has Big Daytime Edge on Rival

While NBC has a wide mar in on the night-time business tied up to date, the major portion of the daytime trade from advertisers has gone to Columbia. Reflected here is the marked difference in sales policies between the networks. With NBC it's a matter of concentrating on the night-time spans and getting rid of those before going after the day-time possibilities. CBS plays no favorite in selling 'em down the day's schedule.

CBS figures that the commercials will start coming to it anyway after the NBC night-time spaces have been all blocked off. Meantime the sales energies can be directed to advertisers who can't afford to go night time or who prefer to address their messages exclusively to the hausfrau as she pothers around at cleaning, sewing or meal preparing.

About 40% of Columbia's daytime business now on the air are down for five spots a week, while another 30% have obligated themselves for at least three programs out of every seven days. Five-timers include General Mills' 'Jack Armstrong,' ' terling Products' 'Skippy,' Wheatena's 'Ye Happy Minstrels,' Hecker's 'H-Bar-O Ranch,' Wasey Products' 'Voice of Experience,' and the Gold Dust Corp.'s 'Goldy and Dusty'.

Home Products

Other CBS day-time accounts take in American Home Products, down for an hour Sundays; Brillo, Johnson Floor Wax, C. F. Mueller Co., Pillsbury Flour, Corn Products, National Oil Products, R. B. Davis, Louis Phillipe cosmetics, Wyeth Chemical (Jad Salts), Oxol, Acme White Lead, Doggie Dinner, Phillips Milk of Magnesia, Union Central Life Insurance, General Baking. From the entertainment angle, however, there's little noteworthy about this group as compared to levels of previous years, with the exception of Easy Aces, who go on for Jad Salts four matinees a week. Same observation applies to NBC.

NBC thus far is without a single Saturday day-time commercial on either the blue (WJZ) or red (WEAF) loops. Situation for Columbia here is hardly any better. As for the Sunday matinee schedule, CBS has the edge. NBC's major day-time spenders are Palmolive, General Mills, Continental Auto, Kellogg (Singing Lady) and Wander Co. (Orphan Annie).

AUSTRALIA OPENS UP

New Market For American Wax Programs

Australia has become the outstanding foreign market for the American brand of recorded radio programs. Even now with the Antipodes market source still in its beginning stage there is almost as much American talent of recorded origin heard on the Australian airlines as the British variety.

Recorded shows are imported from this country either on the basis of national or territorial rights with the Australian webs or individual stations free to dispose of them, in turn, to commercials at their own arrangements. What the Australian broadcasters bring in are the 'stampers' made from the original stenciled masters. These are sold them at a nominal fee so as to take care of the import duty which calls for around 100% of the purchase price, with the American recorder of the program depending for the heavy end on a separate deal for the lease rights.

CBS LIKES TIMES SQ. STUDIO, MAY LEASE

There's a deal on for Columbia to take over the Times Square studios atop the Amsterdam theatre from NBC when the latter web takes up its quarters in Radio City Nov. 1.

To take care of demands from clients for theatre sized studios CBS had to go outside and engage such spots as Carnegie Hall. Before Old Gold made Carnegie Hall the originating point for its Wednesday night show, Pontiac through arrangements carried out by Columbia used the smaller auditorium in the Carnegie building for the Stoopnagle and Budd broadcasts.

Trumbull a Reporter

Chicago, Sept. 18.

teve Trumbull moves over from his post as publicity chief for Columbia system in the midwest to handle the Chicago branch of the news gathering bureau being set up by CBS under Paul White.

Likely no successor will be appointed to fill Trumbull's spot on the publicity end, with Ruth Betz, at present p.a. for WBBM the local CBS outlet, to double as publicity bureau for both WBBM and CBS. If the job grows too large for one person to handle a special p.a. for CBS interests will be moved into the spot.

THEATRE MAN GOES RADIO

Des Moines, Sept. 18.

Hal Sheridan, who has been city manager for Publix and manager of the Des Moines theatre for three years, has resigned to become manager of KSO, the station operated by the Register and Tribune here. He succeeds Wm. C. Gillespie.

A. L. Triggs, former chief announcer for KSO, has also been named station manager in charge of the R-T station WIAS, Ottumwa, Iowa. Triggs succeeds Phil. Hoffman who becomes a member of the KSO personnel.

Under the reorganization both KSO and WIAS will continue to operate under general direction of Jas. C. Hanrahan, executive vice-president of the Iowa Broadcasting company.

Orange rink Platters

Chicago, Sept. 18.

Orange Crush hitting the midwest by way of radio discs. Being placed on some 26 stations by the local J. Walter Thompson agency. Indefinite number of platters, to be continued if clicking, killed if not returning at the sales end of the beverage.

Show is a dramatic program.

Hal Totten Slated for Asst. to Strotz Oct. 15

Chicago, Sept. 18.

Hal Totten slated to become associated with the program department of NBC about Oct. 15. Exact position not set but likely to be spotted as assistant to Sidney Strotz, head of the department.

Totten moves over from the sports end, having been handling baseball announcements for the past few years. If not assigned to the World's Series, Totten is expected to be operating in the program department by the end of the month.

BENNY SPREAD EXTENDED

New hookup that Chevrolet has arranged for Jack Benny when the comic resumes on NBC's red (WEAF) link, Oct. 1, involves 59 stations. It's 11 better than the auto firm used last season.

Schedule is a Sunday night spot from 10 to 10:30, EST, with the program again using Frank Black as the baton support and Mary Livingstone (Mrs. Benny) as part of the cross-fire contingent.

Lennie Hayton Set

Lennie Hayton has the batoning assignment on the Woodbury Soap show with Bing Crosby, which starts over CBS Oct. 26. Hayton's contract is for 13 weeks, the length of time the program is due to originate from the west coast.

Obligation to Crosby is for 26 weeks without clauses.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Sept. 19 to Sept. 25)

(All Time EDST)

TUESDAY (SEPT. 19)

Julia Sanderson and *Frank Crumit, Parker Fennelly, Jack Shilkret* orchestra, 'Jackstone Plantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars) (Batten, Barton, Durstine & Osborne).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS. 10-10:45 p.m.

The Goldbergs, with *Gertrude Berg, James Waters*, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7.15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, *Louise Starky, Isabelle Carothers* and *Helen King*, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, *Edgar A. Guest, Alice Mock, Josef Koestner* orchestra, 10-10:30 p.m, NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency).

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Phillips Dental Magnesia) (Blackett-Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

Eddie East and *Ralph Dumke, John Hale, Don Voorhees'* orch., NBC-WEAF, 9:30-10 p.m. (Texaco) (Hanff-Metzger).

Eno Crime Clues, with *Edward Reese, John MacBryde*, 8-8:30 p.m., NBC-WJZ. Also Wed., same time. (Harold F. Ritchie & Co.) N. W. Ayer.)

WEDNESDAY (SEPT. 20)

Fannie Brice, George Olsen music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (*Jos. Greenwald* and *Lou Weich*), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, Eunice Howard, reading, NBC-WJZ, 11:15-11:30 p.m.

Irvin S. Cobb and *Al Goodman's* orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and *Burns* and *Allen*, 9:30-10 p.m., CBS-WABC. (White Owl cigar) (J. Walter Thompson).

Fred Waring's Pennsylvanians and *Milton Berle, Harry Richman*, 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10:30-10:45 p.m., CBS-WABC.

One Man's Family, sketch by *Carlton E. Morse*, with *Anthony Smythe*, 9:30-10 p.m., NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

Cyrena Van Gordon, Walter Golde, accompanist, 7:30-7:45 p.m., NBC-WJZ. (Djer Kiss Cosmetics.)

Richard Himber, orchestra, from Essex House, 7:45-8 p.m., NBC-WJZ.

Alexander Woollcott, 'The Town Crier,' 10:30-10:45, CBS-WABC; also Fri.

Kate Smith, 9:15-9:30, CBS-WABC.

THURSDAY (SEPT. 21)

Rudy Vallee-Fleischmann variety program, *Cab Calloway, Joe Penner, Yoss Fugiwara, Edith Barrett*, WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including *Chas. Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' Jannary, Don Voorhees* orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m.; CBS-WABC.

Al Jolson, Paul Whiteman, Deems Taylor, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast (Kraft-Phenix Products) (J. Walter Thompson).

'Singin' Sam,' 8:15-8:30, CBS-WABC. (Barbasol) (Erwin Wasey).

Boswell Sisters, Freddie Rich, conducting, 8:8-15, CBS-WABC.

FRIDAY (SEPT. 22)

Cities Service concert, with *Jessica Dragonette*, the *Cavaliers* (Henry Shope, Frank Parker, John Seagle Elliott Shaw, Lee Montgomery) *Frank Banta* and *Milton Rettenberg Rosario Bourdon's* orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, Portland Hoffa, Jack Smart, Roy Atwell, Phil Duey, Eileen Douglas, Ferdie Grofe orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Rose Keane and *Charles Lawrence, Lee Wiley, Paul Small, Victor Young* orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Floyd Gibbons, Headline Hunter, NBC-WJZ, 10:45-11 p.m.

'First Nighter,' with *June Meredith, Don Ameche, Carlton Brickert* and *Cliff Soubier*, 10-10:30 p.m., NBC-WJZ (Campana Italian Balm) (McCann Erickson).

Armour Hour, with *Phil Baker, Harry Monaghton, Merrie Men, Nell Sisters, Roy Shield* orchestra, 9.30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' *Phil Harris* and orchestra, *Leah Ray*, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM. (Ford dealers) (Critchfield agency).

Ethel Shutta, Walter O'Keefe, Don Bestor's band, 8-8:30 p.m., NBC-WJZ. (Nestle's Chocolate) (J. Walter Thompson).

SATURDAY (SEPT. 23)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1:30-2 p.m.

Hollywood Revue, variety show, NBC-WEAF, 4-5 p.m.

B. A. Rolfe orchestra, with *Rudy Wiedoft*, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Glen Gray and *Casa Loma* orchestra, 7:30-8 p.m., CBS-WABC.

SUNDAY (SEPT. 24)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with *Maria Silviera, Hannah Klein, Nicholas Concentino, Tom 'cLaughlin, Four Minute Men, Waldo Mayo, Yasha Bunchuk* conducting.

Jimmy Durante, Ruth Etting, Rubinoff's orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC. *Walter Trumbull* interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, *Rosy* (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC

Fred Stone and Family, The Revelers, Al Goodman's orchestra, WJZ-NBC, 9-9:30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Frank Crumit and *Julia Sanderson*, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, Vincent Sorey conducting, with *Tito Guizar*, 9-9:30 p.m., WABC-CBS.

Vincent Lopez, Alice Joy, 7:30-8 p.m., NBC-WJZ. (Real Silk) (Erwin Wasey).

Manhattan Merry-Go-Round, *Tamara, David Percy, Men About Town, Gene Rodemich* orchestra, 9-9.30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, *Frank Munn, Elizabeth Lennox, Ohman* and *Arden, Bertrand Hirsch, Gus Haenschen* orchestra, 9:30-10 p.m., NBC-WEAF. Bayer's Aspirin) (Blackett-Sample-Hummert).

Light Opera Nights, *Muriel Wilson, Paula Heminghaus, Willard Amison, Walter Preston, Harold Sanford*, conducting, 8-8:30, NBC-WJZ.

Will Robison's Deep River symphony, 5-5.15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Symphony Hour, *Howard Barlow*, directing, 4-5 p.m., CBS-WABC.

MONDAY (SEPT. 25)

A&P Gypsies, *Harry Horlick* directing, *Frank Parker*, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Sinclair Minstrels, *Gene Arnold, Joe Parsons, Bill Childs, Mac McCloud, Clifford Soubier, Harry Kogen* directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil) (Erwin Wasey).

Jack Frost Melodies with *Josef Pasternack's* orchestra and guest artist, 9:30-10 p.m. (National Sugar Refining) Gotham agency).

Morgan L. Eastman orchestra, *Gene Arnold, Lullaby Lady*, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, commercial, agency, etc., of local programs, not on a network hookup, regional or national.)

NEW YORK

(SEPT. 19 TO SEPT. 25)
(All Time EDST)

TUESDAY (SEPT. 19)

Eddy Brown, violinist, with miniature symphony maestroed by *George Shackley*, 8:30-9 p.m., WOR.

Footlight Echoes, directed by *Geo. Shackley, Lewis Reid* announcer 9:30-10 p.m., WOR.

'Sleepy Time Lady,' *May Sprintz* 6:15-6:30, WINS. Same time every day but Sun.

Gabriel Heatter, news comment, 7:45-8 p.m., WOR. Also every other day but Sun. (Ebling Brewing Co.).

Clem McCarthy, Sportlights of the Day, 7-7:15 p.m., WMCA.

WEDNESDAY (SEPT. 20)

Phil Napoleon's orch., *Merrill Lee*, 9-9:30 p.m., WEAF. (Hudson-Essex) (Blackman agency).

Pappy, Zeke and Ezra, 10-10.30 p.m., WMCA. Also Sun., Mon. and Fri.

Market and Halsey Street Playhouse, *Roger Bower*, m.c.; *Lee Cronican*, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9:30 p.m., WMCA (Simmons Tours).

THURSDAY (SEPT. 21)

'Men of WOR,' variety, *Sherman Keene* directing, *Grenadiers Quartet, Walter Ahrens*, 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA.

Meta Johnston's Saxophone Quartet and *Pauline Alpert*, pianist, 7:45-8 p.m., WOR.

FRIDAY (SEPT. 22)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Hendrik de Leeuw, Tales of a Globe Trotter; 8:15-8:30 p.m., WEVD.

Bronx Marriage Bureau, *Julie Bernstein, Hyman Brown*, 9-9:15 p.m., WOR.

SATURDAY (SEPT. 23)

Jack Denny's Orch., Sigmund Spaeth, Shirley Howard, 8-8:30 p.m., WJZ. (Rheingold Beer) (Hanff-Metzger).

WOR Little Symphony orchestra, *Philip James*, conducting, 8-9 p.m., WOR.

The Cuban Lady, Cuban songs, 1:45-2 p.m., WMCA.

SUNDAY (SEPT. 24)

Silverbell, with *Sylvia Miller, Madelyn Hardy, Mauro Cottone, William Kennedy*, 9:15-9:30, WMCA.

Woodbury revue, with *Roxanne* and her orchestra, *Al and Lee Reiser, Jack Arthur*, 7:30-8 pm., WOR.

Red Lacquer and Jade, *George Shackley*, directing, Basil Ruysdael, narrator, 6-6.30 p.m., WOR.

Margaret Anglin presents, with *Robert Beddele*, organist, 6:30-7 p.m., WOR.

'Radiant Revue,' *Al and Lee Reiser, Jack Arthur, Roxanne*, conducting, 7:30-8 p.m., WOR (Woodbury cosmetics) (J. Walter Thompson).

Jewish Little Symphony, with Jewish Serenaders, 6-6:30 p.m., WINS.

Choir Invisible, *Vera Osborne, Annette Simpson, Veronica Wiggins, John Qhine, David Crosswell, George O'Brien, Jack Keating; George Shackley*, directing, 8:30-9 p.m., WOR.

Viola Philo, 8:15-8:30, WMCA.

MONDAY (SEPT. 24)

Back Stage with *Boris Morros* from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, *Veronica Wiggins*, soloist, 10:30-11 p.m., WOR.

CHICAGO

(SEPT. 20 TO SEPT. 25)
(All Time CDST)

WEDNESDAY (SEPT. 20)

Rex Maupin's Carnival with the Maupin orchestra, 11-11:30 a.m. daily, KYW.

Eddie and Fanny Cavanau 1-1:15 p.m. daily, WBBM. (Illinois Meat Company.)

THURSDAY (SEPT. 21)

Bobbie Dickson, baritone, 5:15-5:30 p.m. daily, WJJD.

Guy Lombardo orchestra, 7:45-8 p.m. daily, WBBM.

FRIDAY (SEPT. 22)

Gym of the Air with *Charlie White*, 8-8:15 a.m., twice weekly, WMAQ.

SATURDAY (SEPT. 23)

Old Apothecary, talk and music, with *Rex Maupin* orchestra, 3:30-3:45 p.m. Saturday and 9:30-9:45 p.m. Sunday, KYW (Chicago Retail Druggists.)

Kaltmeyer's Kindergarten, 9:30-7 p.m., WLS.

SUNDAY (SEPT 24)

Harriet Cruise, vocalist, and *Frank Westphal* orchestra, 2-2:40 p.m., WBBM. (Sleepy Water Co.)

The Bergstrons, 2:45-3 p.m., WLS. (Willard Company.)

LOS ANGELES

(SEPT. 22 TO SEPT. 28)
(All Time PST)

Snug Harbor, KHJ, 8:30-9 p.m., maritime dramatization by Frank Gill and W. N. Robson. Sustaining.

Salvatore Santaellas' dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

Merrymakers, KHJ, 9-10 p.m., variety show, with *Gill and Doemling* and *Ray Paige's* orchestra. (Ford Dealers of Calif.) (McCann-Erickson).

'Hon. Archie and Frank Watanabe, KNX, 7-7.15 p.m., comedy serial, every evening except Sunday. (Marion R. Gray Co.)

Al Pearce and His Gang, KFI, 2-3 p.m. daily except Sundays. Sustaining.

FRIDAY (SEPT. 22)

Radio Periscope, KFWB, fantastic comedy with *Tom Breneman* and *Owen Crump*, 9-9:30 p.m. Sustaining.

(SATURDAY (SEPT. 23)

KNX Varieties, KNX,, 8-9 p.m. Revue with *Jack Carter*. Sustaining.

SUNDAY (SEPT. 24)

KMPC Symphony, KMPC, led by *Chauncey Haines*, 9-10 p.m. McMillan Gas)).

Charles Hamp, KNX, 7:30-8 p.m.; Also Mon. and Fri., 9:15-9:45 p.m. (Straska Toothpaste) (Smith and Drum).

Napoleon and Josephine, KFWB, 9-9:30 p.m. Serial dramatization of French history. (Barker Bros.) (Ray Alden agency).

'76 All-Star Revue,' KHJ, 7:30-8 p.m., *Donald Novis, Sterling Holloway* and *Orville Knapp* orchestra. Union Oil Co. (Lord and Thomas). Also Wednesday, Sept. 27.

The Wanderer, KFWB, 9:30-10 p.m. Narrator, *Bob Sherwood*, chamber music. (Kelvinator.) (Hammel agency.)

MONDAY (SEPT. 25)

Mad Hatter, KFWB, mystery serial, 8:30-9 p.m. Sustaining.

Girl Behind the Counter, KFWB, *Jeannie Dunne* and *Bert Fisher*, singing skit, 8-8:15.

Blue Monday Jamboree, KHJ, (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

THURSDAY (SEPT. 28)

'American Parade,' KMPC, 9-9:30 p.m. Sustaining.

Hodge Podge Lodge, KHJ, emanating KFRC, San Francisco, 9:30-10 p.m., comedy program, sustaining.

California Melodies, direction *Ray Paige*, KHJ (CBS), 6:30-7 p.m. Sustaining.

WEDNESDAY (SEPT. 27)

'Grocers' Basket of Fun,' with *Jack Carter*, KNX, 8-9 p.m. (Durkee Mayonnaise) (Livingstone Agency).

THURSDAY (SEPT. 28)

Light Opera Favorites, KNX, 7:15-7:45 p.m., with *Charlotte Woodruff*. Sustaining.

SAN FRANCISCO

(SEPT. 24 to SEPT. 30)
(All Time PST)

Crosscuts from the Log o' the Day, KPO, 8:15-9:15 a.m. daily except Sunday. *Dr. Laurence L. Cross*, philosopher, and *Southern Harmony Four*, colored quartet.

John and Ned, harmony team, KPO, 1:45-2 p.m., Mon. to Fri.

Langendorf Pictorial, KGO, 3-3:15 p.m., daily except Sat. and Sun. Air column by and with *Rush Hughes*. (Langendorf Bakery) (J. Walter Thompson).

Hodge Podge Lodge, KFRC, 4:15-4:45 p.m., Mon., Wed., Fri. Comedy lodge meeting by and with *Jennison Parker*.

Wheatenaville, KGO, 5:30-5:45 p.m., daily except Sun. and Thurs. Dramatic sketch, with *Tom Hutchinson, Harold Peary*, others. (Wheatena) (McKee & Albright).

Little Orphan Annie, KGO, 5:45 p.m., daily except Sun. and Thurs. Childhood play. (Ovaltine) (Blackett, Sample, Hummert).

SUNDAY (SEPT. 24)

Gunnar Johansen, KPO, 6-6:30 p.m., concert pianist.

Do You Believe in Ghosts? KGO, 9-9:15 p.m., dramatic narrative by *Harold Burdick*; also on Thurs. (S. & W. Coffee) (W. Vincent Leahy).

MONDAY (SEPT. 25)

Shell Oil Show, KFRC, 8-9 p.m., variety show. Shell Oil Co. (J. Walter Thompson). Second hour, Blue Monday Jamboree.

Stars of West, KGO, 8:30-9 p.m., musical show with *Mary Wood, Irving Kennedy, Acme Quartet, Emil Polak* and *Meredith Willson's* Orch. (Acme Beer) (Emil Brisacher).

Tim & Irene's Show, KGO, 9:45-10 p.m., with *Tim Ryan* and *Irene Noblette*, Knickerbocker Quartet, Grace Frankel and Gertrude Lyne. (Humboldt Beer) (Botsford, Constantine, Gardner).

TUESDAY (SEPT. 26)

Memory Lane, KGO, 8:15-8:45 p.m., drama by and with *Ted Maxwell, Billy Pagem, Eileen Piggott*. (General Petroleum) (Smith & Drumm).

WEDNESDAY (SEPT. 27)

Souvenirs of Italy, KYA, 8-9 p.m., Native musical program, sponsored by local Italian firms.

One Man's Family, KGO, 8:30-9 p.m. Drama by *Carlton E. Morse*. (Wesson Oil) (Fitzgerald, New Orleans).

Waltz Time, KPO, 9:30-10 p.m., *Ben Klassen*, tenor, with *Meredith Willson* Orch.

THURSDAY (SEPT. 28)

Standard Symphony Hour, KGO, 8:15-9:15 p.m., *Alfred Hertz*, conducting. (Standard Oil) (McCann Erickson).

Borden Capers, KTAB, 7-9 p.m, Variety show. (Borden Milk) (McCann-Erickson).

FRIDAY (SEPT. 29)

Feminine Fancies, KFRC, 3-4 p.m. Woman's hour, m.c.'d by *Ed Fitzgerald, Claude Sweeten's* orch, guest vocalists.

Eddie Peabody, KGO, 7:30-8 p.m. Entertainer with orch. and guest vocalist. (Safeway Stores) (Botsford, Constantine, Gardner).

SATURDAY (SEPT. 30)

Carefree Carnival, KPO, 8:30-9:30 p.m. Variety show, with *Tim Ryan* and *Irene Noblette, Tommy Harris, Mary Wood, Irving Kennedy, Dorio Quartet, Ned Tollinger, Cynthia, Meredith Willson's* Orch., *Marshall's Mavericks*.

DENVER

(SEPT. 22 TO SEPT. 28)
(All Time MST)

FRIDAY (SEPT. 22)

Luncheon Melodies, daily exc. Sun., noon, KLZ. *Joe O'Neil*, baritone; *Fred Burkett*, tenor; *Janet Bible*, contralto; *Bill Rogers*, piano.

Cosmopolitan Hotel orchestra, *Gene Quaw*, director, KOA to NBC-WJZ network; 1-1:30 p.m. and 9-9:30 p.m.; also 11-11:30 p.m., Sept. 24.

Arcadians, KOA to NBC-WJZ network, 1:30-2 p.m., 9-piece string orchestra; *Ruth Skelly Bollo*, director; *Florence Fishel, Mildred Kyfsin*.

Metropolitan Ensemble, 5-5:15 p.m., Mon., Wed., Fri., KLZ. *Ruby Ricketts* and *Jack Dean*, pianos and vocalists.

SATURDAY (SEPT. 23)

KLZ Kids Club, *Jerry and Margie O'Neil*, directors; 3:15-3:45 p.m., KLZ.

(SUNDAY (SEPT. 24)

Mrs. Reynolds-Bengston, organist, with *Bob Harper*, soloist; 10-10:30 p.m., KLZ.

MONDAY (SEPT. 25)

University of Denver Study 5:30-5:45 p.m., KOA.

Huffman Theatres, *West Masters*, organist, and others; 11-11:30 p.m., KLZ.

TUESDAY (SEPT. 26)

Henry Trustman Ginsburg, violinist; *Faye Roswell*, pianist; 6:30-6:45 p.m., KOA.

Stagecoachers, *Chas. rman*, director; 10-10:30 p.m.,

WEDNESDAY (SEPT. 27)

Ralph Hansell, xylophoni 7 p.m., KOA.

THURSDAY (SEPT. 28)

Farmers' Question Box, Geo Wheeler, editor Western Farm Life, 12:30-12:45 p.m., KOA.

Radio Reports

CYRENA VAN GORDON
With Walter Golde, John Holbrook
COMMERCIAL
WJZ, New York

Djer Kiss went on the air Wednesday (13) with a class concert, so labeled, headlining Cyrena Van Gordon. A contralto capable of leading roles with the Chicago Civic Opera over a period of time and scheduled to join the Metropolitan this season, Miss Van Gordon's voice is scarcely up for judgment, except as it may adapt itself to the kilocycles. And on that score there is no criticism, It's a good voice on Wacker Drive or WJZ.

Evidently the advertiser seeks to reach the higher levels of the radio audience, since a singer of this calibre obviously would have scant appeal to girls from Woolworth's. In keeping with the bon ton stuff, but of questionable effective listening is Announcer John Holbrook's fancy pronunciation. With him odor is 'odooeur,' and a number of other words which may have been French certainly are unintelligible to English-tuned eardrums.

This may be a calculated effect based on definite snobbish principles. What snobbery means in advertising is well known. A male reaction of 'aw, nuts' may be beside the point, since the program is aimed for women. Even so, it's debatable that a Park avenue lisp is going to set well with gals out in Peoria. Whatever else may be said against announcers, they generally can be understood. Holbrook at several points wasn't talking the native language.

In her repertory on the inaugural program Miss Van Gordon seemed best advised on 'Drink to Me Only with Thine Eyes,' and least adapted to the new media with that number wherein she screams in the middle of the lyrics. This is the type of thing they burlesque in vaudeville.
Land.

ELDER MICHAUX
Revival Meeting
30 Mins.
Sustaining
WABC, New York

Elder Solomon Lightfoot Michaux does his congregational stuff somewhere 'on the banks of the Potomac,' presumably not far from Washington, as the CBS capital link picks up this colored holly-roller session every Saturday night at 7:30-8 p.m. and brings it into New York via WABC at that hour. Elder Michaux is unconsciously one of the best radio entertainers extant.

He sells religion with Harlem variations. He may be doing it as deliberately as Aimee struts her stuff in Los Angeles, but he certainly is doing an entertaining job. He's a Rev. in the Cab Calloway manner. He speaks in rhythm and his flock give out 'yeah man' affirmations in hotcha manner. They may mean to say 'amen' but it comes out 'yeah man,' from whence probably the current Harlem idiom.

Elder Solomon Lightfoot Michaux is certainly patriotic — in spades. He's for the NRA twice. Once as Gen. Johnson would have it, and the other idea of NRA is his own—National Revival Administrations. And how he administers revival stuff. With a hey-nonny-nonny and a ha-cha-cha.

Elder Michaux has made many converts to the CBS air waves at 7:30-8 p.m. Saturdays and seems to be doing it more and more every week. He's a natural. *Abel.*

KMTR REVUE
With Kenneth Von Egidy, Sally Coy, Fern Dale, Stewart Sisters, Grace Fitch, Four Clouds of Harmony, Shug Fisher and Dusky Stevedores
SUSTAINING
KMTR, Hollywood

Million Dollar theatre, 25c. top house in downtown Los Angeles has booked this revue for an indefinite run for one half hour show nightly, in opposition to the de luxers which have been going heavy recently for the outstanding coast air programs.

Unusual feature is that contracts for the air act run on options for a year. Plan is to change the personnel of a group each week.

Remoted from the stage first night's offering was better than passable and if the quality of the first holds up there seems to be no reason why the theatre-air tieup can't continue. However, question is whether patrons are pulled into theatres to see their fav air acts for the novelty of the thing or for the entertainment offered. If it's only the former, as most theatre men claim, then it's going to be difficult to get repeaters.

Produced and m.c.'d by Kenneth Von Egidy, opening show was a little too long on the harmony stuff with three acts, Four Clouds of Harmony and Dusky Stevedores, both colored quartets, and Stewart Sisters, supplying this type of vocalizing. Sally Coy sang a couple of popular numbers. Fern Dale was oke in songs mimicking Mae West and Zasu Pitts. Shug Fisher stuttered comedy, but wasn't so hot.

TREASURE ISLAND
Serial Drama
COMMERCIAL
WJZ, New York

Jeddo-Highland coal has elected to dust off some of the more or less blood and thunder and thunder classics as an aid to garnering attention for its message about the Hazel Brook and J-H Premium brand of anthracite. It's slated to follow up the serialization of 'Treasure Island' with similar treatments of 'Robin Hood,' 'The Three Musketeers' and 'Oliver Twist.' Appeal here is primarily directed at kids, but the program's spotting, 7:15 p.m. EST, is so designed as to catch the ear also of those in the family who do the coal buying. The hookup is limited to a group of stations along the eastern seaboard.

With the first broadcast the advertising set out to learn whether they were listening. To fetch the mail it offered a map of the mythical island that Louis Stevenson made famous. For the youngsters it was described as something to play with, while the adults could use it to fill that vacant patch on the living room or library wall.

As for enactment of the first few episodes of the 'Treasure Island' tale it measures up to the usual run of network script show. Casting of characters, particularly that of 'Captain Billy,' jibes with the sketching that Stevenson has given them. Especially noticeable about the continuity as prepared by Joe A. Cross is the recognition of the fact that all the kid mind is interested in is action and that Cross proceeded to give it to them in wholesale lots from the opening of the initial episode.

Behind the selection of this group of tales is a sly piece of maneuvering. Parent-Teachers associations and other similar groups last season set up a howl about the effect that the shockers on modern crime were having on the kids. Stories picked by Jeddo-Highland can go on dishing up the same line of creeps and chills, even though they are of a less modern vintage, and what Parent-Teachers combine is there that will have the temerity to cry down the classics, regardless of the groceries?

Schedule is 15 minutes each Thursday, Friday and Saturday.
Odec.

KATHERINE SPECTOR
Soprano
15 Mins.
Sustaining
WRNY, New York

Katherine Spector was the 'Queen Esther' of a recent most-beautiful-Jewess contest in Madison Square Garden, which landed her in a Broadway musical. Along with her looks Miss Spector has a pretty nice soprano, which she aired over WRNY in a pop repertoire. She's on at 10:30-10:45 a.m. on this local New York station, which caters to a domestic listening audience.

In view of the title and the hour, perhaps some household commodity enjoying a sales public with Jewish families might be interested in underwriting this pleasing quarter hour of pop songs. *Abel.*

'DESERT GUNS'
Dramatic Sketch,
Sustaining
WJZ, New York.

For the background of this series the writer elected the Foreign Legion. It's a background that films, novels and short stories have popularized and made surefire. But for the purposes of this bunch of scripts the author could have used any soldier encampment, anywhere and anytime. Unlike the melodramatic series put on by CBS under the 'Foreign Legion' title for a couple seasons, this one passes up plot and action for gag situations.

'Desert Gun' episodes so far have been weak stuff. Voice, casting, acting and direction on each occasion have been superior to the scripts. NBC must have other stories lying around its continuity department more worthy of such pains.

One installment had as the locale a grog shop in Morocco. Judging from this sample, farce comedy on the air is where pictures were in the John Bunny days. *Odec.*

LUIS RUSSELL Orch.
Sustaining
WABC, New York

Luis Russell, with Sonny Bradshaw directing and vocalizing, is an after-midnite giver-outter of Negro syncopation, which seemingly is the liking of the ofay trade patronizing the Roseland ballroom in mid-town Broadway. Unquestionably, it's dance music and nothing else but.

CBS etherizes it a couple of nites weekly from 1-1:30 a. m. and the brand of synco is well in keeping with the unconventional hour.

They're not too 'dirty' for the average edification of the clientele or the ether listeners. It's plenty okay for the primary purpose they're engaged in—dance music. That's more than can be said for many a name band. *Abel.*

ALEXANDER WOOLLCOTT
'The Town Crier'
Talk
15 Mi
Sustaining
WABC, New York

Woollcott is another kind of Broadway chatterer but a hi-class spieler. He bandies the names of the great and near-great about in intimate chatty fashion and with an authority substantiated chiefly by own reputation as a mingler with the literati, intelligentsia and cognoscenti.

He starts off with palaver about a party of six the other day in honor of Helen Hayes and from that goes into Lunt and Fontanne, et al., eventually etherizing a radio thumbnail biography of Alfred Lunt.

Woollcott is human in his address, chatty, soft-spoken, by no means bombastic or possessed of the awkward manner of trying to be impressive, such as pervades the Winchellian school of ether dishing. He's on twice weekly, and when caught, Friday night at 10:30-10:45, Woollcott impressed himself exceedingly well as claimant to the 'Town Crier' title.

Since the alpha and omega of anything and everything connected with radio is a commercial sponsor, it can well be said of Woollcott that he merits such financial underwriting. *Abel.*

FRANK BOHN
News,
Sustaining,
WMCA, New York.

When the fad for the lads with the glittering adjectives and the knack of dressing up the obvious entertainingly starts waning, into the news commentator picture will come the type as represented by Dr. Frank Bohn. His is a forthright, deeply probing and scholarly style of analysis and delivery that has no peer on either of the national webs.

The man requires no staff to do the research or digging for him. The rich and many sided background as a writer and researcher are there. When H. V. Kaltenborn in his not long ago 'Brooklyn Eagle' days was giving those Monday current events spiels to the elderly dame subscribers and Edwin C. Hill was as the overglorifier of workaday happenings on the 'Morning Sun' the pride of Park Row, Dr. Bohn down at the Rand School of Social Science was feeding them the low-down on sociology, economics and modern history.

From him the hashing over of the day's news grist obtains a treatment that is reminiscent of his lecturing days. As ever, what he has to say is laden with a keen regimentation of knowledge and sub-surface point of view that not only stimulates but compels thought. It is adult in its address.

Of the non-entertainer class, Dr. Bohn is the top spot on the WMCA daily schedule. Putting him on at 7:15 p. m. makes it a little too early for those not yet home from the shop or office. A half-hour later would likely gain him a much wider audience. Revised schedule might put him in competition with Boake Carter on WABC, but the worry wouldn't be Bohn's. *Odec.*

Less Editing

(Continued from page 32)

gram supporters turned for the worse last season the stations again let down the bars and multiple were the outlets which through this source of income managed to meet the payrolls and the bills for electric juice. Even though they're again selling 'em by the 15 minutes in a big way these broadcasters remember the old plight and the succor they received from the 50 and 100 word boys, and unless the copy submitted is of the objectionable sort they're not turning 'em down this season.

Among the big spenders for spot announcements this year are the auto manufacturers with Chevrolet rating top. Bulova is still doling it out in big sums for time signals but the appropriations are way off from the half million and better levels of previous years. As a trade group the proprietary drug mixers are still the leading users of the classified air ad idea.

BACK AFTER FOUR YEARS

Chicago, Sept. 18.

After an absence of nearly four years Hoover Vacuum Cleaner returns to the NBC ether on Oct. 1 with a Sunday afternoon show to run 30 minutes each. Upturn of economic conditions makes outlook for vacuum cleaners better.

Going on the Red web with a production idea using a 25-piece orchestra and a 60-voice mixed choir, the latter being the Noble Cain choral organization. Harvey Hays slated as narrator.

Erwin-Wasey agency handling the account, which left the air for NBC in June, 1929, after more than one year on the ether.

Air Line News

By Nellie Revell

Who says that a woman can't keep a secret? Here's one who can, but won't keep this secret. The friends and associates of Jessie L. Dippen of the NBC program department and Keith McLeod, formerly an NBC musical supervisor, were married in the New London, Conn., City Hall August 26. John Martin of the B.B.D.&O. agency, and Katherine Seymour (Mrs. Martin) of the continuity department were witnesses.

Nobody Else in Radi

Now that Castoria has secured the services of Albert Spaulding, violinist, for its CBS series, Cascarets may drop its plans for a radio program. It had been dickering with the artists' services for Spauling when Castoria signed him on the dotted line.

Grofe and Theme Exit

Ferde Grofe has resigned from the Philip Morris program and will take with him the theme song now being used on the broadcast, as it is part of his 'Grand Canyon' suite. He is being replaced by Leo Reisman, who also will conduct the Borden program for NBC.

Casa Loma, Jones Over

Casa Loma orchestra, headed by Glen Gray, will open at the new room in the Essex House October 19. The place will be managed by the personnel of the Glen Island Casino. Isham Jones goes into the Commodore. Both will have CBS wires.

Rudy Goes Vaude

Rudy Vallee will not go to the Coast as he had hoped, because sponsor thinks the Chase & Sanborn Sunday program, which will come from Hollywood for a dozen weeks, will give listeners enough film talent. Incidentally, Schnozzle Durante stays on that program for a half dozen weeks, and others are to follow. Vallee does ten weeks of vaudeville.

Hoofing Radi

Katherine Spector, who was awarded the beauty prize of the Modern Queen Esther last Spring, and after a trip to Palestine joined the 'Music in the Air' company, can do an intricate buck routine as easily as she sings an operatic aria. She is heard over WRNY.

J. Green Looks Okay

CBS probably will renew Johnny Green, composer, arranger, tor and pianist, to a long-term contract. The 24-year-old newcomer radio originally was signed for four weeks, but several commercials are in the offing.

Echoes From the NRA Parade

Fifty-ninth street was the turning point for most of the people in the parade, and the jumping off place, too.

May Singhi Breen showed up at the formation of the parade with a camp stool, but they wouldn't let her carry it. She carried her knitting, though, and every time they had to wait for a light she began to knit.

Joe White started out with his silver mask, wore it from 9th to 11th street, then discarded it.

Boswell Sisters appeared with Connie in a wheel chair and received terrific applause all along the line.

And all of those band directors who had never been heard of until radio. Why weren't they out on parade?

Short Shots

Howard Barlow, CBS leader, is in the hospital, apologizing to his stomach....Jack Arthur has formed a new program with an ensemble of 12. No soloists....Olga Albani, after four years at NBC, asked for and received a release on her contract last week. Hereafter she will be under the management of Herman Schaad....Ted Lewis gets back to New York October 6 to decide on radio offers....Eddie Miller became a vocal teacher after leaving the old Avon Comedy Four. Milton Berle was one of his pupils. Now Eddie Miller and Milton are appearing on the same program, and Eddie is doing straight for Milton....'Grin and Bear It' goes on WOR five times weekly at 3:15 p. m., featuring two young things who will commute from Boston, a boy and a girl....The Hank Kennys are expecting a loud speaker at their house, whose voice Hank won't be able to modulate like he does radio artists.

lease Stand By

George Shackley is to direct a new series of broadcasts on WOR entitled 'The Country Church,' a sort of a hymn sing. Continuity by Basil Ruysdael, with a mixed quartet for the songs....That big canned soup outfit which has been on the air twice before is auditioning, and so is the biggest radio tube maker, which wants—of all things—an imitator....The only radio studio ad libers are H. V. Kaltenborn and the Voice of Experience—Dr. M. Sayle Taylor. All others use scripts....Jimmy Dunne, old-time vaudevillian, is heard in a program of request and old-time favorites Saturday nights. Jimmy says he misses three sheeting before the theatre, and the morning minstrel parade....Bide Dudley takes the place of Michael Young as WOR's theatrical reviewer, as of this minute....Muriel Wilson, known on radio as Mary Lou on the Showboat hour, has won herself a commercial all her own, beginning October 15 and sponsored by Father John's Medicine....Damon Runyon is the latest big name to be lured into the network offices and to be asked if he'll audition. The answer is yes....Sid Gary, after his present theatre engagements, will become a feature of the new Amalgamated chain....The colored lad who holds down the bass harmonica in Borrah Minevitch's mouth organ band, speaks swell Yiddish, idioms and all....David Freedman is about to form a program building corporation of his own within a fortnight.

Gossip

Phil Spitalny and his orchestra were heard without Julius Tannen on the CBS Goldenrod Beer program last Friday....Sirens of Song, some dusky troubadors from 'Virginie,' plan to send out some heat waves from WOR Mondays and Wednesdays....Jack Benney and his wife and chief stooge, Mary Livingstone, with Frank Black, will return to a coast-to-coast NBC network October 1....The Landt Trio and White, impressed with the success of Pick and Pat in their new night club on Long Island, are planning to enter a similar project....The Guy Lombardo band has taken an entire floor in the Georgian, Evanston, Ill., hotel for their six-week engagement at the Dells, Chicago.

Scrambled Notes

Gregory Stone, NBC conductor and arranger, was formerly musical arranger for RKO for three years under Milton Schwartzwald....George Olsen's contract with Standard Brands has been extended to the end of the year....Floyd Neale, WOR announcer, has lived in a silo in the wilds of Connecticut all summer. Has it fixed up like the tower of the Chateau Frontenac in Quebec. Rented it for $5 and spends $50 a month in getting to and from it....Anton Civoru was a concert basso before coming to radio to direct the morning kiddies' program on WRNY....Bill Brenton of Columbia's announcing staff goes to Chicago every Tuesday to announce the Burns and Allen-Lombardo Wednesday night program....The famous St. Peter's and St. Paul's Russian Choir is to alternate Sunday programs with the Kremlin Art Quintet, both under the direction of Ivan T. Mashihinin (try to pronounce that), beginning immediately on WOR....The huge demand for tickets for the Old Gold broadcast is giving the CBS publicity department plenty of worries.

RADIO CHATTER

New York

Billy Mitchell, Webster Smith and Warren Wade of the WTAM, Cleveland, mob in New York with 'Lum and Abner' over the weekend.

George Corey, J. Walter Thompson, p.a., used part of his lunch hour Friday (15) to take himself a bride (the former Frances Grinker of Chicago) at the N. Y. Municipal building.

Eddie Miller, who baritoned it on the old Nestle show, is doing a week at the State, Manhattan.

Man bites dog was the caption they gave that cocktail party that Pete Dixon, N. Y. 'Sun' columnist tossed for the press agents. Dixon has also a kid show that he's authoring.

Recruited from legit for the seasonal bow of the 'Roses and Drums' show Sept. 24 are Guy Bates Post, Charlotte Walker, Minor Watson, Tom Chalmers, Pedro deCordoba, George Gaul, Robert T. Haines and Elizabeth Love. First of the series will get its broadcast from the stage of Carnegie Hall with the N. Y. dramatic critics invited.

Rod Arkell shared the mike with Ted Husing on the CBS broadcasts of the N. Y. NRA parade.

Helen Strauss has replaced Allen Royce as radio p.a. the Benton & Bowles agency.

Tom Probert is doing four of them on WMCA, N. Y. 'Drama of the Ages,' Sunday, 'The Arabian Nights,' Tuesday, 'The Sketch Book,' Thursday and 'Portraits of Great Characters,' Saturday.

'Sizzlers' have an insurance policy guaranteeing them two-thirds of their air income if illness prevents them from filling a scheduled broadcast.

Al Segal has himself and a chorus auditioning at NBC.

Evelyn Hoey is having herself piloted toward a commercial by James Matte.

Vic Irwin and Ernie Watson have had three of their Boop Boop compositions accepted by Mills Music, Inc., for publication.

Conrad Thibault is baritoning for four commercials simultaneously after Oct. 4, when he adds Fletcher's Castoria to his other jobs, Maxwell House, Phillip Morris, and Buick.

Margaret Livingston home with lumbago not at Paul Whiteman radio show last week.

Phil Harris continues with the Cutex affair on NBC for another 13 weeks, effective this Friday (22). Renewal makes it 26 weeks altogether.

Mary Virginia Dorlon, who under the name of 'Polly Van Rensselaer' broadcasts food-fashion talks on a commercial program over WGY, Schenectady, is engaged to marry Lewis B. Horger, a Norfolk, Va., business man.

Manhattan heard somewhat skeptically that cops raided WCAU, Philadelphia, last week when housewives took literally a melodrama being enacted by the Radio Drama League wherein an escaped convict was represented as invading the station. Housewives sent the cops to rescue the staff. Robert Schall was the too-realistic author.

Bert Lytell tells the one about the old legit long missing from the Lambs club who suddenly appeared looking prosperous. 'What are you doing now?' the Shakespearian interpreter was asked. 'Dromedary dates,' he replied.

Goldenrod Revue will broadcast from Washington because of a two weeks' booking at the Earle theatre.

Coal distrib will be represented on CBS starting Oct. 3 with a twice weekly script show, 'Little Italy.' Eastern hookup of 11 stations will take this program, whose cast will include Rose Keane, Ned Weaver, Alfred Corn, Hiram Brown and Ruth Yorke.

West

Roy Morgan is out of Earnshaw-Young. He had been representing the L. A. agency in the east.

Hearst's San Francisco 'Examiner' expanded its theatre and radio sections this week, combining the two and devoting two pages to them. Most of the space going to Lloyd Thompson's theatre scrivenings, balance to Oscar Fernbach's radio pillar.

Billie Lowe back on KFWB staff as blue singer, replacing Ethel Osborne.

Ned Carter, colored singer and pianist from WENR, now on staff at KMTR, Hollywood.

Lindsay Spite in Los Angeles selling time for KPO, San Francisco.

In a contest for talent sponsored by Rohar gasoline, more than 3,000 pieces of mail were received in one month. Finalists selected at the Denver theatre were Aline Hardy, of Boulder, and Joe Becker, of Denver. Prizes were $25 each.

Denver 'Post' for some unexplained reason has quit sponsoring the Kids program over KLZ. The 'Post' started their Kids' club some years ago and tied up with KLZ later. The deal was an exchange proposition, each getting such publicity as they could out of the other. The half hour, directed by Jerry and Margie O'Neil, will be continued by the station.

Mid-West

George McManus, the cartoonist, interviewed on the Farm and Home program by Helen Stevens Fisher.

Though that's their right names, Al and Lee Reiser are not brothers.

Dixie Mason, WLS soprano, on the recoup and ready to come back to the Chi station for work.

Martha Linn took a short vacation from the advertising angle to do some speaking for the Armour show mike.

Bert Green has opened a new recording and production studio in Chi and has gotten himself a state license for talent representation.

Keelor & Stites, of Cincinnati, agented the Ed McConnell job for the Early & Daniel feed company.

Francis Craig has returned to Nashville, Tenn., and WSM.

Herald, Dean and Curt have returned to their spot on WSM, Nashville.

NO PAR AIR PROGRAM IF SPONSOR NEEDED

Sponsorship by a commercial of the half hour program from backstage at the Paramount, N. Y., on WOR every Monday evening, is out, according to Boris Morros. He has denied offers from four different companies interested in sponsoring the air show.

Par doesn't want any advertising on the program other than the plug going to the theatre and its show from which talent doubles for the Monday night broadcasts.

KOLYNOS REGIONAL BUY

Chicago, Sept. 18.

Kolynos toothpaste is taking three midwest cities, Chicago, Minneapolis and St. Louis off the Columbia network as far as its present children's program is concerned.

Now building a new type show for a regional web of these three towns through Columbia outlets. To start Oct. 1 with a femme program hitting the ether in the afternoon.

SPOTTING MORTON'S SALT

Chicago, Sept. 18.

Morton's Salt is being placed for a ride on the ether by the Wade agency here. Will use spot programs taking studio talent in some instances and straight announcements on others with several outlets getting a combo of the two. Starting about Oct. 20.

Will cover most of the country with the exception of the New England and Middle Atlantic states and concentrating through Texas, mountain states and the Coast.

KDKA UPS MORRIS

Pittsburgh, Sept. 18.

Claude Morris, production and continuity man at KDKA, has been moved up to the post of production manager by William S. Hedges, station chief. He'll work directly under John Gihon, newly-appointed program head at KDKA.

Morris joined the station staff in 1929 as a part-time announcer and six months later was given a full-time job. He also organized the KDKA Players, the station's drama unit.

Dobbsie Extended

San Francisco, Sept. 18.

California Packing Co. has decided to cover the coast with Dobbsie too, and in addition to the transcontinental, which begins Sept. 25, excluding the coast, will start one for the Pacific Slope on Sept. 28.

Show will be 8 to 8:30 a.m., Thursdays, and will plug all Del Monte products, except the coffee, which will be sole sales object of the cross-country show.

Del Monte coffee can't be advertised out here because of a recent injunction brought by the Tillman and Bendel Co., makers of a Del Monte java.

Frisco Kid Scripts Set

San Francisco, Sept. 18.

Two serials resume on NBC's western chain next week (25), each on every day but Sunday and Thursday, and one directly following the other.

First is 'Wheatenaville' for Wheatena, and is a San Francisco production, with virtually same cast as last year—Tom Hutchinson, producer and lead; Harold Peary and others. It's on at 5:30 p.m.

As Chimes from 'Wheatenaville' die out 'Little Orphan Annie' comes on for the Wander Co. and Ovaltine. It, too, is a western production, and also is aimed at the kids.

Ether Slants

Move to build up 'family' ties between Radio City Music Hall and radio listeners has one of the R. C. performers now guesting on Dick Liebert's organ program each Thursday morning. It is called 'The Breakfast Club,' the entertainer coming before the mike for a chat and usually for a brief number. Feature goes on at 8:25, an early hour for a stage artist but Thursday is rehearsal morning at Music Hall. John Pierce, singer, was the first guest. Roxy, Erno Rapee and other 'names' will be heard later.

Liebert, who now announces his program, in a Roxyesque manner, and plugs the show, has talked about airing a part of the rehearsals, in keeping with the 'family' idea, he is playing requests, sending birthday greetings, etc. Recently Liebert offered to broadcast musical numbers composed by listeners. He since has played one or two of these.

Al Jolson, on the Kraft program (14), sang a group of Stephen Foster numbers woven together by the scenarist into a dramatic story. This was one of the finest singing jobs Jolson has ever done, the rich melody of the Foster classics being a change from the foot-stomping chest-thumping mammy-palaver. It suggests that Jolson might well develop this type of singing by way of demonstrating his versatility.

On the same program Paul Whiteman introduced 'Who's Afraid of the Big Bad Wolf?' which made a pip novelty. In general the salad dressing program was excellent entertainment with Deems Taylor's light nonsense a blessed relief from the usual stale narrator.

Eno's Good Adv.

Eno's Salts cleverly dramatized its commercial plug in a father-and-son dialog that hooked up the message for both generations and stayed safe on the delicacies inherent in the subject of 'the enemy within.' Son visits pop during pop's shaving period, discusses shaving and then into the salts thing. Whereas little Rollo may not shave until he grows up he may freely participate in one adult pleasure, namely a good bracing jigger of Eno. First the father and then the kid gurgle the potent fluid and the gurgles are duly conveyed to the ear of the listening public. From this pretty picture the advertiser with calculated cunning spreads the idea that taking Eno salts is comparable to yum-yumming over a chocolate soda.

Mark Warnow's orchestra is an unusual combo on WABC. With Vera Van and the Four Clubman, the straight instrumentation, unusually smooth in itself, is further distinguished by some corking solo and quartet vocalization.

Cohan's Farewell

In short order George M. Cohan has impressed himself with the same indelible effect on the ether which he has on the American stage and in all amusement branches pertaining to the theatre. Seemingly it's the natural heritage of this beloved veteran trouper that he should enter the new medium and click as resoundingly as in all other fields.

Considering how much Cohan contributes to the Good Gulf program, that reported $5,000-per-broadcast is indeed a bargain proposition. Unlike so many of the other steller etherizers, Cohan also brings with him a creative talent, plus his own talents as a performer, for he must needs fashion his own special material each and every broadcast. On top of that, he features the new Cohan song-of-the-week, and each is likely for hitdom as anything else out of the rickety pianos and collapsing typewriters of tin pan alley.

That new NRA song is the best yet of its class. That topper-offer is a pip, 'If you're on the square with the USA, then with FDR you'll be OK, and then like a M-A-N you can proudly say, you're a member of the N.R.A.' That's 100% patriotic flag-waving, but who cares. Cohan makes you love it. In between he's also reviving his yesteryear song hits, of which there seem to be legion.

Captious ones who wondered whether and how Cohan could maintain it were answered by the final of his five single-shotters Sunday night. He farewelled, but promised to return, but in the meantime gave the incoming Fred Stone a corking send-in, stating that next week he himself will be in Pittsburgh with Eugene O'Neill.

Schnozzle and Etting

Jimmy Durante and Ruth Etting are filling-in for Eddie Cantor on Chase & Sanborn coffee Sunday nites, the show coming from Hollywood and reversing on the transmission to hit the east coast per usual at 8 p. m., which means that with DST it goes on the air at 4 in the aft or 5 p. m. with normal time difference.

Rubinoff took himself to the coast to be with Cantor again for his UA-Goldwyn film, 'Roman Scandals' still has the comedian tied up, so he recommended Schnozzle Durante and Miss Etting to John Reber of the J. Walter Thompson agency in New York, in fact sending Bennie Holtzmann, his personal rep, as an emissary to set Durante.

It's a filler-inner for a few weeks strictly for both and they're doing a good job. Certainly an improve-

(Continued on page 54)

MILTON BERLE
OLD GOLD PROGRAM
Sept. 6th
Management
CHARLES MORRISON
MORRISON-WINKLER CORP.
Park Central Hotel

ARTHUR TRACY
"The Street Singer"
MANAGEMENT
MORRISON-WINKLER
CORPORATION
Park Central Hotel
NEW YORK

"Your New Old Friend"
DON ROSS
Pontiac Program
Coast-to-Coast Columbia System Broadcasts
Tuesdays and Thursdays at 2:30 P. M.
Management MORRISON-WINKLER, Inc.

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER Corporation

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel, New York City

Isham Jones
ON TOUR
Direction
Columbia Broadcasting System

JACK and LORETTA
CLEMENS
(4th cousins of Mark Twain)
THURSDAY - - - - 2:30 P.M.
FRIDAY - - - - 5:30 P.M.
SATURDAY - - - - 7:30 P.M.
WEAF
A BEN ROCKE PRODUCTION

LEON
BELASCO
OLDSMOBILE
10:30 Tues. and Thurs.
WABC
Mon., Tues. and Fri., 11:30 to 12:00
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

RICHFIELD OIL
Monday WJZ 7:30 P. M. | Friday WABC 9:30 P. M.
BETTY BARTHELL
Tues., 6:15 P. M.—WABC
Sat., 9:30 P. M.—WABC

DON LANG
and his
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System

ROY FOX
BAND
KIT-CAT
LONDON
B.B.C. NETWORK

HOWARD LANIN
and His ORCHESTRA
• Now 18th Week
ATLANTIC BEACH CLUB
1697 BROADWAY, NEW YORK

PAUL WHITEMAN Presents
RAMONA
N. B. C. Network
KRAFT-PHENIX PROGRAM
WEAF
Thursday 10 P. M.

FOR EAR AND AIR!
RAYMOND BAIRD
Just a Musical Sensation

the tour is ended!

....but the echo of tremendous applause lingers throughout the land..box-office records still are shaking from the impact of unprecedented grosses

Dallas $22,000
Chicago $72,500
Kansas City $21,000
Cleveland $20,000
Baltimore $23,000
Houston $20,000
St. Louis $26,000

AND NOW...

CAB CALLOWAY

Capitol-New York Sept. 15
Valencia-Jamaica Sept. 22
Loews Jersey City Sept. 29
Cotton Club Oct. 1
N.B.C. Network (thrice weekly) Oct. 4

"his hi-de-highness of ho-de-ho"
and his COTTON CLUB ORCHESTRA

—from Connecticut to Texas!
—from Florida to Minnesota!
75,000 miles (equal to 25 trips across the continent) through 23 states in 6 months—leaving an unbroken trail of new high grosses and a public clamoring for more hi-de-his and ho-de-hos!

Cab is grateful to the theatre managers and circuit executives in Texas, mid-west RKO, and Chicago, St. Louis, Cleveland, Baltimore and other cities —and to ballroom managers everywhere for the opportunity of demonstrating that he is the most dynamic attraction in show business today!

Exclusive Victor Recording Artists

PERSONAL MANAGEMENT IRVING MILLS
MILLS ARTIST BUREAU INC.
799 SEVENTH AVE CIRCLE 7-2584 NEW YORK CITY

Rival B'way Cafes Forget Pact, Pay Name Bands Big Money

A war imminent on after two big niteries, the Paradise and Hollywood, reputedly pledged not to go overboard on salaries this season. Having the two capacity restaurants on Broadway, Joe Moss-Jacob Amron of the Hollywood and the NTG-Jack Adler-Nicky Blair syndicate at Paradise had pacted not to invest in name bands, etc., and permit their talent budgets alone to pyramid up to $8,000 and $10,000 a week. This was deemed too much of a nut even considering the huge $20,000 and more weekly grosses these popriced eateries have enjoyed some weeks.

Paradise started it with the signaturing of Paul Whiteman to open Oct. 6 with his entire personnel. He's in for 10 weeks. The Hollywood follows suit with Rudy Vallee going in Oct. 9 for a four-week minimum at around $4,000 plus a 50% split of the gross above average biz. Options rest with Vallee, who has other theatre dates.

Others Following

Meantime the Palais d'Or chowmeinery, on the site of the former swank Palais Royal, is primed to be reverted into an ultra spot under the aegis of Sam Salvin, of the original Salvin family controlling the P. R., and Ben Marden. Emil Coleman or Ted Lewis, also possibly Ben Bernie, are spoken of to buck the Whiteman-Vallee band competish at the other two spots.

Manhattan (nee Hammerstein) and New Yorker (nee Fortune Gallo) theatres are also in the band swing with their new continental music hall policies. Both theatres are ripping out the seats, installing dance floors and two terraces of tables, for a European idea of eating-drinking-music hall. Both will have dance bands. Jimmy Carr is spoken of for the New Yorker site.

FOX, PHILLY, HAS BIG BAND

Philadelphia, Sept.

Beginning Friday of this week A. R. Boyd, head of the local Fox theatre, will inaugurate a double-sized orchestra of 36 pieces, as compared to the 16 men now in the pit.

In the early days of this house the Fox Grand Orchestra, under the direction of Erno Rapee, who also managed the house at one time, was symphonic in size and received equal billing with stage and screen features. Boyd intends to return to the policy of elaborate musical programs. Jene Donath remains as conductor of the augmented orchestra.

Fox and Stanley are having a lively competition these days in the matter of stage shows and headline names. This new move is a part of that rivalry.

Eli Dantzig moves down from the roof and reopens the St. George's grill, Brooklyn, as soon as alterations here have been completed.

EXPLOITING BOSTON

Blackstone Cigar Attacks Weak Spot With Stars

Frank Crumit and Julia Sanderson's variety house dates will have to wait on the exploitive stunt which the Blackstone Cigar people are working on around Boston. Sales in that territory being a bit off, Blackstone will stage a series of public broadcasts with their stars in person, and distribute tickets, etc., a la the New York manner by the major chains, tieing in the free ether bally along with concrete merchandising stunts.

After helping solve this problem the headliners will be at liberty to pursue theatrical bookings on their own.

JOBBERS' OBBLIGATO TO PUBLISHERS' CODE

Publisher and dealer members on the music code committee meet with jobber representatives at the Hotel Roosevelt today (Tuesday) to discuss the propositions that the wholesalers demand be included in the trade's constitution. If the get together turns out unproductive the wholesalers plan to proceed with the drawing up of their own code for submission to Sol Rosenblatt, deputy NRA administrator, when the music industry's instrument now on file in Washington comes up for an airing. No actual hearing date has yet been set.

Gathering of the code's consolidated committee and the wholesalers was arranged after W. Grant Ege, pres. of the National Music Wholesalers' Association, wrote J. F. Sangstack, chairman of the standard publishers group urging that the jobbers be given a chance to present their reactions to the code situation. Ege declared that as a result of this discussion it might be possible for the music industry to present harmonious front at the hearing in Washington instead of making that occasion a free-for-all. Concurring with Sangstack when it came to yielding to the request was John G. Paine, chairman of the code's consolidated committee.

Yesterday (Monday) at the same hotel the various groups represented in the consolidated committee got together and, with the assumption that Rosenblatt will hold the hearing by the end of this month, prepared answers to the various phases of the code that are expected to be brought up at the Washington meet. What was to be said and who was to say were the major matters discussed here and agreed upon.

Crumit-Vogel's Music Co.

Frank Crumit Songs Co., with Jerry Vogel partnered, is a new music publishing venture. Both the radio songst and the vet music man are their own backers.

Vogel was for 25 years manager of the sheet music dept. of the Plaza Music Co., jobbers, which sold out to Richmond-Mayer and latterly went into bankruptcy.

Floating Nite Spot

Troy, N. Y., Sept. 18.

Paradise, a floating restaurant-night club moored to the dock at the foot of Fulton street, Troy, opened for business last week under the management of Louis I. Austerlitz, who was in charge of the cuisine on the Lake George 'Showboat' the past summer. Mal Hallett's orchestra hand for the openng.

Paradise is advertised as 'the most luxuriously appointed dining salon north of New York City.' Week night minimum charge for supper dance is $1 and on Saturday $1.50. Austerlitz is well known hereabouts, having presided at the De Witt Clinton hotel in Albany for some time.

REVIVING 'SIGMA CHI'

Hollywood, Sept. 18.

Monogram is arranging for the republishing of 'Sweetheart of Sigma Chi,' old fraternity song used in picture of that title.

Melrose Brothers Music Co., Chicago, will publish.

HORLICK 'STORMING

Harry Horlick will take his A & P Gypsies on a dance tour after winding up at the Chicago World's Fair.

Horlick's has been a radio band for 10 years, but has previously eschewed barnstorming.

NEW BUSINESS

LOCAL STATIONS

Los Angeles

Lido Products Co., KFWB, 8-8:15 p.m., Tue. and Fri., Mickey Conti, juvenile accordionist.

King Outfitting Co., KFWB, 5:15-5:30 daily, King's Men, with Nip and Tuck.

Silverwoods, KFWB, 7-7:15 p.m., Mon. and Fri., football revue by Ward Fowler.

Nox Ben Oil, KMTR, 8-8:15 p.m., Mon., Wed., Thur., Sat., Salvatore Santaella's orchestra.

Newark, N.

General Foods, 26 weeks, using the 'Uncle Don' program every Tuesday from 6-6:30 p.m., WOR.

Remington Rand revised contract to cover 26 weeks for three weekly 15-minute programs. WOR.

Jacob Ruppert (beer), 39 one-hour programs Friday nights, starting Oct. 6. WOR.

Grocery Stores Products, Inc., 26 weeks at the rate of three programs a week. WOR.

Oneida Community Co., Ltd., eight weeks of daily broadcasts. WOR.

Vapo-Cresoline Co., 20 weeks of daily announcements. WOR.

Egyptian Cosmetic Co., 13 weeks of announcements, Tuesday and Fridays. WOR.

S. O. S. Corp. (Scouring Cleanser), 11 announcements a week until further notice. WOR.

St. Loui

Allen Shoes, 'Heart to Heart' Club, script show Mondays, 13 weeks. KMOX. Placed by the Westheimer Agency of St. Louis. KMOX.

SEATTLE

Studebaker Co., CBS, new schedule supplanting the one previously announced; series of daily fifteen-minute evening programs, Sept. 30 to Oct. 5, inclusive, each featuring a different star. KOL.

General Cigar, CBS, renewal, half hour each Wednesday evening, starting Sept. 27. KOL.

Woodbury Soap, CBS, half hour each Monday evening with Bing Crosby and the Lennie Hayton orchestra; starts Oct. 16, to run 26 weeks. KOL.

Barbasol, CBS, 15 minutes each Wednesday, Thursday and Friday, starting Sept. 13. KOL.

L. Marks & Co., 26 fifty-word daily announcements on San Felice Cigars, starting Sept. 18. KJR.

Feenamint Co., 15-minute electrical transcription, 'Dr. William's Drug Store,' 13 programs starting Sept. 22. KOMO.

Argonaut Grill, 13 fifty-word announcements. KJR.

Jenkins Engineering Co., series of announcements starting Sept. 27. KOMO and KJR.

Knox Co., series of 13 Sunday programs, electrical transcription, 'Cystes Newspaper Adventures," starts Oct. 1. KOMO.

NETWORK NOT ENOUGH

Alka-Seltzer Will Use Spot Shows To Augment

Chicago, Sept. 18.

In addition to their regular NBC show with the WLS Barn Dance, Alka-Seltzer is now figuring out a program of discs to spot on territories possibly not caught by the network. Starting on Oct. 1 with about three or four stations on a test.

Placed through local Wade agency the discs are labeled 'Comedy Stars of Hollywood,' recorded by the Freeman-Lang outfit on the Coast.

Tait's Revived Agai

San Francisco, Sept. 18.

Old Tait's at the Beach cafe is due to reopen Oct. 4 as the Edgewater Beach Club, with Griff Williams' band.

Dine and dance spot being operated by Sam Nussbaum, who catered there in the old days. With him is the former chef of the Leviathan, and another cook, the trio pooling their resources to start the place.

No broadcasting.

PARAMOUNT, BROOKLYN
This Week (Sept. 15)
JACK ARTHUR
Alias "JOHNNY HART"
WOR BARITONE
RIVOLI, HEMPSTEAD
Sept. 23-25

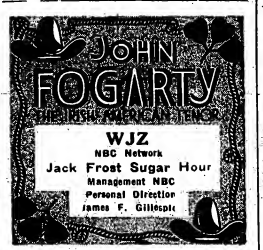
ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs. 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management
BEN MARDEN

WABC—CBS

MILDRED BAILEY
AND HER
"ROCKING CHAIR"

AL GOOD MAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB
WABC WED.-FRI. 9 P. M.
WITH GEO. M. COHAN
WJZ SUNDAY 9 P. M.



WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon.-Wed.-Fri., 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

(TOMMY) REILLY and (BILLY) COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
Recording for Decca and broadcasting regularly from May Hotel for the British Broadcasting Corporation.
European Representatives, REEVES & LAMPORT

THE SIZZLERS
NBC RED NETWORK
Mon., Tues. and Thurs. Nights
WTAM, CLEVELAND
on., Wed. and Fri. Nights
"You'll like the Sizzlers"—Aircaster (Mike Porter), New York Evening Journal.
Personal Direction CHARLES A. BAYHA

RUBY NORTON
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
Metro-Goldwyn-Mayer's
"HOLLYWOOD PARTY"
NOW IN PRODUCTION
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

RAPHAEL
AND HIS
MUSICAL PORTRAITS
Daily Except Saturday
WABC Networks
Columbia Broadcasting System

DOLPHE MARTIN
And His ORCHESTRA
TYDOL HOUR
Mon.-Wed.-Frl.
CBS
A Ben Rocke Production

The Nit Wits of the Networks
WHITE OWL
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
Dir.: WM. MORRIS AGENCY

JULES STEIN
and HIS ORCHESTRA
6th MONTH
225 CLUB, CHICAGO
Broadcasting Nightly 8:30 P. M. and 12:45 A. M.
KYW, CHICAGO
Evans Fur Program
11:30 A. M., WBBM, Chicago

TIM and IRENE
RYAN and NOBLETTE
Brown Derby and Humboldt Beer
Mon. and Fri., 9:45 P.M., PST.,
KGO Network
Carefree Carnival, Tues., 9 P.M.,
KPO Network
NBC SAN FRANCISCO

For That oy Part
ANDY DONNELLY
Star of Several Commercial Network Kid Series
Write: Mrs. M. Donnelly, Variety, N. Y.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two most important independent stations—WOR and WMCA.

Title	WEAF WJZ WABC	WOR WMCA	Total
'Love Is the Sweetest Thi	31	14	
'Bless Your Heart'	27	14	
'Don't Blame Me'	25	16	41
'Swingy Little Thingy'	21	11	32
'Shadows on the Swanee'	22	10	32
'Beloved'	22	9	31
'Talk of the Town'	13	17	30
'Hold Your Man'	25	5	30
'Dinner at Eight'		10	29
'This Time It's Love'		10	29
'This Is Romance'		7	26
'It Isn't Fair'		8	25
'Shadow Waltz'		11	24
'Marching Along Together'		6	23
'The Night We Met'		10	22
'Aintcha Glad?'		7	22
'Louisiana Lullaby'		9	22
'I'll Be Faithful'		5	22
'Life's So Complete'			20
'Under a Blanket of Blue'			

Come Up and See Us Some Time, Sez Victor To Hot Bing Crosby

Bing Crosby is the present-day disc best seller. He's on Brunswick receiving $200 a side for recording or $400 per two-faced disk. The crooner also collects a royalty, but disk sales being what they are the royalty thing is relatively less important.

Victor is flirting with Crosby to come up and see them some time—at $1,000 per recording. The five-ply increase by Victor is in line with its idea to rehabilitate its disk biz.

Jack Kapp, Brunswick's recording talent manager, is currently in Hollywood trying to dissuade Crosby from making any switch in view of Brunswick's progressiveness in building him up.

BEILEN WITH KEIT-E. ON COAST FILM MUSIC

Al Beilen from Chicago was in New York last week and worked out a deal with Keit-Engel to take over the Pacific Coast territory with headquarters in Hollywood. Keit-Engel wants to get into the studio end out there.

Beilen was the dean of the Chicago music trade for years after Rocco Vocco scrammed that burg. For the past year Beilen has been in the orchestra booking business as an executive of Kennaway, Inc. He is rated one of the ace men in music.

Beilen will take up his new job Oct. 1. Meanwhile, he will break up his home in Chicago.

An Old Favorite And an everlasting one, too, is
PAUL ASH
who with his usually great orchestra is heard daily under the Pabst Blue Ribbon sponsorship at the Chicago World's Fair, via NBC. Discriminating Paul Ash features
"HOLD YOUR MAN"
"DON'T BLAME ME"
"MARCHING ALONG TOGETHER"
"DINNER AT EIGHT"
"I'LL BE FAITHFUL"
"YOU'VE GOT EVERYTHING"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

MILTON DOUGLAS
Acclaimed by Press and Public Outstanding Young American Baritone
APPEARING INDEFINITELY
BEN MARDEN'S
RIVIERA
Management
JACK BERTELL
LYONS & LYONS-BATCHELOR-ENGILL
PARAMOUNT BUILDING

JACK ROBBINS BACK

Prefers Publishing End to Studio Job

Jack Robbins gets in today (Tuesday) from Hollywood where, after being elevated to the post of head screen-musical consultant in Metro's film-musical production, he decided to forego Hollywood and stick to music publishing. Robbins was payrolled at $500 a week on the MGM lot but tired of the run-around and the proverbial Hollywood stalling. In addition, when finding his ideas not executed with the same dispatch as in his publishing business he cancelled his contract.

Metro, as 51% owner of Robbins Music Corp., enlisted its ally to enter into the studio employ this summer, in view of the renewed boom in film musicals. Robbins, instead, prefers to make flying trips to the coast on occasion but maintains his headquarters in New York, where his family are established. Metro's idea was for Robbins to transplant his residence to the coast.

Jack Bregman, general manager of the firm, had been at the helm in Robbins' absence. Latter is bringing back with him Walter Donaldson, who will become a Robbins contract writer, teamed with Mort Dixon. Donaldson still retains an interest in the Donaldson-Douglas-Gumble music pub firm, but isn't exclusively committed to them as a writer.

Classification Rushed Thru ASCAP to Duck Flood of Complaints

Writer coterie of the board of directors of the American Society of Composers, Authors and Publishers held their classification meeting last Wednesday (13), which was two weeks ahead of the usual time, and thereby escaped a flood of requests for boosts in rating. Classification get-togethers for both the publisher and author groups are, as a rule, held at the end of each third month.

Dissatisfaction with the deal they've been getting from their own reps on the board with regard to the adjustment of class ranking has reached the point where the writers are talking of appealing to the publisher group for mediation. Biggest obstacle that the writers have to contend with is the ASCAP bylaws, which makes the membership of the board self-perpetuating instead of leaving their selection to a vote of rank and file.

KEMP ON 1-NITERS

Chicago, Sept. 18.

Hal Kemp steps out of the Black Hawk cafe next week for a month or six weeks of one nighters on the road. Jan Garber band replacing for the interim and then back into the southside Trianon ballroom.

Kemp comes back to the cafe following the tour.

CHEZ PAREE

Chicago, Sept. 14.

Leading the Chicago cafe boom is the Chez Paree, owned and managed by one of the best known night club operators in the United States, Mike Fritzel. Spot previously Chez Pierre, seats about 600 and is situated on the near north side on a side street. On the second floor of a remodeled warehouse but king of the nite clubs here. Decorated in the style moderne spelled with an 'e' nowadays, it's getting the play of the town. Plenty of room, with a large dance floor, plus subdued lighting. Serves a two-dollar dinner.

This nite place has played the biggest names from legit, pictures and vaude. At present their show is headlined by the Yacht Club Boys, who opened this week, the DeMarcos, Frances Langford, Vivian Fay, Ina Ray, a line of 16 girls, and Tom Gerun band. Three shows a night, 8:00 o'clock, 11:45 and 2:15. An m.c. for the acts and run like a show.

DeMarcos being held over for an extra four weeks, but with several new dances. First one a slow dance with the second some fast whirls and lifts, with an extra encore thrown in. Miss Langford uses a mike and is known, having been on sustaining programs in the East. An extraordinarily fine toe dancer is Miss Faye, also playing a return engagement, while Ina Ray is a dancing, singing blonde soubrette. She does singles and numbers with the chorus.

Of course, the punch and big moment of the show is the Yacht Club Boys. They are filling in a three-week engagement then going back to the Embassy Club in N. Y. It was questioned for a while if Chicago would understand songs about Broadway. There was no question after the first show. The four boys are master showmen and they know not only how to take it but to serve it. They are mixers, which means good night club entertainers.

After the show a five-piece Hawaiian orchestra gives the customers a chance to show off their tango. Then later, Tom Gerun gives them exactly the tempo Chicago likes. Gerun, a good-looking fellow with an easy flow of language, has a very nice dance band plus enough novelty numoers, crooners and specialties to make his own spot.

NUT CLUB, N. Y.

New York, Sept. 14.

Meyer Horowitz has reopened his Village Grove Nut Club, now New York's sole frank institution for nite life nuttery addicts. It's a no-couvert establishment where the inmates must satisfy a $1.50 minimum check, for which Milton Spielman's dance band and floor show paced by Hughie Clark hold forth in exchange. Most prominent among the talent is Elsie Gilbert with a quivering sense of showmanship, whose al fresco method of working is well suited to the hotcha tempo of the room. Others in the show are Blanche Lytell, a Village fav; Jim Kelso, Frank Wheeler, Gil Ramsford; Red Davis and Marion Bailor.

It has already established itself as a cinch dividend-getter at Horowitz's sister spot, the Village Barn, which has been doing plenty all right for its impresario over the summer. The Nut factory has been shuttered, reopening for the fall season. When La Belle Rose, the sponsor's pseudo-maniacal Scotch performer 'in drag' gets back in November or thereabouts, after being deported for quota laches, that will probably be further occasion for 'premiere' festivities.

Meantime, in time-honored seasonal reopening, Horowitz pulled a smart stunt in a press preview debut to get rid of the on-the-cuff trade all at once. Judging by the unveiling and the same hey-hey spirit of tomfoolery he should again manage a better than fair season.

Abel.

Biltmore Hotel, N. Y.

(DON BESTOR)

New York, Sept. 13.

Cascades atop the Hotel Biltmore has a new and good dance attraction in Don Bestor and his orchestra. The combo has been around New York latterly putting the Lexington hotel on the map and before that at the New Yorker, besides going commercial for Nestle's. It knows how to purvey commercial dance music, i.e., dansapation that's rhythmically compelling without becoming too flossy in orchestrating.

With the combo there is Florence Case, wide-range soprano of better than average quality, who in the accepted band style of the day sits in with the boys and warbles into the mike. (There's an NBC wire into the hotel.)

Barry Devine, a baritone, is m.c., Minor and Root dance and Floria Armstrong rounds out the supporting show. Couvert after 10 is $1.

Abel.

Irving Geller, long a pianist in Phil Romano's orchestra, opened with his own unit at Powell Inn, Colonie, N. Y., last week. Gellers played with Romano at same spot earlier in the season.

Victor-Mills Partnered in Hopeful Alliance to Revive Disc Sales

A deal of unusual significance is the affiliation closed this past week between RCA Victor records and Irving Mills, the talent manager. Victor has enlisted Mills' experience and services as advisor, talent scout and recorder without Mills divesting himself from his manifold outside interests as manager and producer. This is unusual for the conservative RCA Victor in that it doesn't insist on Mills' exclusive services.

It's a new berth for Victor. It's comparable to nothing in recording annals in that Mills has autocratic power to sign anything he pleases for recording by Victor and to exploit and create new talent. Of course, with this new deal, Mills brings over with him his three-ply ace attractions, Duke Ellington, Cab Calloway and Mills' Blue Rhythm orchestra. All these were exclusive Brunswick recording artists. They now become ditto for Victor. Fred Erdmann, the Victor recording head man, made the deal with Mills.

Mills, with these and other orchestras, has been one of the most prolific recorders in the business. In 1929-30 his many orchestras which he controls, recording under noms-de-disks for every record company, made more popular dance records than all the other dance bands combined on all labels.

As Go-Between

Mills is assigning his recently added publicist, Al Selig, to the task of co-operating with the Camden, N. J., headquarters of RCA Victor on the new recording set-up. It's in line with the planned rehabilitation of Victor's record business as elsewhere set forth.

Calloway starts this week on his new chores for Victor with a quartet of tunes, 'Lady With a Fan,' 'I Learned About Women From Her,' 'Harlem Hospitality' and 'I Lik Bite My Baby on the Neck.' Ellington will record next week for Victor.

Mills plans talent trips to Chi and Los Angeles shortly where he will contact all talent with a view to Victor recording. He is authorized to make top offers for all desirable talent.

Mills thinks he can make the country more record-conscious or as much as it was in the past. Among Publicist Selig's tasks wi be the lining up of record review departments in publications such as was first inaugurated in Variety but recently abandoned with the dwindling sales.

RCA Victor has gone over its past records and found that Victor record business in certain halcyon years has been at the rate of $18,000,000 to $20,000,000. With this thought in mind, Victor is setting aside a $350,000 advertising campaign budget on behalf of the record end and $200,000 for the radio adjunct for this fall and winter.

Victor believes the time propitious for the comeback of the record business, what with conditions, etc., and is proceeding towards that end a build-up of its name artists.

Victor's retailing outlets through the medium of the many RCA radio machine dealers are likewise favorably regarded as an asset.

PALMER HOUSE STICKS

Chicago, Sept. 18.

Palmer House is out to keep its Empire Room big after World's Fair close. Now dickering with the Eddie Duchin orchestra for a session starting about Oct. 15.

House is switching its entire floor show along with the Duchin entry, retaining only the present line of Abbott girls. Until this summer Palmer House conservatively sidestepped dance bands.

APPEARING NOW
CENTRAL PARK CASINO
NEW YORK
ANN GREENWAY
Just Closed a Season at Arrow Head Saratoga, New York
DUDLEY WILKINSON
At the Piano

Chorus Statistics Highlight Wash. Code Hearings; Pic House Girls Work 93-Hr. Wks. for $26; Some Got $20

Washington, Sept. 18.

Two vaudeville actors' codes are involved in the hearings here on the stage phase of the motion picture code, and while they're similar in most respects, both are being campaigned for separately. The ABA has one and the NVA another. Henry Chesterfield is here for the NVA and Ralph Whitehead for the ABA.

Whitehead is confined at Emergency hospital with a bruised hip, suffered in a fall in a hotel, so an attorney, Abner J. Rubien, is doing the ABA's talking for him. Georgie Price addressed the hearing assemblage before Administrator Rosenblatt, in behalf of the ABA, and Chesterfield spoke for the NVA. But of all the speakers on the stage end, it was Dorothy Bryant of Chorus Equity who got most of the attention. Mrs. Bryant brought the code committee's attention to some deplorable conditions as they currently exist for line girls and men in the vaude and picture houses, her plea containing fireworks for the crowd at the hearing.

According to the Chorus Equity statistics as presented by Mrs. Bryant, 5,500 members were placed in presentations, unit and picture house lines during the past year ending in August. They earned $515.62 on an average for 22½ weeks' work, of which five weeks were free rehearsal periods. Individual instances mentioned concerned the lines at the old Roxy, Music Hall, Capitol and Paramount theatres in New York.

In one week at the old Roxy, Mrs.

(Continued on page 49)

Expansion of Loew Vode Awaits NRA Code

agents are waiting for Loew's to open some more theatres with combo policies and Loew's is waiting for the NRA code.

Agents feel that Loew's would like to add some more time for acts and all concerned are expectant, but the circuit seems chary of any new moves until later.

Sat. Midnights Only

Hamilton, , Sept. 18.

Taft's Paramount, straight pictures, is introducing single Saturday midnight stage shows, beginning with the A. B. Marcus' 'A Night at the Folies Bergere, with all seats reserved.

The town is billed like a circus.

ROBINSON'S SIDE LINE

Bill Robinson is to continue the late Billy Pierce's dancing school in New York. The colored dancer was one of the late Pierce's most eminent pupils.

Robinson will likewise continue his activities in addition to supervising the school.

TUCKER SET FOR UNIT

Anatole Friedland, with William Morris office booking, is reviving his '50,000,000 Frenchmen' tab. Will carry about 50 people.

Leads not set, but Sophie Tucker likely for top billing.

HODKINS' PLIGHT

Getting Up a Collection For Former Chi Vaude Man

Chicago, Sept. 18.

Charles Hodkins, whose name 20 years ago meant a solid year's work for any act, whose southwest circuit was more famous than Gus Sun's and who up to about five years ago was the Western representative for the Pantages Circuit, is now in the Cook County poorhouse.

Hodkins, who is about 65 years old, eked out a living until about a year ago, then started to go blind with cataracts on both eyes. Some of his show friends now trying to get up a collection.

SEE POLI BUYING BACK NEW ENGLAND CHAIN

Hartford, Sept. 18.

Judge Edwin Thomas of the United States District Court ordered that the Fox New England Theatre, Inc., of around 17 theatres, be sold at public auction starting Oct. 16 and ending within seven days. While the original price paid to S. Z. Poli, some years ago, was $26,000,000, the court arrived at a total forced sale minimum for the chain at $2,065,000 in Connecticut and $826,000 in Massachusetts.

The consolidated decree of foreclosure was signed by the court on application of Attorney Carlos L. Israels of New York City and Boyd Curtis for the New York Trust company.

The sale will be held at public auction in front of the Capitol, Hartford, Oct. 16 and at the Palace, Springfield, for Massachusetts assets on Oct. 24.

Attorney Thomas J. Spellacy of Hartford was named special master to take charge of the sales. Spellacy had been receiver with Atty. Ben Slade of New Haven and Samuel Spring of New Rochelle, N. Y.

Reports have been current that S. Z. Poli is contemplating re-entering the field in which he made his fortune by taking back the properties. Mr. Poli is owner of 76% of the mortgage bonds and is believed to be the person arranging to take over the circuit which is being conducted by his former partner, Louis Sagal, and a nephew, Adelmo Vannai.

A spokesman for Poli stated that Poli interests plan to bid for the properties up to the amount due them on the deal which transferred the properties to the Fox interests in 1930.

Andrew J. Collins of South Norwalk and Thomas Gil of Hartford were appointed appraisers and ordered to report to the clerk of courts not later than Oct. 2. The order stipulates that the circuit may be sold in part or in whole.

Topsy's Laid Up

Rosetta Duncan's illness has forced cancellation of next week's (Sept. 22) RKO Boston booking of the Duncan Sisters' 'Topsy and Eva' tab. Show lays off that week, with Rosetta going to a New York hospital for a minor operation. The girls are finishing out their current week at the Albee, Brooklyn.

Show resumes its RKO route Sept. 29 at Syracuse and will play Boston at an open date later on.

Par Ups Benny Figure

Jack Benny and a unit are set for the Broadway at $6,000 plus percentage. Jans and Whalen and either Lita Gray Chaplin or Frances Williams will be in support. On the road, latter was with Benny. Lyons & Lyons booked.

The 6G is a $1,000 increase for the act.

Nix Raft at $5,000

George Raft, in the east on a vacation and interested in personals, has been turned down by the Paramount, N. Y., because of demanding too much money.

He wanted $5,000 for a week. Par dropped its negotiations altogether.

HERBERT-HALLIDAY TEAM

Robert Halliday and Evelyn Herbert as a team are set for some combo theatre dates. They open in Philadelphia for Warner Bros. Oct. 29, booked by Lyons & Lyons.

Eddy Duchin's Central Park Casino, also via L. & L., opens at the Met, Boston, Oct. 22.

Morris with 7½ Wks. Tops N.Y. Indie Books—Fisher-Pan Get 2 More Towns

Addition of Zanesville, O., and Amsterdam, N. Y., two five-act splits, gives the Lawrence Golde vaude book in the William Morris office another full week and makes it the largest in the New York indie field.

With seven and a half weeks the Golde time also exceeds all circuit books excepting Loew's.

Booked by Golde besides Zanesville and Amsterdam are Indianapolis, Boston (Scollay Sq.), Toronto, Youngstown, Akron and Buffalo.

Fisher-Pan's Jump-Breakers

Hartman, Columbus, and Pitt, Pittsburgh, both full weeks and playing five and seven acts, respectively, go on the Arthur Fisher-Pantages vaude book in New York for spot bookings, pending opening of the seven Pan weeks on the west coast. Colun.bus opens Oct. 22 and Pittsburgh a week later.

When the Pan time opens in October the two midwestern houses will be jump-breakers for the five-act unit bills, following the New York break-in time on the Fisher book.

Two In Ottawa

Ottawa, Sept. 18.

ideau theatre stage is in use once more with the adoption of vaudeville as a regular feature along with films, the acts being presented twice daily. Manager T. R. Tubman of the Capitol has also announced stage presentations for this season, thus giving the natives hope for mors shows.

Incidentally, French films have died out despite the fact that one-third of Ottawa speaks French. British film bookings are increasing because they are cheap and the pix are improving in quality.

Syracuse Ups Gate

Syracuse, Sept. 18.

With the restoration of vaudeville reported handing in the balance, managers and the stage hands union are attempting to write a new contract. Original demand —the union asks an $80-$75 scale for a crew of seven was about right. Three would receive the $80 figure, four the $75.

Exhibitors' counter offer, new before the union, calls for a 10% reduction in the present scale for nine months, a 25% slash for the three summer months of May, June and July. A month's theatrical holiday last spring ended with the unions accepting a 25% cut for the summer period.

Present scale when stage shows are played gives the carpenter a $74 top, with three men receiving $69.50 and three more $64.50.

When a straight talker policy is followed the major houses employ two men back stage at $55 each.

While negotiations continue RKO Keith's is moving test the drawing power of stage shows next week and one following. 'Vanities' opens Friday, with the Duncan show, 'Topsy and Eva,' set to succeed it. Keith's will advance its box office top to 55c. for the combination bills.

lncoln Welcomes Vaud

Lincoln, Sept.

Flesh is here again and welcome. The Orpheum came through with bookings by Amy Cox and made box office history. For example, the total gross for the last week of pics at the house was very near $300. The second Monday of the flesh policy netted $528 for the single day and no pic help.

The indies put a stage offering in the Rialto, but it didn't click. But the opposition took over the torch and came through Monday (18) with a standard RKO three-act bill in the Lincoln theatre for LTC.

All Night Auto Jump Wins Law's Sympathy

London, Canada, Sept. 18.

County Magistrate C. W. Hawkshaw listened with sympathetic ears to a plea that the 'show business is tough this year' when he suspended sentence on John Crooks, American actor, who is playing in this territory and who pleaded guilty to reckless driving.

Crooks admitted he fell asleep at the wheel of Putt Mossman's car as it turned over on No. 2 highway while enroute. Sharp-shooter act was making an all night motor jump from Kingston to London.

'This is a tough endurance test you were putting on,' said the bench.

An Open Letter to Jack Yellen

Dear Jack:

Let me take this opportunity to publicly thank you for making it possible for me to continue to break box-office records.

In my estimation you are the greatest living writer for show business, and that takes in everything from pictures, musical comedy, vaudeville to radio.

In deep appreciation
SOPHIE TUCKER.

JOIN THE ACTORS' BETTERMENT ASSOCIATION!

OF VAUDEVILLE, PICTURE PRESENTATION THEATRES, CABARETS, CLUBS, BURLESQUE, CIRCUS, CARNIVALS AND OTHER OUTDOOR AMUSEMENTS

The NRA gives every man in the United States the right to collective bargaining. We performers are going to accept President Franklin D. Roosevelt's invitation to assist in the nation's recovery program.

The Actors' Betterment Association, Inc., 228 West 47th St., New York City, is affiliating with the great American Federation of Labor through membership in the Associated Actors and Artistes of America (representing 15,000 American actors). The ABA is being granted the American Artistes Federation charter, covering for the A. F. of L. the fields not already covered by Actors' Equity Association.

SEND IN YOUR APPLICATION TODAY TO THE ACTOR'S BETTERMENT ASSOCIATION

THE INITIATION FEE IS $5. THE DUES ARE $12 YEARLY, PAYABLE SEMI-ANNUALLY ON MARCH 1 AND SEPTEMBER 1. ALL CHECKS AND MONEY ORDERS MUST BE MADE PAYABLE TO THE ACTORS' BETTERMENT ASSOCIATION, INC.

BE A CHARTER MEMBER AND SAVE MONEY!

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STATE OUSTS MRS. MURPHY

$25,000 Guarantee, Pct. Split for Jolson-Keeler-Whiteman at Capitol

Al Jolson, Ruby Keeler and Paul Whiteman's band as a stage combination will get a $25,000 guarantee plus a percentage split for a week at the Capitol, New York. Tentative date is Oct. 6, pending answer on a request to the Paradise restaurant to postpone Whiteman's opening there, scheduled for Oct. 8.

The $25,000 guarantee on a deal worked out for the threesome by the William Morris office will stand against a 50-50 split with the house over a gross of $70,000. The Capitol's recent business average has been around $50,000 or $20,000 under the show's percentage figure, but at present scale it's possible for the house to better $100,000. Likelihood is that the Capitol will go on a five-show daily basis all week to courage such a gross.

The $25,000 guarantee is the largest ever made in a picture or vaude house booking. Jolson also holds the previous record high of $20,000, which he drew at the Capitol three years ago as a single. This time it's understood to be figured on a basis of $20,000 for Keeler and Jolson and $5,000 for the Whiteman band, with chances all will draw down considerably more percentage split.

From Milton to Aimee

Eddie Miller is doing straight for Milton Berle for his current State appearance.

Next week Miller goes up and across the street to the Capitol to straight for Aimee McPherson.

Aimee's Share Small Despite Her Fast One

Minneapolis, Sept.

Aimee Semple McPherson, showwoman, evangelist, devised a new method of coaxing the shekels into the collection boxes at her revival meetings on the final day when all of the takings go to her. It's a real fast one.

Aimee asks everybody who cares to contribute to rise, please. At the same time, the organist has instructions to play 'The Star Spangled Banner,' Of course, everybody gets up on their feet.

In Minneapolis, however, the 11-day session didn't prove so profitable for the evangelist. The biggest crowd ever attracted to the municipal auditorium, 11,000 inside the main auditorium, 3,000 in the exhibition hall and 2,000 outside, came across only to the tune of $1,141, and that's all Aimee took away with her as the pay-off for 11 days of hard work. Receipts of the first 10 days, less expenses, went to local charities, the latter benefiting to the extent of $670.

Considering that her hubby, David L. Hutton, came to town during the campaign and got $1,500 for a week's vaudeville engagement, Aimee must have been plenty disappointed with the last day's free-will offering which went entirely to her.

It was reported here that Aimee sent for Hutton to come here en route to New York when it looked as though her campaign was flopping. His arrival brought plenty of more free newspaper publicity both for her and Hutton. In newspaper interviews he threw plenty of verbal brick bats at his frau. Then he went up to the auditorium one of the evenings and led the choir in singing for her. On the day of his departure he claimed to have received a kidnapping threat and had a police department escort accompany him to the railroad station. Figuring it was a publicity stunt, the newspapers didn't give the affair much space.

In the collection boxes on the last day, there was one $10 bill. Pennies and nickels were most in evidence, however.

Philly, Boston Want Dirt Is Acts' Reply To Midwest Blushes

Chicago, Sept. 18.

Vaude bookers and managers in the midwest want to know what's the matter with Philadelphia and Boston. They must be the two most honky-tonk towns in the world, according to ideas spread around by the acts coming out of that section. Whenever a booker or manager squawks about the off-color lines and business in a turn, the act's reply is that they ate it up in Philly or Boston. They never mention New York or Baltimore or Pittsburgh or Washington, just the Quaker burg and Beantown.

There has been much criticism among vaude bookers and houses in the midwest about offside material in acts coming through. Especially does it get under the skin of the vaude men when so many standard acts who have done clean cut turns in the past come through with messed up routines. In most cases it's not a question of the vaude boys here going Miss Purity. Acts admit that they're dirtying it up.

Maybe the midwest is a couple of years behind the east. But whatever it is the midwest vaudemen are doing plenty of yelling about the raw material on the acts coming through.

It appears that the radio sapolio influence is making midwest audiences conscious of the blue stuff on the stage following the pure white material on the ether.

Morales' Pooches Left Out in Property Sale

Syracuse, Sept. 18.

O. L. Smith, of Utica, wanted to buy a truck, but he had to purchase 16 dogs in order to gain its possession.

Truck and canines were the property of Sanchos Morales, circus and vaudeville dog trainer, committed to Willard State hospital following a nervous breakdown while motoring through this section last June. Since that time the dogs had been cared for at the Syracuse S.P.C.A., giving that institution a problem.

Bidding $300 for the truck and trick canines, Smith advised the animal shelter management that he was only interested in the for and walked out on the dogs.

The S.P.C.A.'s final solution was to dispose of them to callers seeking pets.

Four-a-Day at $12,000

Amos 'n' Andy will do six shows a day at Loew's Paradise and Valencia theatres when they play there the weeks of Oct. 6-13.

Blackface air team is in on a percentage deal arranged by the Morris office and which will average them about $12,000 per.

Mayhall's Philly Berth

Pittsburgh, Sept. 18.

Jerry Mayhall, production manager at the Stanley here until stage shows were dropped a year ago last June, has been named to a similar post at the Stanley in Philadelphia under Al Kaye.

Since last year, he has been freelancing locally, dabbling in radio and dance band work.

NVA SUPER CAN BE HOUSEKEEPER

NVA Investigator's Recommendations to N.Y. Dep't of Social Welfare—Advises Committee of Three to Write and Enforce Rules—No Blanket Punishment for Individual Infractions

DR. AS NEW HEAD

Removal of Mrs. Katherine Murphy as superintendent of the NVA Sanitarium at Saranac Lake was officially recommended yesterday (Monday) to the New York State Department of Social Welfare by its special investigator, Dr. David Park.

It was further recommended by Park that a medical director be appointed to head the San, with the provision that he devote all his time to the administration job.

It was previously reported that Dr. Park had considered advising appointment of Dr. Edgar Mayer, present medical head of the San, as supervisor, but that Mayer's outside practice prevented him from doing so. It's the State's policy to ask sanitarium heads for undivided attention. Understanding is that Dr. Mayer has declined to relinquish his own practice and research work.

The Dr. Park recommendations were received in New York yesterday by the State Department's committee of 12, of which three members will comprise a new committee to carry out the suggestions, if adopted. Dr. Park's investigation was carried out for two months, including several trips to Saranac Lake and New York, and interviews with patients, ex-patients, employees, officials and others at or with the NVA.

Authority Clipped

In regard to Mrs. Murphy, Dr. Park's statement declared that beyond her official conduct in running all San affairs, she keeps the place clean, and therefore might remain as housekeeper and buyer of supplies, but without authority over the patients.

Another recommendation of Dr. Park is that individuals who violate the San's rule should be dealt with individually, and not in a manner that affects the whole patient body. Under Mrs. Murphy's punishment system the breaking of a rule by one or several patients has frequently resulted in suspension of privileges for all patients, Dr. Park found.

(Continued on page 44)

Elaborate Screen Musicals Create New Hurdle for Flash Producers

Musical picture vogue on its return trip, with its tendency toward heavy production numbers, is a new worry for the vaudeville flash act producers. But it may be a break for the talent.

Producers feel that their acts, on what they have to spend and the salary and mechanical limitations they have to contend with, are bound to suffer enormously by comparison, if the production pace shown by '42d Street,' 'Gold Diggers of '33,' 'Moonlight and Pretzels' and other film musical releases thus far is continued in future picture producing.

Set Fast Pace

Bookers and audience are both inclined to underrate the skimpy vaude flashes after seeing what can be done in pictures in the way of elaborate staging. This makes it tough for even the best of the vaude flashes today, most of which aren't on a par with the turns of the past, anyway.

According to the producers, their only alternative is to put more accent on the specialty talent and less thought and expenditure on the trimmings. The bookers have okayed this attitude, having the same reaction as the producers toward picture comparisons, and believing that more talent, despite scenic sacrifices, will result in improved entertainment value.

Although strengthening the talent end lengthens the payroll, the saving on production costs can carry part of the salary burden, some producers declare.

Salaries Back to Par for Acts In Demand; Standards Getting Own Prices; 'Names' Mostly on Percent

8-Hour Larceny Day

Charlie Williams is organizing the gag men for a code.

Only provision will against stealing material over eight hours a day. Claims the gag lifters are now ing on a 24-hour schedule.

Salaries are back to par for all acts that are in demand around the circuit booking offices. Furious booking pace accompanyi new season that has prevailed for the past three weeks has depleted the supply of vaude material to the extent that good, standard acts are naming their own salaries and getting them. Same applies to such names as are wanted or needed by the name-playing theatres.

Last semblance of the four-circuit pact which trimmed the variety salaries 25% or more last March, has disappeared in the past couple of weeks. The bookers are all booking their own theatres once more, and no questions asked.

In many instances acts especially in demand are not only back to the pre-agreement salary, but even higher. When a consensus among bookers revealed that no more than 15 reliable next-to-closers were available a couple of weeks ago,

(Continued on page 50)

Pier's Labor Day Countup of 130G A Record for U.S.

Atlantic City, Sept. 18.

Figures completed on the Labor Day weekend business at the Steel Pier show a gross of $130,000, or approximately 175,000 admissions at 75c apiece, for the three days (Sept. 2-3-4). It might be the country's record gross for a straight and strictly business theatrical enterprise over a three-day period.

Peak was hit on the second day (Sunday), when 74,000 paid admissions went through the gate.

For their 75c the customers got a 12½ hour show, comprising Amos 'n' Andy and Rudy Vallee in person, three first run pictures ('Dr. Bull'-Fox 'One Sunday Afternoon'-Par, 'Paddy the Next Best Thing'-Fox), minstrel show, Mal Hallett's dance orchestra for continuous hoofing, Hardeen (magic show), Hawaiian diving troupe, circus, wild animal show and a five-act vaude bill headed by Jack Pepper. Talent cost the Pier about $45,000 in salaries.

Amos 'n' Andy, on percentage, were on a repeat engagement, having played the Pier earlier in the summer, along with Eddie Cantor, Burns and Allen and others. Blackface team did nine shows Saturday, 12 Sunday and eight Monday (Labor Day).

Pre-Cut for Weavers

Weaver Brothers with their own unit are set at $4,500 for Loew's, RKO, etc., for a minimum of 10 weeks commencing Oct. 6, opening in St. Louis. Lyons & Lyons booked 'em.

The Weavers have been barnstorming through the midwest on one-niters and doing well.

MORRIS, FOSTER PART COMPANY

William Morris agency's lengthy connection with Fosters' London agency is being severed. Eric Wolheim may supplant Fosters as Morris' English booking representative.

Morris Foster connection has stood for about 25 years. In that period Morris has placed its British bookings exclusively through Foster. Until recently the interchange of acts has been on a reciprocal basis, but recently Harry Foster was reported to have worked through other American agents over here. This is understood to have brought on the split.

Another Morris foreign rep, Lou Wolfson, of the agency's Paris office, is back in New York, working with Nat Kalcheim on foreign placements. Latter has charge of the Morris foreign department. Wolfson had been in the Paris office four years.

Act Quits 'Murder' on One-Way Notice Terms

Two hours before the opening of Earl Carroll's 'Murder in the Vanities' at the New Amsterdam on Broadway the team of Shaw and Lea walked out, telling the producer that if he felt that he was being 'held up' they would rather not open. Carroll had objected to their insistence on a run-of-the-play contract and billing, stating that all in the cast were set on two weeks' cancellation clauses, the notice resting with Carroll.

The act had been led to believe through Carroll's agent-rep, Tom Rooney, that all was oke, but when Carroll's attitude was revealed, the team scrammed, although the producer stated he would sign run-of-the-play, although inst his inclination.

Cooper Off Deep End

Bert Cooper, artists' rep whose office seemingly has been in his hat, judging by his 230 West 79th street, New York, address, seemingly his residence, admits himself broke to the extent of $6,773. No assets.

Cooper's brother Lou is also an agent. Both are brothers of Harry.

Variety Bills

NEXT WEEK (Sept. 21)
THIS WEEK (Sept. 14)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (22)
David Sutton
Block & Sully
The Rimacs Orch
(Two to fill)
(15)
Gilbert Bros
Bellit & Lamb
Gertrude Niesen
Three Sailors
Hackett & Carthay
Academy
1st half (23-26)
3 White Flashes
Roy Lee & Dunn
Kay Hamilton
Leavitt & Lockw'd
Harry Reser Orch
2d half (19-21)
Russian Actors
Joe Besser
Henny Davis Rev
(Two to fill)
BROOKLYN
Albee (22)
Bernice Claire
Joe Penner
(14)
Ch & J Preisser
Gaudsmith Bros
Christensen Bros
Verne Buck Orch
'Don't Bet on Love'
CINCINNATI
Albee (23)
Thrillers
Barney Grant Co
Lou Pollock Co
William Demarest
Gracella & T'dore
(16)
Bryant Rains & Y
2 Daveys
Lillian Miles
Owen McGivney
Ben Blue Co
Wager
DAYTON, OHIO
Ohio (16)
'Strike Me Pink'
DES MOINES, IA
Keith's (23)
'Shuffle Along'
DETROIT
Downtown (23)
'Strike Me Pink'
(16)
Karre LeBaron Co
Eleanor Powell
Bert Lahr Co
Eddie Garr

ROXY
AL VERDI
Paramount Bklyn
FRED ZIMBALIST
THIS WEEK
Placed by
LEDDY & SMITH

Molly Picon
Joe Browning
Prospect
1st half (23-26)
Murray Lane Co
Hunter & Percival
Jack Randall
(Two to fill)
2d half (27-29)
Hickey Bros
(Three to fill)
2d half (30-32)
Gaudsmith Dogs
Saxon Sis
M'shall Montg-ery
Mel Klee
BOSTON
RKO (22)
Jack Benny Show
(15)
Carroll's 'Vanities'
CHICAGO
Palace (22)
Bryant Rains & Y
Gordon's Dogs
Lillian Shade
Lou Holtz
Mitzi Mayfair
(15)
Gracella & T'dore
Johnny Woods
Mary McCormic
William Demarest
Norman Thomas 5
Rosalina Dancers
State Lake (15)
Morin Sisters
Stafford & M'berry
Fid Gordon
Johnny Lee Co
Fuller Rawson & D
French Misses
HEMPSTEAD, L. I.
Rivoli
1st half (23-26)
Jack Arthur
(Others to fill)
1st half (16-19)
Chas Meyers Co
Mills & Shea
Gypsy Nina
Leavitt & Lockw'd
Avalons
KANSAS CITY, MO
Mainstreet (16)
'Shuffle Along'
ROCHESTER, N.Y.
Keith's (23)
B Robinson Rev
'Goin' to Town'
(16)
Miles & Kover
Paul Kirkland Co
Morton Downey
Block & Sully
Rimacs Orch
SIOUX CITY, IA.
2d half (26-28)
'Shuffle Along'
SYRACUSE
Keith's (23)
Carroll Vanities
TRENTON, N. J.
Capitol
1st half (16-19)
Downey & Lee Sis
Walter & Lee
Bill Telaak
Jack Randall Co
2d half (20-22)
Gray Fam
Rome & Gaut
Al Jenkins Bd
(One to fill)

Loew

NEW YORK CITY
Capitol (22)
Aimee McPherson
Radio Aces
Rosette & Luttman
Eddie Miller
Diamonds
Boulevard (22)
Donals Sis
Billy Farrell Co
Smith & Hart
Milo
Stone & Vernon
Orpheum
1st half (22-25)
Gautier's Toy Shop
Gregory & Raymon
Metropolitan (22)
Arthur LaFleur Co
Gale & Carson
Jerome Mann
Roye & Maye Rev
Burns & Allan
Valencia (22)
Cab Calloway Orch
Radcliffe & Rogers
Loitha Hill
Alma Turner
Nicodemus
BALTIMORE
Century (22)
Serge Flash
V O'Donnell Co
M'shal Montgomery

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Arren & Broderick—Frank J. Sidney.

Venita Gould
Renard & Rome
Vanessi Co
2d half (26-28)
Gwynne Co
Ruth Ford
Trado Twins Co
Morton Downey
Paradise (22)
Judy Vallee Rev
Alice Foye
Roy Sedley
Cebe Waring
State (22)
Earl Jack & B
Pons & Louis
Milton Berle
NTG Rev
(one to fill)
BROOKLYN
Gates Ave
1st half (22-25)
Lady Alice's Pets
Ruth Ford
Trado 2 Co
Floyd Christy Co
Doo Baker Co
2d half (26-28)
Gautier's Toy Shop
Yvette Rugel
Edgar Bergen Co
DeVito & Denny
Ardine & Tyrell Co
Mills, Gold & Raye
Dave Apollon Co
BOSTON
Orpheum (22)
DeLong Sis
M'lson & Irmanette
Fred Weber Co
Bob Hall
Alex Hyde Orch
JERSEY CITY
Loew's (22)
Paxinos
3 Racketeers
Ford Frick
Joe Laurie Jr Co
NEWARK
State (22)
Paul-Sydell Co
Lillian Barnes Co
Joe May & Dotty
Harry Rose
Safanoff Carrie & E
PROVIDENCE, R I
Loew's (22)
Mills Bros
Don Redman Rev
WASH'GTON D C
Fox (22)
Monroe & Grant
Leon Navarro
Herbert Faye Co
Boswell Sis

WARNER

ELIZABETH
1st half (23-26)
Lester Allen Co
Lamberti
(Three to fill)
2d half (27-29)
Al Wohlman Co
(Two to fill)
2d half (30-32)
A & M Havel
Billy Glason
Russian Revels
(Two to fill)
PHILADELPHIA
Earle (22)
Thurston
(15)
Meiva Sis
Radio Aces
Arren & Broderick
Edgar Bergen
Mickey Pesley Co
Lucky Boys
Colby & Murray R
Collins & Peterson
Stanley (22)
Ayres & Renee
Herb Williams
Barbara Stanwyck
Cass, Mack & O
(15)
Ethel Barrymore
Joe Griffen
Keller Sis & L
Barry & Whitsee
Nayan Pearce
Ross & Edwards
WASHINGTON
Earle (22)
Gracie Barrie
Stan Kavanaugh
Phil Spitalny
Hal Menken
Allen & Kent
(15)
Pops & Louie
Les Ehrendis
Smith Strong & L
Phil Spitalny
Gracie Barrie

Fanchon & Marco

NEW YORK CITY
Roxy (22)
Alexander Gray
Zimbalist
Fig Tree Co
Vercelle & Sinnott
(Others to fill)
BROOKLYN
(22)
Sid Gary
Ritz Bros
Walter Dare Wahl
Hoffman Rms
Bob Ripa
Florence & Avarez
BLOOMSB'RG, PA
(16)
Carlos & Chita R
Pansy the Horse
Gregory & Raymon
B B B
La Marr Kenn Co
Sunkist Ens
Metropolitan (22)
Eddie Duchin Orc
Eddie Stuart
Reeves & Lou
Bellit & Lamb
HERSHEY, PA
Community (21)
Runaway 4
Kay Katya & K
Georgia Brown
Le Paul
PHILADELPHIA
Fox (22)
Gus Van
Jack Starnes Co
(Others to fill)
ST LOUIS, MO
Fox (21)
Queen High Show
St Louis (22)
Ben Blue
Nan Rae & Fately
Ralph Kirberry
(Others to fill)

London

Week of Sept. 18

FINSBURY PARK
Empire
Alexander & Mose
2 Shamvas
Albert Whelan
Bobby Girac
Henri Hilton
B & E Newell
New Trix Sis
Billy Bennett
Barry & Partner
NEW CROSS
Empire
'Once in Blue Moon'
Jenny Howard
Scott Sanders
Wilson Keppel & B
FENCE
Empire
Linga-Singh
Viennese Waltzes
8 Desmond Y L
Coram
Ula & E Buick
Tommy Dixon
Sita Devi
Gunga Din
Boga & Hi'wa Tr
Byron & Byron

Provincial

Week of Sept. 18

EDINBURGH
Empire
Carlyle Cousins
Three Bradfins
Mickey King
Duncan Grey
Vic Oliver
GLASGOW
Alhambra
Harry Lauder
The Willenors
Olivett & B Chatt
Imito
HIPPODROME
Southampton
Albert Sandler
Co as booked
W'LVERH'TON
Hippodrome
Mrs. J Hylton Bd

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Don Bestor Orch
Isabelle Henderson
Florin Armstrong
Barry Devine
Minora Root
Central Park Casino
Pancho Orc
Geo Murphy
Ann Greenway
Gomez & Winona
Coffee Cll
Art Kahn Orch
Lestra La Monte
Isabel Brown
Cotton Club
Mills Blue R Bd
Csharda
Glen Island Casino
Glenn Gray Orch
Jos Szigeti
Zsiga Bela
Ilonada Thury
Kapoly Nyaray
Governor Clinton
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Borgan
Jerry Blanchard
Lillian Fitzgerald
Roth-Andrews Orch
Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
H'iyw'd R'staurant
Chaney & Fox
Frank Hazard
Blanche Bow
Kendall Kapps
Charlies Davis Or
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Phil Harris Orch
Leah Ray
Hotel Roosevelt
Marjorie Moffett
Reggy Childs Orc
Kings Terrace
Gladys Bentley
R'b'rt'gs' Williams
Ted Brown Orch
Maison Royale
Walsh & Arnold
Antobal Cubans
Marden's Riviera
Variety-Revue
Emil Coleman Orc
Mayfair
Mauroli & Cordova
Davis Orc
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Dick Gasparre Orc
Shea's (15)
Mitzi Mayfair
John Fogarty
3 Slate Bros
Gordon's Dogs
'B'way to H'wood'
Great Lakes (15)
Emil Boreo
Dave Harris Co
Mary Haynes
Romeros & D'Clay
5 Wonder Girls
Luster Brys
Henri Therrien
Ray Hughes & P
'Storm at D'break'
CHICAGO
Chicago (15)
Ted Lewis Co
'Doctor Bull'
DETROIT
Fox (15)
Michon Bros
Sid Marion Co
Marrone & LaCosta
Jane Van Rypen
'Paddy'
Michigan (15)
Hal Le Roy
Gus Van
Noble Sissle
'Pentecostal'
ST LOUIS
Ambassador (15)
Johnny Perkins
Joe Frisco
J & E Lawrence
Milton Charleston
Ruth Petty
Jerry Cox
'Loved a Woman'

Pierre Roof
Henry King Orch
Dario & Diane
Roosevelt
Reggie Childs
Russian Arts
Joe Morants Orch
Renee & Laura
Nicholas Fadarick
Barra Bins
Misha Usanoff
Simplon Club
Frances Faye
Clark & De Lys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Tavern, Bklyn
Eddie Jackson
Jack Murray Orc
Village Barn
Elsie Gilbert
Bill Aaronson
Hyers & Pritchard
Jack Nowders
Ruth Delmar
Zeb Carter
V B Hillbillies
Roger Gerston Orc
Village Nut Club
Hughie Clarke
Blanche Lyteil
Jim Kelso
Elsie Gilbert
Frank Wheeler
Gil Rainsford
'Red' Davis
Marion Sailor
Milton Spielman Or
Waldorf-Astoria
Jack Denny Orc
Xavier Cugat Orch
Margo

CHICAGO

Bismarck Hotel (Walnut Room)
Bob Nolan
Harry Somick Orc
Boulevard Room (Hotel Stevens)
Irving Gagnon
Rnth Broughton
Chas Agnew Orch
Blackhawk
Wade Booth
Harriet Cruise
Deane Janis
Hal Kemp Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Charles Carlile
E Hoffman Orch
Ches Paree
The DeMarco's
Yacht Club Boys
Vivian Faye
Una Raye
Frances Langford
Tom Gerun Orch
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club Lido
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Nonne Orch
Club Leisure
Nyra Lou
Badail & Margo
Keith Beecher Or
Bill Chandler
Cookie Seidel
Club La Masque
Hewitt & May
Don Wise
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nellie Nelson
Joe Lewis
Tiffany Twins
Ina Mae Beauvais
Rex Cushing
Donna & Darnell
Dolly Harris
James Hall
Sid Lang Orch
Club Variety
Joan Macey
Dave Duna
Club Shalimar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Paul Ash
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Carlos Molina
Colosimo's
Art Buckley
Cole Sis
Jos E Howard Rev
Irene Duval
3 Simon Sis
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Coe
DeRonda & Barry
Art Carroll
Frolic's
Florence Barlow
Curry & Joy
June Carroll
3 Sun Dodgers
Lee Morse
Al White
Joe Buckley Orch
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meskins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
Florence & Alvarez
Georgia Tapps
Helen Kane
Pauline Baleau
Johnny Hamp Orch
Hi-Hat Club
Anita & Emanuel
Morey Carter
Paula Tynes
Margar't Lawrence
Effie Burton
K-9 Club
George Oliver
Billy Herrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
Billy Russell
Al Benson
F & G Doran
Billy Johnson
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrews Sis
Elmo Turner
Dick Cunliffe
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Minuet Club
Frank Sherman
Phylis Noble
Irene Cornell
Sugar Kennedy
Sheridan Connor
Dick Hughes
Marge & Marie
Mir-a-Mar
(World's Fair)
Henrique & Adr'ne
Herb Wellington
Ricardo & Siskie
Art Schafer
Mural Room
(Brevort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deftick
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Carter Fashion Sho
Palmer House
Velez & Yolanda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Joe Wallace
Julia Gerity
Sally Rand
Anita La Pierre
Frances White
Eddie Varzos
Jenkin Sis
Playground
Lolo Bartram
Marie James
Bernie Green
Al-Trace Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
'Red' Pepper
Norman Gast
Jack Marshall
The Berlin
Waddy Wadsworth
Alexianne
V & F Vestoff
Jack Edwards
Vendas 6
Kolya & Bertet
The Dells
Guy Lombardo Or
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Corliss & Robbins
Danny Alvin Orch
Billy Gray Rev
Bobby Cook
Doris Lenihan
225 Club
Marion Harris
Fred Keating
Dario & Diane
3 Tick Tocks
Kathleen Howard
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch
Villa Venice
Faith Bacon
Moore & Revel
Mildred & Maurice
Wheeler Twins
Sig Givonia
Helen O'Shea
Mildred Fenton
Frank Quartell Or

Picture Theatres

NEW YORK CITY
Paramount (15)
(2d week)
Lanny Ross
June Knight
Eunice Healy
Ritz Bros
Emery Deutsch
'Sons of Guns'
Roxy (15)
Sid Gary
Dave Schooler
Blanche & Elliot
Maurice Colleano
Al Verdi
Bolar & George
'F P 1'
BALTIMORE, MD
Hippodrome (15)
Thurston
'Tom'row at Seven'
BOSTON
Metropolitan (15)
Nick Lucas
Herman Hyde
Miss Mona
Georges Campe
Elsie Ray
Jerry Franks
Al Norman
'Torch Singer'
BUFFALO
Hippodrome (15)
Capt Henry Party
Don Voorhees
Molasses & Jan'ary
Lanny Ross
Tiny Ruffner
Kelvin Keech
Muriel Wilson
Showboat
'Song of Songs'

Two-Way Black

Sam Lyons thinks that show business is going into the black.

'Cab Calloway, Duke Elling-ton and the Cotton Club colored acts are taking vaude-ville out of the red,' thinks the agent.

First Clean-Out of Chicago Agents in 3 Years Is Due Shortly

Chicago, Sept. 18.

It looks like a decided clean-out for the agents here in town. After hanging on for the past two or three years, 99% of them have just become so many leeches. They mean absolutely nothing to the of-fices here such as RKO or the B&K office.

They go after a name or per-former if and when they know they want to be played. Instead of rep-resenting 20 or 30 acts they now represent one and expect to make a living off of that one. They are not satisfied with 10% commission but want 20.

Agents are now turning to be house-bookers and with the freak names coming up they are becom-ing personal managers. Just prov-ing themselves so many parasites.

First office understood to take action against them is RKO.

Wis. Local Club Backs Week-End Vaude Show

Green Bay, Wis., Sept. 18.

When real estate moves clipped vaude out of the regular theatres here the community got together and saw to it that variety visits the town weekly, as it has always done in the past. Backed by the Columbus Community Club vaude is being booked into the Auditorium regularly.

Three days on the week-end playing five acts booked by Sam Bramson out of the William Morris agency in Chicago.

Hands Across Sea

Jeanette Gilmore and Herman Wells (Redman and Wells) are a new vaude partnership. They're due to open at the Academy in a week or so.

Team was formed on the coast when Miss Gilmore came through from Australia where she has been in the Fuller musicals for a couple of seasons. Wells had been in shorts' productions in Hollywood.

PRICE IN M. H.

Georgie Price has been set for the Music Hall, for the week beginning Sept. 29.

It is Roxy's (Rothafel) intention to build a special show around Price that week.

STAGE POLICY TEST IN N.W.

Minneapolis, Sept. 18.

Despite the fact that most recent try-outs of stage entertainment have not been encouraging from box-office standpoint, it now is in-dicated that this territory will not want for stage shows this fall and winter. Believing that improved economic conditions will create larger audiences for stage fare and that a steady diet of pictures ex-clusively would pall on the public, both Publix and the Singer circuit, operating the Orpheum, are plan-ning to go in for stage shows more extensively than at any time in the past two years.

It has been definitely decided that when Publix reopens in October or November the 4,200-seat Minnesota here stage shows will be used with pictures.

After playing Tom Mix show in a number of its houses to good re-sults, Publix now has booked the WLS barn dance unit for its entire Northwest division, excepting the Twin Cities. The attraction recently played the State Fair here.

Another stage show unit booked for the entire division is Gertrude Avery's 'Diamond Revue' unit, com-prising 50 people.

Under Singer operation, the Orpheum here will continue to use occasional stage show units and name acts to alternate with straight pictures. 'Shuffle Along' is sched-uled week Sept. 22. Other attrac-tions booked include Mae West, Burns & Allen, 'Strike Me Pink,' 'Vanities,' Ben Bernie and the Dun-can Sisters.

New Officers and Benefit Show, ABA Developments

Decision to elect a new set of of-ficers under A. F. of L. regulations and stage a benefit show in New York to raise funds are among late developments at the ABA, which is taking the form of a union. That the present slate of officers will be retained is not as certain now as it was a week ago.

At the meeting Thursday night (14) the ABA's president, Eddie Dowling, declared that his resigna-tion is written and waiting at any time it may be requested. Prior to the meeting there were rumors of dissatisfaction with several of the present officers among one faction of the ABA membership.

The membership drive continues meanwhile, with all variety artists being solicited to joint up. There is also the necessity of writing a new set of by-laws to conform with A. F. of L. requirements.

So far official notice of the ABA's unionization has not been served on the circuits and managers. ABA states this will be done upon com-pletion of the code hearings at Washington.

Scollay Mgr. Out

Boston, Sept. 18.

Announcement was made last week that Elliston A. Vinson had resigned as manager at the Scollay. Through more than three years he has built that spot up to major ranks, has staged some of the best combination house stage shows seen here, and through all the de-presh time has kept the house in the black.

Vinson Vaudeville and Vinson Revues, became distinctive terms that meant something locally. So his stepping out of the Mullen-Pinanski (ex-Publix) organization gets more attention than routine show news.

FOGARTY'S 8 FOR LOEW

John Fogarty is set with Loew for eight weeks around New York, starting Sept. 29 at the Valencia, Jamaica.

Dayton's New Hook-Up

Eddie Dayton, formerly doing a flash act on his own, now working with his brother as Joe and Eddie Dayton.

Team is playing in southwest.

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15 YEARS AGO

(From VARIETY and 'Clipper')

When stagehands demanded raises, Roy Crawford of Topeka put in an all-woman stage crew.

Chicago was in a theatre slump and the La Salle tried cutting from $2.50 to a $2 top except on Saturdays.

John Cort got rid of the last of his coast houses, turning his San Francisco theatre over to Homer Curran.

Al Woods had 17 shows, and only one was losing.

Naval men seized 'His Birthright' film showing at the Palace on the ground it belittled the Navy. Was an alleged sequel to 'Mme. Butterfly.'

Cincinnati shows had to start at 8 p. m. Saturday nights to permit the players to make the last trains. Later trains had been taken off by U. S. railroad administration.

Announced the Marx Bros. would forsake vaudeville for musical comedy. To open in 'Street Cinderella' in Grand Rapids.

Loew's Metropolitan, Brooklyn, opened. Then the ace house of the Loew circuit.

State and county fairs were reporting unusually good business. Had been anticipated there would be a falling off, but the other way around.

John Phillip Sousa had written a wedding march to replace the standard Mendelssohn and Wagner marches, both Germans. Forgotten now.

50 YEARS AGO

(From 'Clipper')

Madison Sq. theatre, operated by the Frohmans, put out 12 touring shows the previous season. Some flopped, so they had only four for '83-'84.

'Clipper' correspondent hit on a new one for treasurer. Called him the 'boxbookkeeper.'

Agent was advertising for eight ballet dancers offering $30 a week in gold, which was probably a South American date.

Charles L. Davis was stressing his parade band which used instruments of solid gold and sterling silver and were inlaid with pearls. Carried in gold mounted sealskin cases. Always strong on flash.

Minstrel show used a stage marriage for an attraction, announcing the evening's receipts would be presented the bride.

Standard theatre, St. Louis, was opened. Originally a drama house, but eventually one of the notable burley theatres, where everything went.

'Clipper' in discussing the future of the new Third Ave. theatre, held that the electric lighting was the chief attraction. First house in N. Y. to be wired inside, and the first to substitute electrician for gas man.

Russian theatres fought shy of imperial visits, which had to be announced in advance. Never could tell when a bomb would be tossed at the Czar.

Fifth Ave. theatre opened with an entrance on Broadway, but also used that on the 28th street side.

Inside Stuff—Pictures

For the opening, Fox plastered Times Square with street directional signs making it 'Berkeley Square', though the actual lamp post signs were not covered. Only an inferential connection with the Gaiety theatre, where the picture was to play, but it got over.

However, the Fox press department goes wrong when it states this was the first time the Square has changed title 'since the parade of fashionable vehicles in that section in 1872 compelled the city fathers to designate the place by its present name.'

Designation of the open space between 43rd and 47th street as Times Square was made when the original subway was built about the start of the new century. The New York 'Times' building had replaced the old Pabst hotel and was trying to match Herald Square, further downtown. Not much success until August Belmont was persuaded to designate the subway station as Times Square, and custom presently took the title upstairs. Up to that time it had been the Longacre or Longacre Square, not because of the parade of fashionable vehicles but because there were several carriage factories around the square including the Brewster works. London's Longacre had long been the seat of carriage making, and the title was copied.

Incidentally the lamp posts were covered twice before,
ture at the Town Hall and one show at the Cohan.

Going serious-minded over lengths to which picture people will go to exploit an attraction, the 'Times' pulled down one of Fox's street post signs on 'Berkeley Square' and placed a complaint with Borough President Levy for action.

Fox people had placed replicas of the New York street corner signs and put them on the lampposts around Times Square to attract attention. A total of 18 of the Berkeley Square signs were put up between 42nd and 47th streets. They were up three days before forced down.

The Minneapolis 'Tribune' editorially questions the ability of Will Hays to carry out the pledge made at the opening of the industry code hearing at Washington 'to maintain right moral standards in the production of pictures' for the reason that there can be no set moral standards. 'That this is a fairly large order for even Mr. Hays to undertake is suggested by the rather obvious truth that almost no two persons agree as to just what constitute right moral standards for the movies,' says the 'Tribune'. 'The question naturally arises as to whose standards he is referring. Are they to be the standards which Mr. Hays considers right, the standards which would survive the austere inspection of the Watch and Ward society in Boston, or the standards which Broadway would approve? When Mr. Hays says right, does he mean right in the eyes of grandma, who might swoon into the aisle at a Mae West picture, or right in the eyes of granddaughter, who might not flicker a sophisticated eyelash at the selfsame film and be bored to death by Mary Pickford?

'For making his ambitious pledge, we suppose Mr. Hays is entitled to nothing but respect and admiration. But we are puzzled, nevertheless, how the industry he represents can guarantee right moral standards in films to be exhibited in a nation which has approximately 120,000,000 separate ideas as to what those standards should be. It can hardly be that the movie-makers, with the aid of a morality slide rule, have finally worked out the problem that steeped the world in controversy centuries before Sally Rand, and the movies, and the shirtless male bather on Minneapolis beaches set tongues a-wagging in 1933.'

Sol Lesser got three versions of 'Tarzan, the Fearless' out of a less-than-$100,000 production investment on which he figures to gross $1,000,000 and net $250,000. The three versions are a seven-reel feature with chapter serials thereafter, a straight serial and a condensed nine-reel version for the foreign market.

Lesser originally wanted $75,000 from Metro to buy up his rights in view of the Johnny Weissmuller sequel MG is making to the original 'Tarzan', which first established the swimming champ in films. Metro is said to have countered with a 10% of the net profits proposal. Now it is reported Metro would like to buy out Lesser on the foreign distribution for fear of competish to the forthcoming Metro-Weissmuller picture.

Warners' film deals so far set, principally in the east, include RKO where not in conflict with Warners' own houses; Loew's for Greater New York; Richmond, Norfolk, Baltimore, and Evansville, Ind.; the entire Butterfield chain of 74 houses; Mort Shea's circuit in Ohio, New York and Pennsylvania; Schine Circuit upstate New York; Famous Players Canadian; Ike Libson for Cincinnati, Dayton, Indianapolis and Louisville; Publix-Shea in Buffalo; Ed Fay for Providence and Rhode Island; Sparks chain of Florida; Balaban & Katz, Chicago, and numerous individual situations.

Understood that Weber and Fields received an additional $10,000 from Metro-Goldwyn for their bit in 'Broadway to Hollywood'. Happened like this: When Weber and Fields first signatured for the Metro part their contract called for top billing for them no matter who else was in the picture. When picture was ready, however, there wasn't much excuse for the Weber and Fields billing and Metro compensated with an extra 10G in order to get a release from the top billing clause. Picture now has just a glimpse of the Weber and Fields routine.

Indication that Sylvia Sidney isn't taking too many chances on her squabble with Paramount was given Thursday (14). Miss Sidney was asked to do a five-minute radio broadcast on that day so cabled New York asking whether it was okay. According to her contract company has to okay ether or stage appearances, so Miss Sidney, despite the walkout, took no chances of weakening her cause. Par granted the permission, incidentally.

Going the competish thing as far as imaginable Julio Wickenhauser of Ecuador is calling attention to himself. Most recent of Wickenhauser's stunts is a big ad in the local dailies reading 'This is not a Metro picture, it is not a Goldwyn picture, it is not a Mayer picture. This is a Paramount picture, and Paramount pictures are the best in town.'

Universal is meeting some opposition on its picture 'S. O. S. Iceberg' because of the fact that Major Udet, German air ace, is one of the featured persons. Udet in recent visits in Hollywood and Chicago went out of his way to wave the German swastika, creating antagonism. Pictures of the flier with his swastika flag were reprinted in newspapers outside also, making the dislike more national.

Only country in the world that won't go for Mae West or her films is Australia. They think the lady's vulgar down thar and have told Paramount so. Union Theatres, big theatre chain, has coldly turned down 'She Done Him Wrong' and informed Paramount that it doesn't want any more like it. Miss West's films have broken house records in London and other spots around the world.

Someone is smuggling film of one of the major distributors out of the country and taking it as far as India for illegal exhibition. Complaint has been made to the Copyright Protection Bureau which is conducting an investigation. According to information to the distrib, its pictures have been shown in that country.

'Madhouse Movies', uncredited Paramount short which got considerable attention during its three day stay at the Rialto, New York, a couple of weeks back, was originated, directed and produced by Fred Waller. He's the lad who first invented a trick photographing machine which Paramount still uses. He directs 13 Paramount Pictorials a year in between other assignments.

Major distributors are closely watching a service company which is buying film presumably for a single theatre and swinging it around an eastern zone to many other houses. Operation seems to be confined on the bicycling to eastern Pennsylvania. Those behind the bicycling have been traced to New York.

Metro had to change the title of 'Penthouse' for English distribution to 'Murder on the Roof'. In England 'Penthouse' doesn't mean the stylish thing at all. It means a broken down, hopeless shack.

Inside Stuff—Music

Brunswick records came into the Warner Bros. group as result of initial $9,000,000 music buy. WB gradually turned back some of the music holdings, notably DeSylva, Brown & Henderson, which is back under Bobby Crawford's sole control. Brunswick was also divested from WB, with Consolidated Film Labs taking over the record company and installing Jack Knapp and Harry Grey in charge. Consolidated assumed the liabilities and has yet certain payments to make to WB. For this reason, a entente cordial still exists between Brunswick and the Warner film interests which may include certain WB film people going on wax for Brunswick.

It was through this setup originally that Al Jolson became a Brunswick recording artist with the sensationally best selling 'Sonny Boy' now history.

Bobby Crawford deems it a bit confusing and possibly embarrassing to have him set at Warner Bros. for possible supervision on screen musicals, while at the same time reporting Darryl Zanuck financing his publishing company. Crawford is vague on the WB thing, but positive that the Zanuck angle is nix. Meantime he's readying a Hollywood trip, leaving Rocco Vocco, the new v.p. and g.m. of DeSylva, B. & H. in charge east. Vocco may become the unwilling jest of honor of one of those tin pan alley tributes in the form of a dinner. The boys are waiting for cooler weather.

According to Louis Bernstein, of Shapiro-Bernstein, publishers of the score of Mae West's picture, 'I'm No Angel,' of the three lyrics out of the 'Angel' score submitted for advance censorship to NBC one was rejected completely and the other two ordered cleaned up. Picture's theme number, 'I'm No Angel,' met with an all-time ban from the network on the grounds that it reeked with too much suggestiveness for air purposes. Two that the web turned back for sapolioing were 'No One Love Me Like That Dallas Man' and 'I Want You, I Need You.'

Tunes for this West affair were written by Ben Ellison, Gladys Dubois and Harvey Brooks.

icture producer while attending a party on the west coast became impressed by a performance of their tunes put on by a pair of writers and inquired of them why they hadn't approached his studio for an assignment. Answer given him was that the music publisher affiliated with his company had informed them that their only chance of entering this particular lot would be over his (the publisher's) dead body.

'Well,' remarked the producer, 'You may then have to step over a dead body.'

'Who's Afraid of the Big Bad Wolf,' a nonsense ditty, is being published by Irving Berlin. Its lifted out of the Walt Disney animated short, 'The Three Pigs,' which has become something of a sensation and is being hailed as the best short of the year. Paul Whiteman gave the tune its first radio plug on the Kraft program (14). Song was written by Frank Churchill, an employe of Cartoonist Disney on the Coast. Ann Ronell did some fixing for the published version.

As a gesture of congratulation on the expansion of his T. B. Harms enterprise, George and Ira Gershwin have turned over to Max Dreyfus for publication a tune titled 'Till Then.'

With the release of 'The Cat and the Fiddle' by Metro and 'Music in the Air' by Fox, the same publishing firm will put out a special picture edition of the tunes involved.

Inside Stuff—Legit

Final dress rehearsal of 'Murder at the Vanities,' the new Earl Carroll show which opened at the New Amsterdam, N. Y., last Tuesday (12) started at eight o'clock the evening before and ended at 11 a. m. the day of the premiere. Technical and lighting problems resulted in scenes being gone over any number of times, with the entire company on hand.

The slim producer seemed less fatigued than anyone connected with the show. He ran into a jam just before the curtain rose. Shaw and Lee, who had been called in several days before and were assigned to bits and numbers, walked. Carroll re-routined the show in the 30 minutes left before curtain time.

Carroll's troubles over the 'dramatic revue' started early when the scenic artists' union demanded $6,000 claimed due on last season's 'Vanities' or no scenery. The claim is still pending. The manager first announced he would project the scenes with colored slides, ending up by going to the store house and dolling up old sets. His arrangement with Paramount called for the show reaching the Broadway boards by Sept. 15, and Carroll beat the deadline by three days.

Jim Carroll, his brother, is again manager of 'Vanities,' Norman, other brother, had a post for the past several years.

With the New Amsterdam, Winter Garden and Lyceum lighting up, some familiar treasurers are out of hiding—after the toughest year for them because of the number of dark legit houses and the low percentage of clicks.

Sol De Vries is back at the Garden and Louis Lotita is again at the Amsterdam. Sid Harris will have charge at the Lyceum b.o. with Artie Wright, assistant. Bob Ritz and Jimmy Vincent will team at the Mansfield, Harry Snowden will be treasurer of the National, while Julius (Blutch) Stone is house manager at the Forrest and Frankie Frayer is treasurer.

Victor Killian is appearing in 'Heat Lightning' which opened at the Booth last week under the name of Victor Keller. Temporary name change was the actor's idea because his part is small and he entered the cast as a compliment to the producers, Abbott & Dunning. Killian expects to join another show shortly.

Several critics detected the trick and mentioned it in the reviewers, others being apparently fooled.

Summer Tryout Spots Carrying on As Proving Ground for Broadway

Although nearly all the numerous tryout theatres, mostly in the sticks, folded until next summer, some are holding on and one is e new season. is the Boulevard, Jackson Heights, suburban New York. Eight new shows were tried out there during the past summer and the new show schedule calls for at least 12 more. House has established a producing policy, since the 'subway no more and there are no shows in sight from roadway for months to come.

The Boulevard tryouts are under the direction of Morris Green and Frank McCoy, whose offices are among the busiest on Broadway. Reason is that while one new show is playing at the Heights, another pair are in rehearsal and one or two more are being cast. Probably best of the Green & McCoy discoveries is 'The Curtain Rises,' due way soon.

Small Gross But Profit

Another industrious tryout theatre near New York is at Summit, N. J., where Elizabeth Miele presented a dozen new shows during the summer. Of promise in that bunch are 'The Farewell Performance,' 'Halfway to Hell' and 'Alley Cast.'

One of the Miele shows, 'Come Easy,' has already come and gone on Broadway, having closed at the Belasco Saturday after playing three weeks. Picture rights not yet sold but show will be worked out of the red because of picture and amateur rights. Show has contracted for 10 weeks in stock at $200 weekly. 'Easy' was a one-setter and cost little to operate. Although it was paced at less than $2,000, show is regarded a natural for stock. That may apply to a number of try-outs which may not reach Broadway presentation.

Norwalk, Conn., Sept.

While the Country Playhouse at Westport closed Saturday 16), country theatres elsewhere are starting to open again.

The Greenwich Playhouse, where a company held forth until Sept. 1, will reopen Oct. 2, with a season of revivals and new plays. Charles Menard is still the manager.

Owners of the Regent theatre, Norwalk, where a rival unit could not compete with Langner's better organization at Westport this summer, are ready to open again.

PITTSBURGH LOOKS FOR ONLY 20 LEGIT WEEKS

ittsburgh, Sept. 18.

Legit outlook here this season not so bright. Nixon, town's only road-show spot, gets under way next Monday (25) with O'Neill's 'Ah Wilderness' under subscription auspices, latest opening here in years, but after that nothing definite lined up, with spot booking looked for throughout the season.

Looks now as if 20 weeks, or even less, will have to be considered a good season. A couple of road-show pictures may add to the total, but even that's not very encouraging.

Last year Nixon had better than 30 weeks and that was considered poor. Six plays, of course, promised under subscription auspices, but even these bookings are problematical. One of touring shows, 'Biography,' opened here last season, so that piece is out.

ENGAGEMENTS

Otis Skinner, Queenie Smith, Elizabeth Risdon, Joanna Roos, Regina Wallace, Betty Lancaster, Brandon Evans, Malcolm Duncan, Kate Mayhew, John C. King, Frank Wilcox, Geo. Christie, Luster Chamberz, Walter Scott, Earl Mitchell, W. B. Taylor, Mary Gildea, Doan Borup, Eric Kalkhurst, Chas. McCarthy, Augusta Durgeon, 'Uncle Tom's Cabin' (complete cast).

Claire Curry, Jack Easton, Arthur Conroy, 'Undesirable Lady.'

William Harrigan, Roberta Beatty, Fleming Ward, Dwight Frye, 'Inspector Charlie Chan.'

Alan Ward, Craig Williams, 'Kultur.'

Legit Turns Cabaret

The metamorphosed New Yorker theatre (nee the Gallo), becomes the Casino de Paree when reopening in October with its seats ripped out and two cafe floors, restaurant and promenade with dance pavilion substituted.

Continental Music Halls, Inc., is the new lessee of the New Yorker from the Bowery Savings Bank, holding the mortgage, deal negotiated through O'Gara & Co.

JEWISH PAGEANT MOVES INDOORS OUT OF RAIN

Heavy rainfall started Thursday (14) last week washed out the original dates of the 'Romance of a People', the mammoth pageant of Jewish history that was to have opened that night at the Polo Grounds (N. Y.), with 6,200 players participating. Committee cancelled the outdoor presentation and the spectacle will be staged in the 208th field artillery drill shed, Bronx, largest armory in the city.

Spec is dated for 13 nights starting next Saturday (23). Enormous setting at the ball park was dismantled and is being reassembled in the armory along with elaborate lighting and amplification systems. Capacity indoors is about 20,000 as against 60,000 at the ball park.

At prices ranging from $5 to $1, with patrons tickets at $10 each, it was expected the gross on the three outdoor scheduled performances would reach $500,000. There were 43,000 tickets sold for the opening performance, total advance sale having been 100,000 tickets. It was stated that $108,000 had been expended on the production and other expenses up to the time rain interfered. Proceeds are to go to relief of the Jews in Germany and the movement to move them to Palestine. Spec had been in rehearsal for weeks in armories and halls, Gentiles as well as Jews being in the ensemble as a protest against Nazi intolerance.

All tickets are to be exchanged at the Leblang-Postal agency. Exchanges for the first night in the armory will be made in the order of application. Unfortunate weather break and the return of the Giants this week for the final ball games of the season, brought about the decision to spot the spec indoors. Armory site was suggested by Governor Lehman.

EQUITY GRANTS M&W AGCY. PERMIT; YR.'S 1ST

Morrison & Winkler agency was granted an Equity agent's franchise yesterday (Monday). It's the first new ticket to be issued in almost a year.

Equity franchise, entitling M. & W. to book direct with the producers, will extend that agency's activities to the legit field.

Toronto Yiddish Co.

Toronto, Sept. 18.

Standard theatre, Yiddish legit house, opens Sept. 22 for a season of Jewish drama and musical comedy. Repertory troupe is headed by Bertha Gerston, Jacob Silbert, Ethel Dorf and Saul Josephson. House seats 1,470 and will be scaled at $1-75-50. Opening bill is Cohn's 'Strange Birds,' a meller.

Standard policy last season was guest-star weeks and business good. Theatre has been taken over by Samuel Cohn, Isaac Weinrot and M. Schlesinger.

Syracuse 4,000 List

Syracuse, Sept. 18.

Civic Repertory, now in organization via a membership drive that has netted more than 4,000 at $1 per, will be housed in the Ritz, formerly the Syracuse, erstwhile home of stock burlesque, vaudefilm, talkies and what have you.

Stock company directed by Brace Conning moves in next month for a tentative opening on Oct. 16.

Bachelor's Reasons

Late Martin Herman never married. His determination to remain a bachelor while his mother lived was maintained until the end. Upon her death a friend suggested it was time for him to wed and he propounded this philosophy:

'If I marry a girl it could last only a few years and if I marry a woman near my age, she'll try to run this office. So it's out.'

'Jezebel' in Doubt Sans Bankhead in Costume Play Race

'Jezebel' may be presented at the Beck, N. Y., by Guthrie McClintic without Tallulah Bankhead, whose choice as the lead was regarded as an excellent selection. Late last week physicians at the Doctors Hospital stated it would be five or six weeks before she could appear on the stage. She is under treatment for abdominal trouble.

The manager plans to pay off the cast and postpone 'Jezebel' until Miss Bankhead recovers, although Owen Davis, the author, desires the show go on as soon as another actress is found to replace the star. His reason is that four or five other costume plays are on their way to Broadway, including 'Ah, Wilderness,' 'Pursuit of Happiness,' 'Armourette' and 'Little Heaven.' McClintic has given Miss Bankhead the privilege of appearing in 'Jezebel' if and when it is presented in London, should the show go on here without her.

Katherine Wilson was reported understudy to Miss Bankhead in error. It appears Miss Wilson read the part at one rehearsal at McClintic's request. She is engaged for another show. During other rehearsals the stage manager has been reading the lead part. The McClintic office states that Martin Beck is not interested in 'Jezebel,' the attraction being financed by the producer and Katharine Cornell.

STAGE RELIEF AID NOW LIMITED TO DONATIONS

The Stage Relief Fund has been forced to suspend payments to needy professionals, cash on hand having dropped close to zero. Although virtually no revenue has been received lately, understood that some of the most dire cases will continue to receive some aid, with the expectation that further cash will be obtained by means of legit benefits or donations.

It is planned to schedule Sunday performances of at least two of the new shows, 'Murder at the Vanities' and 'Heat Lightning'. Fund has also been offered an opportunity to raise money at the polo championship matches, management to pay the fund 25 cents on each program sold by actresses. Volunteers to sell programs will be sought this week in professional ranks.

Plan for an outdoor garden fete has been abandoned, because of the slender proceeds of the benefit show recently staged for the Actors' Dinner Club. Net was about $1,000. Club continues to function. In the 11 months the Stage Relief has been in existence, it has turned over to the club a total of $11,500. Most of that money was paid by actors who donated a percentage of their salaries.

Blumey's Play on Way

C. Blumenthal has started preparing the American presentation of 'Eight Bells,' the London ship melodrama, which he secured for this side during his recent visit over there. Show is still playing over there.

Colin Clive has been engaged to play the lead. He is abroad at present. Frank Gregory, the English stager who will direct 'Bells' for Blumey, arrived here last week.

Cast Changes

Beatrice Swanson replaces Roberta Beatty in 'The Blue Widow,' Miss Beatty joining 'Inspector Charlie Chan.'

Mary Heberden replaces Betty Linley as Lily in 'A Party.' Miss Linley advanced to the part of Miranda.

Herman's Ribbing Exploits

Passing of Showman Recalls Practical Jokes That Made Broadway Chuckle

Passing of Martin Herman, Al Wood's brother and associate, last Friday (15), brought expressions of sorrow from all persons within show business.

Among chief mourners are newspapermen, including the critics. His vast knowledge of show business, technically and in a personal way, made him an invaluable news source. Indeed there never was one more fertile. 'Marty' was always available and his principal stipulation so far as reporters were concerned was his rule that he must not be quoted, nor would he be photographed. When faced with a mass of work he was often irritable and he 'threw' the boys out of his office. They learned that was his way at times and so they always came back.

'Marty' never stalled when asked his opinion about the Woods shows. If a show was not there he would say so after the premiere or frankly state it was a flop, because he firmly believed that nothing could stop a hit and nothing could put a bad show across with the public. Nevertheless he knew how to get the absolute limit out of a success and generally out-smarted better known Broadway managers. He was Al Woods' silent partner but not so silent when he went into action.

The number of actors and actresses who passed in and out of his office in the hey-day of the Woods production regime was enormous. The public didn't know 'Marty' but the profession knew him as the shrewdest of managers.

Herman's many kindnesses and acts of charity, always under cover, are known to the few but the many recipents will never forget. His gruff exterior was just a front—it effectively kept him out of arguments. He liked to laugh and a good yarn or an inside story told him, evened up many a sombre day. Few men on Broadway had his sense of humor.

Hardly a day that he did not send some friendly or comic telegram, or perhaps it would be flowers, if not a gift. One year his florist bill was $7,500.

Trips Abroad

When the depression curtailed show business and slowed down the Woods office to a walk, Herman started making plans for a long trip around the world. No one ever studied so many travel pamphlets, years before he actually was able to get away. Looking over the booklets was a secret passion and when so engrossed he refused to see callers. His first proposed trip was just about to begin when he found a note on his desk that his brother Al had gone abroad at midnight—Woods frequently boarded liners with just a tooth brush. When Woods next happened to learn that Marty was about to slip away, he took a jaunt to the coast.

Finally Herman caught his brother napping. He boarded a round-the-world cruiser and merely left word with the elevator man that he had gone off on a little trip. That lasted six months, a period of adventure, most of it in the Far East. Last winter Herman again went abroad, suddenly as usual, and ran into Nazi trouble in Germany. When away he wrote letters to his friends on postcards but there was always a kick even in those brief messages.

Herman had many friends in Wall street and was often aboard the Sailing Baruch yacht on fishing trips in Florida waters. His downtown pal was Malcolm Sumner, attorney, who was a regular attendant at the weekly bridge parties held at Dr. Grausman's home, a coterie calling themselves the L.P.A.'s, which was a laugh to those who knew the designation.

There was a long series of practical jokes staged between Sumner and Herman, mostly motivated by the latter. On one occasion when Herman made an over long stay in Europe without sending word back, Sumner had inserted in the Paris edition of the 'Herald' a notice to the effect that Martin Herman was in Europe but address unknown, that he was legatee to an estate and a reward of $500 would be paid anyone who located him, dead or alive. At the time Herman was at a Paris hotel. Gendarmes arrived and claimed the reward. The telegram he sent Sumner was a marvel of initials, but Sumner knew what words were meant. Herman later explained he got the message through by claiming the initials were his various titles.

Once when Sumner returned from abroad he had stocked up with wines and liqueurs for a planned series of parties on the ship, but when he got aboard, was taken down with acute arthritis. Upon docking, Herman and Dr. Grausman were at the pier to take him to the hospital. The liquor was packed in a ship's coffin, the only box to be found. Upon being tipped off Grausman laid a bunch of flowers on the box. People at the pier removed their hats and the liquor was solemnly placed on a truck. Later, at the hospital, Herman conducted a funeral service in Sumner's room and the latter swore he'd get even. That came when Herman returned from his next trip abroad. Customs men were fixed and the underwear in Herman's bags was displayed all over the pier, he being ordered back to the ship for further examination. Herman thought that was going too far and it was months before he spoke to Sumner—a frame in which Sumner thought he was to meet a charming young girl, who turned out to be a fat woman from a museum.

'WILDERNESS' PREMIERE AS RADIO NEWS EVENT

Pittsburgh, Sept. 18.

Premiere of Eugene O'Neill's new one, 'Ah, Wilderness,' at the Nixon next Monday night (25) is to go on the air from WCAE over a coast-to-coast NBC hook-up. Ether officials figure an O'Neill opening a thing of importance and week-end reports had it that Phillips Carlin was being sent in to handle the broadcast.

O'Neill himself will be on hand for the premiere and is scheduled for a brief mike appearance, while George M. Cohan, the star, will do a scene from the play. In addition, Pittsburgh drama critics are to put in a few words about their opinions of 'Ah, Wilderness.'

No time has been set yet for the broadcast, but it will likely follow the show, probably between 11 and midnight.

Mrs. Murphy Out

(Continued from page 41)

The individual reprimands in the future, the State report suggests, should be decided on by a committee of three composed of a member of the NVA board, the medical director-supervisor or his representative and a representative of the patients. Heretofore arbitration or debate has been unknown at the San, with Mrs. Murphy in complete charge and making all rules. Committee also shall write a new set of rules for the San.

It was also recommended by Dr. Park that the NVA Fund board, which controls the San, hold regular monthly meetings in New York. Up to now the board has met infrequently, with few of the members knowing what was going on, while William J. Lee and Henry Chesterfield ran the NVA as they alone saw fit. Besides Lee and Chesterfield the NVA board members are Pat Casey, Sam Scribner, Moe Silver (Warners), Sam Dembow (Paramount) and Major Thompson.

Recommendation by the State for the removal of Mrs. Murphy from control, tantamount to her actual going, climaxes a five-year fight on the part of a large part of the patient body. Opposed to the patients were Lee and Chesterfield, who always upheld the San's woman superintendent on the grounds the complaining patients could show no cause for removal. On three occasions petitions asking a change were signed by patients, the last one resulting in the dismissal of seven patients and a general reprimand for everybody.

The matter was brought to the State's attention when a group of patients retained a New York attorney, Irving Schneider, to press the case for them.

Cast and Crew Bond Demand Ends Bainbridge Stock, Oldest in U.S.

Minneapolis,

After years of existence the Bainbridge dramatic stock company has cried quits, for the first time in nearly a quarter of a century, this city will be without dramatic stock. A. C. Bainbridge, now mayor, company and house over to John Dilson, last season's stage director, to operate for him, and plans called for the reopening in October.

When Dilson was in New York month assembling his company, he was informed by Equity and the local stagehands' union he would have to post two weeks' salary for cast and crew. This, together with other expenses incidental to the opening, would have meant an initial outlay of nearly $5,000.

Burden Too

Dilson says he isn't in a financial position to meet such a demand and has announced that plans for the dramatic stock season have been abandoned. The theatre will utilize a picture policy instead, Dilson says. The Bainbridge company is claimed to be the oldest dramatic stock organization in the United States, holding the record for continuous operation.

Stock burlesque also is out of the Gayety because of the refusal of Harry Hirsch to meet the stagehands' union demands relative to the posting of two weeks' advance salary, number of men to be used and the salary scale. Hirsch, too, had his company engaged when he decided to call everything off. He says he will wire his house also and use pictures and musical tabs.

The Metropolitan, playing legit road show attractions, hasn't a single definite booking yet. With no opening bill in sight here and with dramatic stock out, it looks like the slimmest season ever here as far as the drama is concerned.

DUFFY ASKS U.S. COURT TO BAN FRISCO STRIKE

San Francisco, Sept. 18.

Henry Duffy is to go into federal court this morning (18) seeking an injunction against Local 16 of IATSE and Local 107 of Operators union to restrain stagehands and electricians from striking should he discontinue payments organizations claim due from the time Duffy went broke.

Stage hands claim they were unpaid last week of Duffy operation in 1929, but Duffy claims he was already out, and payment was up to the Winship estate.

When Duffy opened '20th Century' at the Curran and 'Counsellor at Law' at the Alcazar, he declares Locals 16 and 107 threatened to strike unless he paid $100 weekly on the sum due.

To date he has paid $600, he says, and wants Federal Judge Kerrigan to issue an injunction against such threats, or any walkouts.

Ducat Men Organize Nat'l Body Under NRA

National Theatrical Treasurers' Association was formed Sunday (17) when at a meeting at the Waldorf theatre, N. Y., it was said there were 700 application for membership. Object of the NTTA, which is opened to all box-office people, is to participate in the legit code committee sessions, if the new organization is recognized. NRA applies only to national bodies. Up to now theatre treasurers have been grouped with the minority theatre employees division and seek to place a representative on the NALT general emergency committee.

Harry B. Nelmes, head of the Treasurers Club, was elected president of the NTTA; Lep Solomon, Sol De Vries, Allan J. Schnebbe, and Joseph P. Bickerton (attorney) being the other officers. Directors are Louis Olms, Mack Hilliard, Rivington Bisland, Cora Gibbs, Leon Spachner, Irving Engel, Frank Bora, Richard Moon and Lew Wood.

$45 Ad Suit Against $11,000 Chicago Angel

Chicago, Sept.

Aftermath of the 'World Between,' play which folded after a short stay, is a suit by the 'Daily News' against R. G. Lydy, parking space king and angel of the show, for $45 for advertising with writer Fritz Blocki included in the technicalities of the wrangle.

Understood that Lydy tossed $11,00 into the venture.

SHOW SHORTAGE UBO'S PROBLEM

The United Booking Office, which is the Shubert and Erlanger exchanges combined, for routing purposes formed a year ago to handle legit attractions on the road, faces the problem of finding attractions to book. It is the same situation as on Broadway, where there are twice as many theatres as there are shows in sight.

U. B. O. main purpose was to eliminate opposed bookings, but aside from some jamming of new shows last fall, its bookers have had little trouble in that direction because of attraction scarcity. U. B. O. has a dozen shows to book, or about half the number it had on the books at this time last season. Preponderance of failures on Broadway last season is the reason, giving the road a leaner outlook than a year ago.

A few of the eastern keys are counting on initial presentation of new shows, but the other stands face plenty of darkness. At least two of the U. B. O. attractions will play through broken time in the South, 'The Green Pastures' and 'Of Thee I Sing' (not out in touring). Among the other road attractions are Katharine Cornell in repertory, 'Biography,' 'Music in the Air,' 'Late Christopher Bean,' 'Uncle Tom's Cabin,' 'Ruy Blas,' 'Goodbye Again,' 'Take a Chance,' 'Dinner at Eight,' 'The Gay Divorce' and 'One Sunday Afternoon.'

In addition there are independent attractions which are on and off the books of the U. B. O. which anticipates doubling the number of road shows by the end of October.

SHOWMAN LAGUARDIA'S CAMPAIGN STRATEGIST

Paul Moss, erstwhile legit producer and brother of B. S. Moss, the showman, is now business manager of the Fusion campaign committee sponsoring Major F. H. LaGuardia for New York City's next mayor. The barrister, William M. Chadbourne, campaign manager of the Fusion committee of which Samuel Seabury, arch foe of Tammany, is head, appointed Moss to the business managership.

Moss' headquarters will be in the Paramount building, N. Y.

4 Hurt in Auto Crash

St. Joseph, Mo., Sept. 18.

Swerving to avoid a car which stopped suddenly, two actors and their wives motoring to New York from Denver last Wednesday, were badly injured in a head-on collison with another car. James Holerke, who sustained a fractured hip and leg, and Averill Harris, with a smashed instep and broken leg, had just closed the season in stock at Elitch Gardens, Denver.

Mrs. Harris also suffered a fractured leg, while Mrs. Holerke was but slightly injured. All are in the St. Joseph hospital.

STOCK FOR MONTCLAIR

Montclair, N. J., Sept. 18.

Stock opens at the Montclair, Oct. 2 by Rugoff & Becker in association with Arthur M. Rapf. Direction will be by Rowland G. Edwards who directed the Broad Street players, Newark, last season.

It is Edwards' intention to use popular successes with guest stars.

Chorine Picks a Name

Dancer in 'Murder at the Vanities,' revue-meller at the New Amsterdam, N. Y., has the name of Gay Orlova. Good looking platinum blonde hoofer sees nothing funny in the monicker.

Orlova is of Russian parentage and original label probably a tongue twister.

ISLAND BARNSTORMERS GOING THROUGH STATE

The Playground Players, a group of legits mostly resident around Freeport, L. who have been appearing in Long Island school auditoriums since mid-July, will continue indefinitely according to present plans. The Playgrounders are on the New York State Unemployment Relief payroll, receiving $3.20 daily and were slated to be so paid until Sept. 15.

Plan now is for the outfit to appear in spots throughout the state and the players look for an increase in pay to $7 or $8 daily, which would give them the legit minimum wage of $40 weekly established by the NRA legit theatre code for regular shows.

Playgrounders are unique in the unemployment fund set-up, in that they are aiding local relief funds. At the start the group netted around $500 weekly, takings going in total to local relief committees in each village. Average has been $200 net weekly, show going on two and three nights weekly. Group played 'The Family Upstairs' and proposes to give a new show with the tentative title of 'Seven Red Elephants'.

VILLAGE SNEAKS OVER 8-MONTH RUN OF LEGIT

The Cherry Lane little theatre in Greenwich Village boasts a run of eight months with 'A Charming Rascal,' which concluded this week. Play is from the French, adapted by Paul Gillmore, who has been conducting the Lane for five years. 'Rascal' went through the summer without Broadway even suspecting that a Village theatre was operating. Attendance comes from various sources, pluggers visiting mercantile establishments with bargain ticket slips.

Policy at the Lane was 'a new play every month,' a slogan that has not been adhered to. Gillmore himself appears in 'Rascal' and starting next Monday will be featured with his daughter Virginia in a revival of 'Strictly Dishonorable,' in which he created the Judge role, with a piece called 'As We Love' going on Saturday and Sunday afternoons. Regular performances are given nightly, including Sunday. Listed as 'coming' are: 'Get a Doctor,' 'A Minister in Hell' and 'The Moscow Art Theatre Company.'

Village Play to B'way

'The Mountain,' which was presented at the Provincetown Playhouse, Greenwich Village, last week will be brought uptown. Contracts have been issued to the players by Robert Ames Winthrop, a newcomer.

Name of Dr. George F. Chandler, retired surgeon, who is reported set to bankroll 18 plays in the Village spot, does not appear. 'Mountain,' written by Carty Ranck, drew little attention from showmen.

Shumlin Directing

Herman Shumlin who could find no show to produce for himself, will direct 'The Minute's Alibi,' an English drama which will be presented here by Crosby Gaige and Lee Shubert.

'Alibi' is holding over indefinitely in London. Rehearsals start here next week.

Sam Kopp Newark Mgr.

Newark, Sept.

Sam Kopp is the new manager of the Broad Street. He's also doubling on the publicity.

Former Shubert-booked house, taken over from Morris Schlesinger by Paul K. Karrakis, is playing legit stock.

Ticket Trade Sees Many Agencies Forced Out, but Old Evils Cured At Last by Codes' Firm Control

Says Road Waits on Outcome of NRA Drive

Rochester, Sept. 18.

Lyceum theatre will open the legit season Oct. 13 and 14 with Walter Hampton in 'Ruy Blas.'

Manager Hattie Lutt returning from New York reports road show bookings delayed by uncertainty over NRA outcome, but she expects action in the near future.

N.Y. Hipp Grand Opera Survives, Others Brodie

Pop grand opera resuming at the Hippodrome, N. Y., is off to a profitable start, despite increased operating costs and opposition operatic attractions. First full week drew a gross over $16,000.

Of the opposed operatic presentations, three opened and closed quickly. The withdrawals were at the Mecca Auditorium, Academy of Music, Brooklyn, and the Willis, Bronx. All tried for four days. Some doubt about other lanned operatic attractions going into action until later. The Fides opera with a Met conductor leading a 71-piece orchestra attracted attention at Mecca Auditorium with prices at $1.65 top, but not enough money to pay off such a costly musical set-up.

Hipp claims that rescaling the prices brought in as much money, although attendance was somewhat less than during the spring. New top is $1.10 which goes for the entire lower floor, with the balcony at 55 cents, also reserved. Despite opposition the Hipp figures it can command a steady draw until late fall, when the Metropolitan season starts. Regardless it is proposed to continue opera at pop prices in the Hipp throughout the season.

DITCHING 'KULTUR' ROLE OF HITLER CAUSES RIFT

back of the postponement of 'Kultur' until next week at the Mansfield, N. Y., is internal discontent that has ousted three or four aides to J. Vincent heretofore unknown in legit. Vincent who was in the touring operatic field for several seasons, is an excitable Russian.

The play is a satire on Hitler and the Germany of today. It was adapted from the German by Adolphe Phillip. Latter withdrew last week as director at which time Vincent started revamping the script with the supposed idea of eliminating the Hitler character. His insistence on that point may lead to legal action by Phillip and others interested through ownership of stock in the 'Kultur' corporation.

Ben Atwell who had been associated with Vincent for three seasons, received stock instead of salary. He stepped out and Oliver Saylor took over the publicity. Saylor also walked after a row with Vincent. Other company executives sidestepped the outfit when the new manager offered them wages less than the minimum mentioned in the legit theatre code.

'Kultur' cast went on salary Monday, this being the fifth week of rehearsals.

Second Miele Try

Second of the summer try-out group tested in Summit, N. J., to be presented on Broadway, will be 'Career,' by Julie Herne and Yvonne Crosby. Elizabeth Miele will make the presentation.

Chrystal Herne will have the lead. Rehearsals start early in October.

Most drastic change roadway's theatre ticket situation is anticipated under the rules laid down by the National Association of the Legitimate Theatre committee last week. With the NRA stamp, the legit code provides for wiping out gypping and other unfair ticket practices and from indications correction of old evils will be accomplished for the first time in the history of legit.

There is little doubt that some agencies will be forced out of business. Of the 30 odd ticket offices there may be but a dozen, or even fewer, when the smoke clears away. In light of the NRA's objective to increase employment, that may seem counter to the government's campaign to climb out of the depression. But showmen contend that gypping in the sale of tickets by brokers or speculators has been the most harmful single element adversely affecting show business.

Managers, with the assent others on the NALT committee, sert that while bunch of specs may be forced out of the ticket business, if the public gets a chance to buy tickets at reasonable rates, show business will improve and as a consequence there will be more actors working, more theatres open and more general employees occupied. Therefore, they say, it will be for the general good and, although some agencies have aided producers by advancing money on tickets, times have changed. That the NALT emergency committee subscribes to that program is evidenced by the fact that ticket distribution was the first problem considered after the code was filed in Washington.

First Hit As Test

The test of the new ticket rules will come when the first hit arrives on Broadway. Enforcement of the rules is up to the managers themselves. Agencies will be permitted to resell lower priced tickets and the first three rows in the balcony for 75 cents over the box office price, with a 50 cent premium allowable for the balance of the house. If a spec charges more and is detected, no theatre will be permitted to do business with that agency. Theatres caught making allotments or knowingly selling to agency violators, are subject to a fine of $500 for each offense.

Broadway and ticket men are guessing how many agencies can continue in business under the new rules. Most of them admit they all can't exist if limited to the 75 and 50 cents premium. That they will no longer have to stand for losses on 'buys' seems not so important to them. First idea about the elimination of buys was that most of the agencies would be able to go along if business were fairly good. General feeling now is that only the largest agencies will survive because of the volume of sales possible. Other offices have too small an outlet to make a profit under the new rules, according to most specs.

How About Charges?

What the average agency wants to learn is whether in addition to the premiums, they will be permitted to make service charges, such as a monthly fee for keeping charge accounts, whether it will be okay to charge for delivery of tickets and whether an extra fee can be charged to accounts monthly in return for delivering good locations. The NALT committee has not made up its mind about those points. Brokers say they should be permitted to accommodate the demand of the last hour patron and the visitor from out of town, who is willing to pay an excess price. But the managers say they care little for that special type of playgoer, preferring to concentrate on the mass of regular theatre-goers.

Up to now there have been seven agencies licensed under the new rules. They are McBride-Bascom (combination), Sullivan-Kay-Tyson Operating Co. (combination), Leblang-Postal (the three largest agencies); Tyson and Co., Broadway, Sol Subber and William Jackson. Latter two offices are among the smaller agencies. The NALT states it has no objection to licensing any established agency, which is in ac-

(Continued on page 46)

Plays on Broadway

MURDER at VANITIES

Earl Carroll production of two-act musico-melodrama by Carroll and Rufus King, music and lyrics by Edward Heyman and Richard Myers, with interpolated songs by Herman Hupfeld, John Jacob Loeb and Paul Francis Webster. Ned Washington and Victor Young and John W. Green. Additional dialog by Eugene Conrad. Dialog staged by Burk Symon; dances, Chester Hale; additional dance arrangements, Ned McCurn; Ray Kavanaugh, musical director.

Cast is headed by Bela Lugosi, Olga Baclanova, James Rennie and Billy House. Others, besides the 56 Carroll beauts, include Charles Ashley, Pauline Moore, Naomi Ray, Frank Kingdon, Lew Eckles, Naomi Ray, Amby Costello, Al Webster, Walker Thornton, Beryl Wallace, Jean Adair, William Ray, Robert Cummings, William Balfour, Lisa Silbert, Barbara Winchester, Bon Lackland, Martha Pryor, James Coughlin, Mickey Bruno, Vilil Milli, Elsie Rossi, Charles G. Johnson, Helena Rapport, Edwin Vickery, F. X. Mooney, Wiley Adams, Eileen Burns, Phil Sheridan, Ben Lewis, F. Raymond, Woods Miller, Una Vilon, Mackie and Lavallie, Lewis and Van, Paul Gerrish.

'Murder at the Vanities' is just that. It murders two good ideas, a mystery thriller and a Carroll 'Vanities,' and the hybrid achieves nothing beyond mediocrity. It's neither fish, flesh nor good red herring. A curious hodge-podge of combining a Carroll musical revue with a murder meller, the idea was novel if nothing else, and despite the prime appeal of novelty, whatever boxoffice chances it had were snowed under by a theatrical sequence which evidences that it should not have been ushered into the New Amsterdam in its present condition.

The Philly break-in was so bad that Carroll asked the critics to see it again later in the week before writing their notices. The opinion following the original uncurtaining held, and it still holds, for metropolitan consumption even at $3.30.

As a show venture, Carroll is plenty off the nut from the start through his Paramount film tie-in whereby Par has underwritten the stage venture as a prelude to a multimate filmization. A $100,000 consideration is said to figure on top of everything, with Carroll to supervise the screen production in time, so the impresario is financially on velvet already.

But apart from these financial considerations, Carroll has ushered in a highly disappointing ventire. Rating as the first important musical premiere so far this season, the ultra turn-out at the New Amsterdam was divided in its interest between the creaking meller and the fan-and-fancy stuff of the Carroll Nudist Cult.

The meller is one of those things. At zero hour it collapses completely. Two or three murders are left hanging in the air, James Rennie (a police inspector who does his sleuthing in impeccable tails) deciding that wedding finale with Pauline Moore, whom several villains have been pursuing for two acts and two and one-half hours, is now in order.

Suspicions are pointed at every one and causes for homicide established in several instances, but nothing satisfactory in the crime-solution department eventuates.

Musically it was a dull evening. The Carroll beauts, decidedly partial as to blondes, satisfactorily sustained the ex-7th avenue. Earl's batting average for pickin' 'em, but there it ended. There was a little Sally Stand in a Chester Hale fan routine that was reasonably impressive.

Of the cast, the hit of the evening fell to the lot of Paul Gerrish, a roller skater who made his chorus count for plenty. Working in tails, with consummate ease and poise, and with a Robert Montgomeryish front, he was the sole novelty of the evening's talent offerings. For the rest, Lugosi and Lisa Silbert were a sinister pair; Baclanova, a German vamp of crude proportions; Ben Lackland, a hapless juve; Rennie, already accounted for; Pauline Moore, the ingenue 'Vanities' girl on whom there are evil designs; and Billy House familiar rotund comic efforts as the assistant stage manager.

Shaw and Lee dropped out at the eleventh hour following billing and contract tiff, although programmed. Una Vilon was a hotch torso-torcher working in cabaret manner, whose chores were amplified as a consequence of the two-man team's drop-out.

On production, Max Teuber's neon-maypole finale in the first act was remindful of the similar 'cold light' electrical effects done in Carroll's last 'Vanities,' likewise an ill-fated revue.

Terpsichorically, Chester Hale achieved some novel effects in concerted rhythmics on movable giant staircases, varied by luminous paint effects. But in toto 'Murder at the Vanities' isn't destined for Broadway longevity. This will probably suit Paramount just as well, incidentally, for among the preliminary summer dog-day worries were how to release Lugosi for the film version, if the stage production became a hit and kept the show overly long in New York. *Abel.*

HEAT LIGHTNING

Comedy drama in three acts presented at the Booth Sept. 15 by Abbott-Dunning, Inc.; written by Leon Abrams and George Abbott; staged by latter.

Myra	Emily Lowry
A Wife	and Jr. Shirley
Everett	Eddie Acuff
A Husband	William Wadsworth
Olga	Joan Dixon
Steve	Coburn Goodwin
George	Robert Gleckler
Jeff	Robert Sloane
First Hitch-Hiker	Gail De Hart
Second Hitch-Hiker	Geraldine Wall
Sheriff	Vincent Keller
Mrs. Ashton	Joan Carr
Mrs. Tifton	Lenore Sorsby
Chauffeur	Joseph Downing
A Mexican Family	Joseph Rivera Irene Castellanos Carmen Castellanos Dolores Sierra Emilio Sierra

First play to Broadway from Lawrence Langner's Westport, Conn., try-out plant. Presented by the George Abbott-Phil Dunning outfit, the combo which started so well last season with '20th Century.' It is much the best thus far, in a new season that previously had offered a list of dramatic zeros. But it is not quite good enough.

'Heat Lightning' is a melodramatic comedy set in the lunchroom of a filling station and camp in the southwestern desert lands not far from the Mexican border. Abbott reworked over the script which has evidences of light touches here and there, not in the original. Show has a fair laugh content, mostly in the second act. First act lazes under the desert sun and the last act goes in for drama.

Olga, a girl who started out in life in the Oklahoma oil fields, sometimes hard, sometimes easy, and now conducting a gas station on the highway to that territory, and George, once her lover in the wild days, are the principal persons of the play. Olga is now content, satisfied with hard work, and holding only abhorrence for the past. Life's establishment is her own and there is only a younger sister, Myra, to worry about. Myra is in love with an air mail pilot, but that is a minor detail.

Into their routine existence comes George accompanied by Steve, a young companion in crime. They are of a gang that robbed a Salt Lake bank, killing the cashier among others, and are heading for Mexico. Olga thought she had put George aside forever and she asks him to blow. But he sticks around with the idea of copping the jewels of two Reno divorcees, putting up in the camp for the night.

To make it easier for Steve to rifle the safe, George enslaves Olga, for the moment, while Myra is off to a dance. She has shielded the fugitives from the local dicks. High point of the drama comes when Steve refuses to rob the safe of so good a sport as Olga. George starts pumping his automatic at the kid who ducks, while Olga shoots her no-good lover. Easy enough for Olga to arrange a getaway for the lad and casually explain to the sheriff that she killed the bandit when he attempted to loot the place. Her explanation is not only readily accepted, but the reward for nabbing the bandit falls into her capable hand.

Lighter touches come with the arrival of a Mexican, plus wife and kids on their way in a flivver to Juarez with game cocks. Then there is the chauffeur driving the divorcees, both of whom are on the make for him and his remarks furnish secondary giggles. Situation having one of the women gazed upon by the under-sheriff as she bathes in a wash-tub, another change of pace.

There is something real about the playing of Jean Dixon as Olga and Robert Gleckler as bad George. Robert Sloane as the under-sheriff made a small part stand out; Joseph Downing amused as the chauffeur. Emily Lowry okay as Olga's kid sister.

'Heat Lightning' drew a fair break from the critics. Will probably make a better picture than a play. *Doc.*

WANTED: for Apprentice theater, Winter season, character actress and versatile man, under twenty-five. Write HENRY GREEN, 46 Washington Square South, New York, before October first.

Shows in Rehearsal

'For God and Country' (A. H. Woods) Empire.

'Ruy Blas' (Walter Hampden) Cort.

'Late Christopher Bean', (road) (Wee & Leventhal) Waldorf.

'Her Master's Voice' (Max Gordon) Harris.

'Her Man of Wax' (Shuberts) Ambassador.

'Men in White' (Harmon & Ullman) Broadhurst.

'School for Lovers' (Theatre Guild) Guild.

'Undesirable Lady' (Leon Gordon) National.

'Let 'Em Eat Cake' (Sam H. Harris) Imperial.

'Ah Wilderness' (Theatre Guild) Guild.

'Amourette' (Peters and Spiller) Miller.

'Pursuit of Happiness' (Rowland Stebbins) Avon.

'Sailor Beware' (Courtney Burr) Lyceum.

'Uncle Tom's Cabin' (road) (Rowland Stebbins) Fulton.

'Kultur' (J. J. Vincent) Mansfield.

'The Green Pastures' (Rowland Stebbins) Manhattan.

'Trip to Pressburg' (Shuberts) Morosco.

'Hotel Alimony' (Try-out) (Green & McCoy) Jackson Heights.

'Bridges to Cross' (Try-out) (Elizabeth Miele) Summit, N. J.

'Prize Package' (Try-out) road Street, Newark.

FOREIGN REVIEW

THE DISTAFF SIDE

London, Sept. 6.

Comedy by John van Druten, presented by Gilbert Miller, produced by Auriol Lee at the Apollo theatre, Sept. 5.

Mrs. Venables	Haidee Wright
Mrs. Millward (Evie)	Sybil Thorndike
Mrs. Frobisher (Liz)	Maritta Hunt
Mrs. Fletcher (Nellie)	Dorothy Holmes-Gore
Roland	Alexander Archdale
Alex	Viola Keats
Christopher Venables	Robert Horton
Theresa Venables	Margaret Carter
Miss Spicer	Dora Barton
Rose	Maud Buchanan
Toby Chegwidden	Clifford Evans
Charles Hubbard	Geoffrey Gomer
Gilbert Blaize	Edgar Norfolk

Generally speaking, John van Druten does not write plays for the populace. His aim apparently is for highbrow approval. In his latest effort he provides interesting entertainment for the discerning, but it is not a play of broad appeal. It is a slice of life as life really is, rather than melodrama as the average theatre-goer likes it. Therefore, it received good notices from the high-brow critics, although practically all of them agreed it is not good theatre.

Story shows a family group, consisting of grandmother, widowed mother with two daughters and a son, and tells how they live, all of which is commonplace. The fact that one of the daughters has an affair with a man is incidental and has little or no vital bearing on the plot.

Generally well played, with honors going to Sybil Thorndike in a role different from anything she has accustomed to play. *Jolo.*

Fewer Specs

(Continued from page 45)

cordance with directions from NRA headquarters.

The bulk of the other ticket brokers, regarding themselves as independents, have not sought a license. They want to talk it over at the NALT. First session was held Monday (18), the brokers conferring with the sub-committee which was assigned to handle the detail of ticket control. Full NALT committee will meet Wednesday (20), after which it will probably be settled who is and who isn't going to engage in sales of tickets this season. At Monday's session the indie specs said they wanted the rules explained and all will seek licenses.

It is no secret that most of the brokers are broke. Chances of recouping this season appear to have gone glimmering and in any event they are up against the sharpest control system yet devised.

Labor committee of the Theatre League has been unable to come to an agreement with the stage hands over changes in working conditions. Although there are no differences over the wage scale, which remains the same as last season, the managers are seeking concessions. Letters sent to out-of-town stage hands' locals by Leonard Bergman of Erlanger's for the committee, evoked no responses.

Bergman is making a tour of the key cities with the object of talking over the situation with the union leaders. David Finestone, of the Shubert office, has the stage hands assignment along with Bergman. Stage hands' and musicians' contracts will shortly come before the NALT committee, but it is believed the decision will be put up to Washington.

Plays Out of Town

3 WITH LANTERNS

Newark, Sept. 15.

Comedy in three acts by Michael Watts. Presented by Paul K. Harrakis at the Broad Street. Included in the cast are Frances Bendsten, Mabel Mortimer, Mary Newton, Albert Berg, Richard Rauber, Helen Champlin and Robert L. Clear.

A program note states that Paul K. Harrakis intends to produce all new plays, many of which would not appeal to the commercial manager. Herein lies the difficulty; if the plays do not appeal to the commercial theatre man they are unlikely to interest the everyday playgoers. Anything is possible, but the development of a profitable special theatre in Newark looks from here like a long chance.

It is doubtful is the opening play, 'Three with Lanterns,' appeals to popular taste sufficiently to make it draw. It tells a story of jealousy in English family life with few and unexciting complications.

Tony Steele, concealing the fact that his wife bores him, is wrapped up in his adult son, who is just returning from America. His newly married daughter worships her father, but feels that she is neglected. Her mother is engrossed in other things, and interplay of conflicting emotions causes amusement.

The daughter finds that her idealized brother has feet of clay and, whether intentionally or not (the play is obscure on this), allows his worshippers to see his defects. After much unpleasantness, a reconciliation follows.

It is most hurtful to the whole conception that the characters arouse so little sympathy that no one cares what happens to them.

The cast does not help the play much, and it needs superior acting to bring out its merits. This does not mean that the acting was bad, but simply that this was an unfortunate choice with which to open a stock season.

As Alice, the best part in the play, Mary Newton contributed a faithful portrait. The others showed varying degrees of competence but enormous earnestness.

DIE FLEDERMAUS

Westport, Sept. 15.

Dwight Deere Wiman's revival of the Johann Strauss operetta impressed so favorably on its presentation here in the closing week of the Country Playhouse that Wiman is prepared to bring it to New York in about a month.

Given a particularly finished production with superb settings by Mielziner, and cast with an eye toward New York, 'Fledermaus' is almost ready for a season in which few operettas are slated.

Wiman got up the revival with this thought in mind, that if the new book by Lawrence Langner and lyrics by Robert Simon were right, if new trappings brought color to the old standby and if suitable singers could be engaged, he would stake a New York production.

Packed houses left no doubt as to the public's interest and only two rainy nights kept the musical from breaking the house record set by Jane Cowl. The customers had a lavish production, plus such people as Peggy Wood, Helen Ford and John E. Hazzard.

Langner's book is modern and appropriate, the lyrics are a joy and the company, particularly Helen Ford, leaves little to be desired.

The Broadway delegation, which each Monday motors out to Westport, was overjoyed to see Helen Ford get the break of her lifetime. Out of musicals for five years, Miss Ford is nothing short of sensational as Adele, the soubrette. Singing better than ever and looking trim and chic, Miss Ford stopped the show Monday night.

Kitty Carlisle, a newcomer from the tab shows, made an impression as a young prince, and although Strauss wrote the music for a mezzo, she delivers in a volce of higher register. Peggy Wood is the Rosalinde and she will return to Broadway a golden voiced prima donna. Her costumes set off her beauty and New York will hear her in her first singing role in some time.

George Meader is the Eisenstein, and will stay for New York. John Hazzard scored in a bit, but Myron Duncan was not a satisfactory Faulke. He will be replaced by Thomas Chalmers.

The first act is slow and the third act long, and Miss Wood's gypsy song is not suited to her talents. Daily rehearsals were held here to whip the book into shape, and Wiman seemed satisfied with the general performance at the end of the week.

HE KNEW THEM ALL

Newark, Sept. 16.

Comedy in three acts by Tom Powers. Presented by Edward F. Gardner at the Women's Club, Caldwell, N. J. Staged by Powers and Gardner. In the cast are Daisy Atherton, Alma Kruger, Helen Patterson, Harriet Russell, Carleton Young, William Ingersoll, Katherine Hirsch, Tom Powers, Clifford Dunstan.

When Tom Powers wrote this he violated the actor-author code by not giving himself most of the play and all the good lines. He doesn't even appear until the middle of the second act. Sad to say the play seems to slow down a little after that. But it has been going strong up to that point and is by no means dull at any time.

Mrs. Ella Burton learns from her younger daughter's letter that the unmarried girl is in trouble, expecting a baby. She calls a family conference to deal with the situation. As one member is a sombre divinity student and another a sane liberal and as the grandmother is an advanced thinker, an amusing clash of characters ensues. Another daughter, who masks the pain of a romance ruined by the war under the guise of a materialistic modern, refuses to worry about her sister, and bosses her rather dumb mother about. Finally the younger sister arrives and to her amazement learns of the family's worry which she shows is due to a misconstruction of her letter.

She has her fiance in a cab outside and after straightening out all suspicions produces him. But he, after falling for the grandmother's charm, makes it plain that although he has brought the girl safely home, he has no intentions of marrying her. After other complications he turns out to be the elder sister's lover who had been given up as dead. In a tender scene they clinch for the curtain.

The play is packed with amusing lines. The twists of the thought are lively and unexpected. In the late action Powers seems to have flagged in originality and he employs threadworn ideas, such as a scene from the movies. But these minor defects could easily be corrected and a few long expository speeches could be omitted to the plays improvement.

The direction is excellent and the cast is good. Powers handles his assignment well. Ever so ideally cast as a romantic lover, Superb is Alma Kruger as the grandmother. Harriet Russell makes the lovelorn sister something memorable and Helen Patterson plays a different sort of servant girl. The inexperience of Katherine Hirsch as the younger sister is evident, but she has vivacity and shows possibilities.

Farewell Performance

Newark, Sept. 14.

Farce in three acts by James Ramsey Ullman. Presented by Elizabeth Miele at the Lyric, Summit, N. J. Staged by Charles Sinclair. Setting by Walter Roach. In the cast are Lynne Overman, Harry Tyler, Florence Robinson, Stanley Harrison, Burford Hampden, Frank J. Kirk, Kate McComb, Lucille Clay Osborne, Stephen Gross.

Lynne Overman, excellent farceur, is able to take the trifles tossed him in this piece, spin them into an authentic fabric, and give a fanciful concoction the air of versimilitude.

'Farewell Performance' lacks the tight construction a farce requires, but it is audacious and often laughable. It tells of a suitor who wants his sweetheart compromised so that he can do the gallant act and win her parents' consent by offering to marry her. Getting his friend, Peter (Lynne Overman), to agree to help him, he leaves his fiancee with him while he arranges for his wedding. The plan works only too well when the girl willingly gives in to her host. Another suitor learns of this and insists upon marrying the suited one to the delight of her parents. Besides this, Peter's mistress, piqued at him, annexes the other suitor, and things end peacefully if not morally.

Most of the cast were pleasing. Harry Tyler was entertaining playing Mac, a drunk role, and Stanley Harrison made a good butler. Lucille Clay Osborne appeared agreeably as the mistress, and Stephen Gross was an amusing bridegroom.

Future Plays

'Is Life Worth Living?', English play, will be given early production by Harry Moses.

'An Old Spanish Custom' will be done by Morris Green.

'Give Us This Day' will be produced by Francis L. Curtis and Richard Myers. It's about a N. Y. family.

'The Command to Love' (musical version) is being readied by Dwight Deere Wiman and John Tuerk.

'CHEER,' $24,000, FIRST CLICK IN PHILLY

Philadelphia, Sept. 18.

'As Thousands Cheer,' the Sam Harris-Irving Berlin revue, which opened a week ago Saturday night at the Forrest, didn't share the fate of Philly's first musical, 'Murder at the Vanities,' which a week previous had died miserably at the Garrick.

The new one was under expectations Monday and Tuesday nights and quite off at the Wednesday matinee, but from then on trade increased smartly with cooler weather and there were no more than a couple of rows out in the orchestra the rest of the week. Gross on the week was reported as $24,000—nice.

There is some talk of a third week or at least a part of a third week for the show, but ads read 'last six days' and at present writing it looks that way.

Walnut's initial attraction, 'Jezebel,' scheduled for tonight, cancelled, which means that this is an open week. Walnut gets lighted next Monday with 'The Pursuit of Happiness,' Rowland Stebbins production, in for two weeks, and at the same time, the Garrick relights again with Pauline Lord in 'The Late Christopher Bean.'

Last-named house is definitely UBO, being much in the same position as the Shubert was last year, with the Forrest and Chestnut, Shubert-operated, getting first call on bookings. Garrick, in the hands of banks, is being managed by Mrs. Albert Wolf, representing those banking interests. Sam Nirdlinger is now at the Broad; that house and the Walnut will both be independent.

Mrs. Wolf, before her marriage to a Philadelphia attorney, was Constance Cann of New York and some years back acted as road secretary for the Theatre Guild, getting a taste of theatrical biz, from the b.o. standpoint, at that time.

Garrick opened current season couple weeks ago with 'Murder at Vanities.' Mrs. Wolf's operation starts with 'Christopher Bean,' opening its road tour, on Sept. 25.

New lineup gives Philly five houses promised as active, which is more than expected or figured wise.

THREE LEGITS ON WAY BRIGHTEN L.A. OUTLOOK

Los Angeles, Sept. 18.

'Whispering Gallery' is the solo legit in town, and paid fair dividends to the co-opers with a $2,800 take on the week. Though house depends on two-bit passes, b.o. sale has been climbing.

Next three weeks sees three shows opening—'Counsellor-at-Law,' returning to the El Capitan tonight (Mon.) after an eight-week run in the spring. Advance for the second coming is fair. 'Show Boat' in rehearsal for the Mayan has no date set, but is expected to get started by Oct. 1. 'Louder Please' comes into the Belasco in two weeks.

2 1ST NIGHTS PERK BOSTON

Boston, 18.

Of the legits Majestic has gone pictures, starting off with much ballyhooed American premiere of 'Damaged Lives.' Though made in Hollywood, film had first showing in London. Producers picked this city probably figuring it would try the worst—most puritanical—first.

Two showings Friday night (15) to big audiences preceded grind policy today, with good attendance afternoon and evening. Backers put $5,000 into exploitation campaign.

Of the other regularly legit houses Shubert holds over Joe Cook and 'Hold Your Horses,' through 23rd. Monday night (18) saw two openings, 'Music in Air,' at Colonial, and 'Inspector Charlie Chan,' at Hollis. Arthur Beckhard has deferred opening of Blanche Yurka in Sierra's 'Spring in Autumn' from Monday to Tuesday night (19) at Tremont.

It's the first week in months that the legit here has had more than one opening, and most weeks have seen none.

For a change there's quite a refreshing flock of bookings ahead: Sept. 25 brings Alfredo Salmaggi, grand op. at pop prices to Boston Opera House; Oct. 2, 'Let 'Em Eat Cake,' premiere at Shubert; same night, Ina Claire in 'Biography,' at Plymouth, opening American Theatre Society series; and Al Lutringer stock company opening at Wilbur. Players' Club's revival of 'Uncle Tom's Cabin,' due Oct. 9, at Colonial; and Oct. 16, Eva Le Gallienne starts two weeks' engagement with 'Romeo and Juliet,' other offering for the bookings to be 'Alice in Wonderland.' And Beckhard expects to keep Tremont continuous for drama throughout winter.

CHI GETS 'TOM'; 'DINNER' $15,000

Chicago, Sept. 18.

Lot of talk about new shows headed for the loop for the new season, but still just talk mostly. However, on today (18) comes the revival of 'Uncle Tom's Cabin', DeWolf Hopper heading the show which comes into Studebaker replacing 'Ski ing'.

Other shows are far along in their runs, but are managing to hold up on their even pace due to the scarcity of legit talent in town. 'Take a Chance' as the only musical in the city is getting of the breaks on the trade.

Estimates for Last Week

inner ight,' Grand (D-1,207; $2.20) (14th week). Holding to $15,000, which is close to the line on operator for this big show. Picture by Metro-Goldwyn expected in shortly.

'Her Majesty, the Widow,' Cort (C-1,276; $2.20) (12th week). Up slightly last week and touched good $4,500 for this low-cost production.

'Skidding,' Studebaker (C-1,250; $2.20; (9th and final week). Closed to a profit all the way around. Finished at $3,000. 'Uncle Tom's Cabin' coming in Monday night (18).

'Take a Chance,' Erlanger (M-1,318; $2.75) (11th week). Hitting it $16,000. Olsen and Johnson readying for their doubling to radio for the Swift program. Balcony trade still the big item.

'Murder' With Surprise $23,000 Take, First Money Show to Reach B'way

There are eight shows on Broadway's list this week as against 17 attractions for the corresponding week last September. However, with six productions ue in next week, the 1933-34 season will take on a semblance of having gotten started. Whereas October saw the legits getting into stride last year, looks like November for this season. There is but one holdover on the list ('One Sunday Afternoon') as against three or four last fall.

First indication of a money show appeared last week with 'Murder at the Vanities' bettering $23,000 at $3.30 at the New Amsterdam. Meller-revue did not get hot notices and some were severe pans. The draw therefore was a surprise. Only other money attraction in Times Square is at the Hippodrome when pop grand opera resumed at $1.10 top and claimed over $16,000. 'Music in the Air' concluded at the 44th Street with a take of about $13,500.

'Hold Your Horses' held over in Boston and is now due next Monday at the Winter Garden. That leaves but one premiere on Broadway this week, 'Double Door,' at the Ritz. 'Kultur' (Mansfield) was postponed.

17 Readying

There are now 17 shows in rehearsal, including two for the road, and there are three additional new plays showing in try-out spots which are actually rehearsals. 'Come Easy,' another of the early flops, stopped at the Belasco last Saturday, while 'Dangerous Corner' goes out of the Mansfield this week.

Estimates for Last Week

'A Party,' Playhouse (4th week) (C-893-$3.30). Somewhat better last week but under expectations; paced around $4,000.

'Blue Widow,' Morosco (4th week) (C-893-$2.75). Week to week; some improvement last week rescinded closing notices; estimated around $3,500.

'Come Easy,' Belasco. Withdrawn last Saturday; played three weeks to small money and accepted stock.

'Double Door,' Ritz (1st week) (CD-945-$2.75). Presented independently (H. C. Potter and George Haight; written by Elizabeth McFadden); opens Thursday (21).

'Heat Lightning,' Booth (2d week) (C-708-$3.30). Drew better notices than first bunch of new shows, but half reviews unfavorable; late last week.

'Hold Your Horses,' Winter Garden. Postponed until next Monday (25).

'Kultur,' Mansfield. until next week.

' urder at the Vanities,' New Amsterdam (2d week) (R-1,717-$3.30). Afternoon papers gave show better break than a.m. dailies; business much better than figured first week estimated, bettering $23,000 (seven times).

'Music in the Air,' 44th St. Closed Saturday after a run of 43 weeks; opened Boston Monday.

'One Sunday Afternoon,' 48th St. (32d week) (C-969-$3.30). Run leader now upon withdrawal of 'Music in the Air'; only holdover from last season; up to $7,000 or better and profitable.

Other Attractions

Grand Opera, Hippodrome; popular priced opera started very well, going over $16,000.

'The Mountain,' Provincetown; slated to move to Broadway despite casual attention in Village.

'Dangerous Corner,' Waldorf; to road after this week.

FRISCO HAS PROSPECTS, BUT DARK IN MEANTIME

San Francisco, Sept. 18.

Charlotte Greenwood in 'Late Christopher Bean' is set to open Oct. 1 for Henry Duffy at the Alcazar, with El Capitan, Hollywood, to follow.

She is expected here next week with hubby, Martin Broones, after docking in New York on the 'Bremen.'

Meanwhile, Alcazar darkened Saturday night (16) after three weeks' repeat engagement of 'Counsellor-at-Law,' which did fairly well.

Other local shows on the calendar include 'Show Boat,' due for Belasco & Curran presentation at the Curran about Oct. 15.

Reginald Travers planning 'Aladdin and His Wonderful Lamp' at the Columbia shortly.

Until Oct. 1, though, the town's darker than the Twin Peaks tunnel.

We wish to thank the Actors Equity Association for granting us a "permit" to represent our clients in negotiations with legitimate theatre managers and producers, especially at this opportune time so that we may lend our services in the furtherance of our President's National Recovery Program.

Charles E. Morrison
Daniel M. Winkler

MORRISON-WINKLER CORP.
Park Central Hotel
New York City

Gertrude Stein's Biog

There's some kind of poetic justice in the fact that 'Autobiography of Alice B. Toklas' is going rapidly into the best seller class. Book was written by Gertrude Stein, although one would never suspect it until reading the last paragraph. The title is funny. It's neither an autobiog, nor about, nor by Miss Toklas.

It's a book of chatter and gossip. Miss Stein, perhaps the most important writer of the day, in the book gossips about the people she's met. She seems to have met everyone of importance in the past and present generation. One notable exception is James Joyce. That makes the book so much more interesting, because so much more biased. Miss Stein and Joyce, one or both, head all lists of important writers among those alive.

Joyce and Stein are opposite extremes of present literature. Miss Stein has influenced practically every writer alive—at least, those using the English language. From Stein stems Anderson, from both stems Hemingway. Miss Stein's work is not understood by many people, but all critics give her a front seat from the standpoint of import and influence, whether they like her or not. As she says in her book, 'In the English language, in her time, Miss Stein is the only one.' She undoubtedly is that.

Best argument for Miss Stein is 'Three Women,' published by her in 1905 or something like that. It's a direct, inescapable forerunner of Hemingway, and all other modern short story writers. Yet it was way back then—and Dreiser, ten years later, couldn't publish his books because too 'modern.'

Alice Toklas is Miss Stein's secretary and housekeeper. Book is written in plain, simple English for general consumption. Names like Picasso, Juan Gris, Erik Satie, Isadora Duncan, Eliot Paul, Jean Cocteau, Dr. Whitehead, Sherwood Anderson, George Anthell and Ernest Hemingway, float through the pages in a constant stream. It's exhilarating reading.

ights

Screen writers, especially freelancers, are closely watching developments in Los Angeles in the case of Frank Dolan against Columbia Pictures, set for trial in Superior court Sept. 29 on the scenarist's charges that studio without proper compensation incorporated his original 'Hero' in the picture 'Ann Carver's Profession'.

Involved in the suit are issues relating to an author's rights in unpublished and uncopyrighted literary wares, frequently in dispute between writers and studios.

Preliminary skirmish was lost by Columbia and Sam Brisking, general manager, when through demurrer they tried to establish the contention that:

(1) An idea, mental conception, theme or plot, although set forth on paper, is not the subject of property and when once disclosed may be used by all alike;

(2) An author of a literary composition loses his exclusive ownership therein and in the representation or expression thereof by voluntarily delivering and submitting the composition to another;

(3) At common-law a motion picture made from a novel or synopsis is not an infringement of the novel or synopsis.

Superior Judge Emmet Wilson overruled the demurrer, sending the case to trial on merits. Court ruled in effect that Dolan's story, on the testimony already submitted, was a product of the plaintiff's mind used as a basis for a picture, and therefore belonged to him.

Studio's answer to complaint, to be pursued at the trial, is that Dolan was hired for three weeks at $200 per stanza to help adapt 'Ann Carver' and that this compensated for all rights and claims he might have had in the picture.

Dolan is demanding an accounting and profits in the pic which is said to have brought over $250,000.

Helen Ten Broeck Dies

Helen Ten Broeck, 59, one of the earlier women theatrical chat writers, died in Bellevue Hospital, New York, Sept. 16.

Chiefly known through her work on 'Leander Richardson's Dramatic News,' around 1895, and later as the 'Miss Manhattan' of the 'Morning Telegraph.'

West's 'America'

Nathaniel West left Hollywood for New York last week to work on his new novel, 'America, America'. Tome will be published by Harcourt Brace. West has been on the coast for the past three months.

Best Sellers

Best Sellers for the week ending Sept. 16, as reported by the American News Co., Inc.

Fiction

'The Farm' ($2.50) ..... By Louis Bromfield
'Anthony Adverse' ($3.00) ..... By Hervey Allen
'No Second Spring' ($2.50) ..... By Janet Beith
'Two Black Sheep' ($2.50) ..... By Warwick Deeping
'Miss Bishop' ($2.00) ..... By Bess Streeter Aldrich
'Fault of the Angels' ($2.50) ..... By Paul Horgan

Non-Fiction

'Crime of Cuba' ($3.00) ..... By Carleton Beals
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Twenty Years A Growing' ($2.50) ..... By Maurice O'Sullivan
'Arches of the Years' ($2.75) ..... By Halliday Sutherland

Wide Open for Hearst

From inside comes a report that Hearst is sounding out possibilities in St. John, N. B., for an afternoon and morning sheet. St. John, once with seven dailies publishing simultaneously, has had only two dailies for the last seven years, due to mergers. The New Brunswick Telephone Company, a public utility monopoly, owns the 'Telegraph-Journal,' morning, and 'Times-Globe,' afternoon, with the assistance of the New Brunswick Power Company, owning street railway, gas and electric services in St. John and environs.

The advertising rates, with the monopoly in control, were increased 100%. The public utilities' control has cut off squawks against the services and financing and the rates charged for telephones, street railways, etc.

Efforts to establish opposition to the public utilities' monopoly in the press field have failed because of the banks frowning on the introduction of such competition, and the inability of local parties to finance, without assistance from the banks.

During the past year the employes of the two joint dailies in St. John have been cut in their pay thrice, each for 10%. However, the advertising and circulation rates have not been reduced.

Magnet Back

Tommy Smith is back as editor of Liveright's. Smith, one of the smartest editors in the country, was the backbone of the Liveright organization for years, but dropped out during the recent bankruptcy and reorganization.

With Liveright losing such important writers as Robinson Jeffers, Eugene O'Neill, Sherwood Anderson and Jakob Wasserman, among others, the company seemed in a bad way since reorganized a few weeks ago by Arthur Pell. Smith was approached to come back and build up a strong new list, mostly—of necessity—of younger and new names. He told Pell he'd come back if assured that the company had a sufficient cash base. With proof of this, a few days ago, he moved his desk back in.

Post Adds Radio Dept.

With the shift to a tab format the N. Y. 'Evening Post' has added a daily radio chatter column and a picture to go with it. Paper's radio interest had previously been limited to listing of program schedule. Assignment of radio ed handed A. M. Stein, who also covers music and art for the sheet. 'Post' is the second conservative tabloid in the U. S., other being the 'Washington News.'

Eagles Bring Hope

'Black Mask' is the first pulp mag to feature the Blue Eagle on the cover. With story rates of all other pulps at rock bottom levels, the harassed fiction factory boys are hoping that more mags will follow suit. The lads believe a Blue Eagle would make a better meal than one of those wolves they are continually finding at their doors.

One More on Radi

Fan radio mags, which are growing rapidly in number, will be further increased in November with a new one called 'Short Wave Radio.' Sponsoring the forthcoming mag is Standard Publications, headed by Louis Martin and Robert Hertzberg. Last-named will also edit.

Off the Standard

With the dollar down to 13 lire instead of the gold standard 19.50, Rome newsdealers have had to drop prices of United States publications to match.

VARIETY for example, is now selling 3.50 the copy instead of the former five lire. All other publications are down in proportion.

Turmoil in Havana

As everything else in Havana, newspapers have felt the Machado downfall as strike has followed strike. First the newsboys went out demanding that newspapers raise their price to 5c.

When that was settled, the reporters asked for a minimum salary of $20 weekly for reporters and deskmen, with $10 for the assistants or legmen. Most papers raised the salaries of a few and left out half of the editorial staff. New conflict and more talk and talk till finally they took back half of those let out.

Gonzalez Mora, business manager of El Pais, hated by the whole staff of the paper, from printers' devils up to editorial writers, resigned under picturesque conditions. A group of eight reporters with guns in their hands asked him to kindly resign for the good of the paper and his health, and he obliged.

Raymon Zaydin, who for years was exiled in New York, returned and is now in charge of El Pais.

Fate of St. Paul 'News'

Doings of the past week have given an inkling of what the 'Pioneer Press-Dispatch,' recent purchasers of the 'Daily News,' intend to do with the latter sheet—if they decide not to fold it entirely.

When the purchase was completed, erstwhile 'News' owner, Neville Reay, and his advertising manager, Thompson, were out. On Friday (15), the 'Dispatch' announced J. R. Van Horn, for 11 years associated with the 'P.P.-D.,' has been appointed business manager and advertising director of the 'News.'

Last week also, Fred Strong, 'News' city ed, found himself giving orders to his dad on the copydesk. Strong, Sr., for many years toiled for the opposish rag.

The boys on the 'News,' not a little dispirited over recent changes, don't care whether school keeps or not.

General opinion around town is that the 'P.P.-D.' will fold the 'News' just as soon as the current unfavorable public reaction dies down.

Script Collectors

First instance of collectors showing interest in motion picture scripts is that of 'Alice in Wonderland' at Paramount. Studio has made up 200 scripts for distribution to the various departments and branches. They are mimeographed copies of the original adaptation by Joe Mankiewicz with each camera setup illustrated by William Cameron Menzies.

No offers have been made for the original, however. Several booksellers in Hollywood are bidding for copies. Bidding started a week ago at $10 with the price now up to $12. Illustrations by Menzies are particularly interesting to collectors as they show not only the story's characters but the various technical notations for the technical crew.

inner' for G. & D.

Grosset & Dunlap have put out another lovely book in 'Dinner at Eight.' Play was originally published by Doubleday & Doran, but G & D's edition had illustrations from the film. Nice print job and with a couple dozen stills from the films.

Plays in book form don't often sell well, but Grosset& Dunlap managed to dispose of about 20,000 copies of 'Cavalcade.' This one ought to do just as well.

Just as Bi

First issue of 'Story' as a monthly, two-bit magazine, has ten stories and is about the same size as previously at the 50-cent rate. One story is by Theodore Pratt, who got into trouble in Majorca in the Balearic Islands not so long ago. He was VARIETY correspondent there.

Sitting Pretty

Gene Gauntier is to have her second novel published in Oct., Alfred King handling it. Like her first, 'Cabbages and Harlequins' the locale is the middle west—Kansas City this time—and the title 'Sporting Lady' with the period from the 70's to the present day. Like 'For Men Only' the chief character is a madam, and Miss Gauntier expresses the hope that Mae West sees it.

The author is practically unknown to the present generation, but in the first decade of the century she was the scenarist-star of the old Kalem Co., playing leads in all the early productions before Alice Joyce was added to the payroll. She wrote 'From the Manger to the Cross' and played the Madonna.

Some years ago she went to Stockholm to live with her sister, the wife of a millionaire, and in October her brother-in-law will open a winter home in Paris. They will go back to Stockholm for Christmas and she may come back to the States in January. She was over about three years ago.

Bonfils' Will

County Judge Luxford ruled that one clause of the will of the late F. G. Bonfils, of the Denver 'Post,' was contrary to public policy and was an incentive to cause Bonfils' daughter, Mrs. Mary Berryman, to divorce her husband, Clyde V. Berryman. The will give Mrs. Berryman $12,000 a year as long as she remained the wife of Berryman and $25,000 if she ceased to be his wife. The court granted the executors ten days to take an appeal, but as only members of the family are executors, no appeal is expected.

This is the second of the clauses of Bonfils' will that have been set aside. The decision of his widow to take a widow's half of the estate was entered on court records last week. The will gave Mrs. Bonfils $50,000 a year, which at her death would have gone to a daughter, Helen. According to state law, the widow can claim half of the estate without regard to any provisions made for her in the will. So she turned down the $50,000 a year and will receive $6,258,010.50. The estate is valued at $12,516,021.

Tired of Quiet

Sherwood Anderson, who's been a country editor in Virginia for several years, is a bit tired of it and figures city life might be okay now. He's coming to New York in a few weeks and will take up his residence here for the winter, at least. Like most of the rest of the scribblers he's moved his publisher, incidentally, taking hi writings from Liveright to Scribners. That gives Scribners both Anderson, and his pupil, Hemingway.

oney This Time

Claiming to have promoted an actual bankroll now, Lionel White is talking of reviving his former mag, 'Short Shorts.' The publication originally went about three issues. Not a single contrib was paid, but White promises to pay off on past obligations if and when the mag is resumed. Future of 'Short Shorts' went short short when the Eastern Distributing Corp. took a dive. Distributor was unable to pay off, hence White could not pay off, either.

'Today' Nears

Most of the copy already in for the initial issue of 'Today,' the mag which Raymond Moley, the former brain-truster will edit, and the publication may reach the stands the first week in October.

Vincent Astor not singly on the publishing end. Mrs. Mary Rumsey and W. Averill Harriman also figure. V. V. McNitt, the newspaper syndicateman, and who is said to have been responsible for the idea, handling the business end.

rapewin Crashing

Charles Grapewin, former vaude actor now picturing, expects big time publication for his whimsical novel, 'The Town Pump,' which recently got a limited coast publication by Perry B. Striker Co. Grapewin has a good yarn with plenty laughs in his book, which has been a sell out in the Hollywood colony.

Cicero Was Good

rewery Gutzh Gazette' of Bisbee, Ariz., is an eight-page weekly that is high-lited by a number of saity columns which kid the western story pulps, Hollywood pictures and local politics. In addition, it boasts a page in Spanish and uses quotes from Cicero for fillers.

Pub's Wife Sues

Charging alienation of affections of her husband, Frank E. Chambers, publisher of a group of Burlington County (N. J.) publications, Mrs. Helen Wilson Chambers, of Palmyra, N. J., has instituted suit in the Supreme Court here against Elizabeth Brelsford and her mother, Mary Emma Brelsford, also of Palmyra, for $50,000 each.

The Chambers' were maried at Elkton, Md., on September 15, 1913. They have two children, Mrs. Chambers' petition demands $50,000 each from Miss Brelsford and mother.

According to the attorney for the plaintiff, the suit is a result of a raid staged last July 2 on an apartment in an Atlantic City hotel. Miss Brelsford has been employed as stenographer to Chambers.

Sex Appeal—Geography

Gord (VARIETY) Sinclair, back home from his 30,000-mile globe-girdling jaunt for the 'Toronto Daily Star,' is at work finishing his second travel-tome, with the publishing date set for Oct. 5. Tag is 'Ambling Through Asia.' Tome will be brought out in Canada by S. B. Gundy, in the United States by Farrar & Reinhart, and in London, England, by John Murray.

This publishing trio handled Sinclair's first book, 'Foot-loose in India.'

'Ambling Through Asia' will also carry some native art, particularly nudes. Sex art is intended as a selling point, but angle of jazzed-up geography may keep the volume out of the school libraries.

Tandem

Ambitious project of a quartet of litterateurs is the simultaneous publication of two monthly mags, one to be devoted to literature and the other to current topics. Title of one will be 'The Literary Arts,' and the other is to be known as 'The American Scene.'

Behind the enterprise are James Leveson, Gerard Robichaud, Norma Mark and Laurence C. Woodward. Contribs asked to take it in buttons until the mags can get set.

Chatter

Fanny Heaslip Lea may remain in Paris indefinitely.

Mack Kraike and George Boyle are co-oping on a ghost job for Mary Nolan's autobiography. Couple papers bidding for the serial rights and a book publisher in mind, but nothing set.

Jay Platt, former Hollywood p.a., is back in the Village writing the libretto of a musical comedy satire in the 'Of Thee I Sing' vein.

Another author who couldn't be held by the reorganizers of Liveright's is Charles Grayson, who has taken his new script, 'Original Sin,' which has an exotic Florida background, to Alfred H. King.

Trebor Tims, author of 'Knock and It Shall Be Opened to You,' is Robert Smith spelled backwards.

Willis J. Abbott, one of the 'Christian Science Monitor' editors, has written his reminiscenes. Titled 'Watching the World Go By.'

Margaret Case, the 'Vogue' m.e., back from the Tyrol with a couple of yodels.

Ben Ames Williams, the 'Saturday Evening Post' scribbler, has taken up flying, but has yet to write an air yarn.

George Milburn's collected 'Americana' and 'Harper's' short stories, will be brought out by Harcourt, Brace, under the title of 'No More Trumpets.'

'Cosmopolitan Magazine' has contracted with Somerset Maugham for a series of short stores. 'The Letter,' which Maugham later made into one of his best plays, originally appeared in 'Cosmop' as a short story.

Burns Mantle's 'Best Plays of 1932-33' comes out this week. Nine of the ten plays picked are American.

Doris Schneider has succeeded May Cameron as assistant to William Soskin, the 'Evening Post's' book critic.

Looks like that $20,000 prize novel award to Janet Beith for her 'No Second Spring' may have been worth it. Pre-publication printing of the book on this side alone is already over 20,000 copies.

Dodd, Mead will reprint Shaw's plays in pocket-size volumes to sell for $1 per.

Derrydale Press has taken Margaret Daingerfield as technical expert for its turf books.

John Mason Brown reported doing a book on the Broadway drama commentators.

First issue of Percy Waxman's 'Black Bat' mag is out.

Eugene W. Sweetland, publisher, 39 East 10th street, New York, in voluntary bankruptcy; $21,900 in debts, no assets.

BARKERS FADE, YOKELS WISE

Cleveland Beer Expo And Spicy Side Shows Put Event in Black

Cleveland, Sept. 19.

First beer exposition staged here by beer manufacturers and dealers got off to a slow start in city's Public Auditorium but finished its eight-day engagement with a 175,000 attendance record and in the black. Closing nights drew in from 10,000 to 15,000.

Forty exhibitors and a mob of entertainers were represented in the show, the biggest one produced here in ten years. Total cost in producing was estimated at $25,000, with tickets priced at 50 cents.

Exhibits and entertainment filled three halls of Public Auditorium. Main hall was turned into a beer garden, with runway and stage in center, where cast did four-a-day. Show included Schumann-Heink, Julius Tannen as m. c., Arthur Pryor's band, Wildwood opera troupe, a chorus of 20, besides groups of local German and Swiss singers.

Best drawing card in exposition was a Barbary Coast exhibit staged by Robert McLaughlin, former producer of Ohio's summer stock, and George Fox, his -stage director. Its Frisco Kate dance hall, with a bar and flock of costumed shimmy-shakers, out-drew the beer garden upstairs. Some of its acts and a 'Streets of Paris' show were considered so hot by a few officials that it was tamed down before half the week was over. Elwood Salsbury and Ralph Newman, promoters of entire beer exposition, now closing deals to produce similar shows in St. Louis and Detroit next month.

ROSS FRIGHT VICTIM

Fighters Nerves O. K. Before Ring Crowds Shies at Foots

Ge ne Woods has Barney Ross, lightweight champ, for vaude. But it may not do him any good, because Ross is skeered.

The fighter is said to think nothing of doing his own stuff before crowds, but acting is another matter. May go for some dates in his native Chicago, but that's all.

MARRIAGES

Lenora Konti Bushman, daughter of Francis X. Bushman, and Dr. Webster L. Marxer, Los Angeles physician, have obtained a license to marry.

Marjorie Ringling to Jacob K. Javitz, New York, Sept. 13. Bride is the daughter of the late Alfred Ringling, of the circus family.

Irma Jean Kaiser to Al Bayes, Chicago, Aug. 22. Bride was formerly of Allan and Jean Corelli. Groom is of Bayes and Speck.

Harriet Evans to Clyde Beatty, Bristol, Tenn., Sept. 10. Bride is an aerialist and groom is the animal trainer. Both with Haggenbeck-Wallace.

Frances Grinker to George Corey in New York Sept. 15. Groom is on the publicity staff of the J. Walter Thompson agency; bride, formerly with the National Screen Service.

Clayton V. Wright, assistant manager of the Denham, Denver, and Carolyn Hall, cashier of the theatre, were married in Denver Thursday (14).

Jean Harlow to Harold Rosson, film cameraman, in Yuma, Ariz., Sept. 18. Both are with Metro.

Lucille Brown, screen actress, and James Flavin, Jr., actor, at Tia Juana September 17.

BIRTHS

Mr. and Mrs. Arthur Fisher, daughter, Sept. 15, at Malverne, L. I. Father is the Pantages-vaude booker.

Mr. and Mrs. Thomas Ince, daughter, at Monte Sano hospital, Hollywood, Sept. 12. Mother is Nancy Drexel, picture actress.

Mr. and Mrs. Harry Weinberg, Des Moines, a son, Sept. 8. Father is general manager for Central States Theatre Corp. Mother non-pro.

STRONGARM LEGAL BEER SALES GET INTO OPEN

The muscle method in peddling legal beer may create a lot of disturbance through a Brooklyn, N. Y., pinch when a beer-garden proprietor and his wife were banged up by hoodlums who wanted to sell their brand in favor of the label being vended.

The muscle idea, akin to the beer racketeering during the pre-legal-beer era, has been talked of in whispers around Greater New York.

The strong-arm stuff is also said to have reacted unfavorably to certain brands because of over-production and customers' complaints that the quality has suffered through lack of proper ageing.

Chorus and Code

(Continued from page 40)

Bryant stated, the Gae Foster girls were required to give 93½ hours of their time to the theatre, counting time elapsed between the first call in the morning and the girls' departure at night. Actual working time out of the 93½ hours, and minus only such time as allowed outside for meals, amounted to 78½ hours. They were paid $26.13 with commission deducted.

The working schedule of a $20 girl at the Capitol has her 57 hours in actual work, with 14½ out for lunch, out of a total working period of over 81 hours in a week. Salary, $31.50.

At the Radio City Music Hall the singing chorus is on the spot 87 hours, of which 81 hours is actual working time. The Roxyettes one week had an 85-hour schedule, with 57½ hours of that working time. Lester Cole singers at the Paramount drew $25 for 60 hours work out of 80 hours around the theatre.

Mrs. Bryant's statement regarding a Fanchon & Marco unit claimed that rehearsals were called at 10 in the morning and, with an hour out for lunch, an hour or an hour and a half out for dinner, lasted consecutively until 12, one and two o'clock the next morning. This was before the opening. It was a general practice to call rehearsals, following the opening of the unit, after the last show at night and the morning following such rehearsals to call rehearsals again at six and seven a.m. When the company laid off, as it did approximately every other week, the chorus were called regularly for rehearsal although no salary was paid during the layoff period and during this period without salary the members of the chorus were fined for various so-called infringements of rules, such as being late a few minutes for rehearsals, late for cues, etc.'

Double Shifts

Chorus Equity's demands on the evidence presented are for a 40-hour and six-day week, to be computed within 10 hours of the first call for rehearsal, wardrobe fitting or performance; $30 minimum in a two-shift house, $40 in a one-shift house and on the road; minimum salary for break-ins, try-outs, public auditions; no independent contractor permitted to rehearse a unit unless having a contract for at least two weeks' booking immediately following a maximum two weeks' free rehearsal period. ABA's code is basically the same as the one it presented two months ago, asking a $10 daily or $40 weekly minimum, four-a-day maximum, guarantee of two weeks' work with pay for artists required to rehearse four weeks, and over four weeks a guaranteed week of playing time for each additional week or rehearsal, no free auditions, break-ins or try-outs, etc.

The circuits' proposed clause barring stage shows in auditoriums was deleted from the exhibs' vaude code early in the week, by mutual agreement between the circuits and the William Morris office, which had sent its attorneys and George Jessel as representative of the Morris acts to Washington to fight the clause.

SPIEL APPEAL HOLDS NO LURE

Once Had a Circuit of Their Own — Changing Public Psycho Washed Them Up —Ended at Last with the Whales

TOO BAD

Los Angeles, Sept. 18.

With American mob psychology having undergone a complete change during the past 10 years, the barker, strictly an American institution, has passed as an important adjunct to show business. With the exception of Coney Island, the Chicago Fair and the three large circuses, barkers are a thing of the past.

Time was when the 'professor' or 'doctor' who made the opening pitch for circus side shows, museums, freak shows and medicine shows thrilled the yokelry with his exaggerated word pictures of the sights to behold on the insi , which for some reason or other never fulfilled the glowing promises of the glib-tongued lecturer.

During the past decade, Americans have refused to be cajoled by the pleadings of barkers. Too, barkers have changed in type. Few of the old timers, who despite their calling were a dignified lot, remain. They have been replaced by a crop of younger men assisted by public address systems. Any mechanical assistance was disdained by the oldsters who considered a barker who used a megaphone effeminate.

Beau Brummels

Most of them were a colorful lot who affected ascot ties, Prince Albert coast, canes and diamond horseshoe stick pins. No one seems to know how they become 'Profs' and 'Doc,' but it is reasonable to believe that as soon as they reached the big time spots in barking, they adopted the degrees. Usually when they so honored themselves they grew zits.

Of the big leaguers who have been in the business for years, only a few remain. Dean is Clyde Ingles, who has been with the Ringling show for years lecturing in the side show and making the big show announcements. Ingles' voice is so powerful that he was too loud for the new Madison Square Garden.

The Kingpin

Greatest lecturer of all times, according to the craft, was 'Doc' Hutchinson, who made all his openings in rhyme. His command of English was so great that few of his listeners ever knew what he was talking about, but they liked the poetry. Lew Graham, another of the old timers, was with Barnum for years as was 'Doc' McKay, now fronting for a mechanical wax show at Long Beach, Cal. For years the 'Doc' made the pitch for what was considered the greatest freak of all times, Barnum's 'Zip, what is it?', a New Jersey colored boy, who made a fortune for the showman. McKay, now nearing 70, has been a barker for 50 years, starting with Buffalo Bill when he first went into business. 'Doc' Cunning is another of the fast passing crew. He was associated with Al G. Barnes' Circus for 30 years as announcer and side show lecturer. Last year he thought he needed a change, went to Chicago to ballyhoo at the fair. Several days after he opened the owner of the show stuck a microphone in front of him, told him to use loudspeakers. Cunning walked.

Had a Circuit

In the old days these barkers worked the Heck and Avery Museums, a circuit of freak shows in Cincinnati, Detroit, Chicago, St. Louis and other midwest cities. They were considered more important than the freaks by the museum operators. All at some time or other have drifted into other lines of endeavor only to return to pitching. Those who quit for good usually landed up behind a hot dog stand or some other type of grease joint.

Oldtimers dk a comeback three years ago but it was short lived. Owners of embalmed whales insisted on having lecturers of the old school on tour. About 20 of them secured jobs with the big fish. It was their grand comeback. Whale interest petered out on the second season with the openers forced to sink back to their desuetude.

Stars Banished, Chorines Featured Japs' Way to Break Girls' Strike

Tokyo, Sept. 2.

Strikes of the revue troupe of Shochiku Theatrical company ended with certain concessions by the management. In Tokyo girls were moved from theatre in Asakusa district to Imperial theatre, where rehearsal halls and other facilities were not being used, since the house had gone sound. Later a revue called 'Ave Mol' was produced and ran a week in the Tokyo theatre.

Tokyo troupe management has announced a new policy. In future it will not bill individual stars. Girls in top rating will be rotated in leading roles, so that the company will not be dependent on stellar names as in past.

Takiko Mizunoe, outstanding star, is still on the suspended list and will stay there for another month, while the management investigates alleged suspicions that she led the strike. Every strike of any kind brings charges of communism from the affected management, for communist scares are at present the favorite diversion of the sensational newspapers.

However, from the beginning, nobody took such charges seriously. The girls weren't reds or even pinks. The papers referred to the strike as the 'peach-colored affair'.

Daylight Saving

Daylight saving time in New York goes off this coming Sunday (Sept. 24).

Connie's Bows Out

Connie's Inn, long a Harlem landmark as a black- -tan cabaret, will most likely not reopen this season. Plans are for the native Harlem cafe bunch to take it over as a beer garden, the Immerman brothers to step out.

Connie's for years was the Cotton Club's sole competish. The C.C. continued to charge $2.50 couvert and Connie's latterly has had to cut its own $2 couvert in half and later eliminate it altogether, leaving the ofay patronage hi-spot to the Cotton Club.

Cal-Neva for Splits

(Continued from page 1)

one. If you ask why you're sunk. Because the answer is that only a low person would lie to the judge.

It's very simple. Nevada law requires six weeks-on-the-square residence in the state as a prelude to a divorce. The ad's lieutenants shove a load of logic at you: If you don't want to lie to the judge you've got actually to own a home in Nevada. Lake Tahoe is in Nevada and what would be sweeter than to own a home on the lake where you could have fun waiting for the time to pass. It is six-two-and-even that you tumble. After all, if you're from east of the Rockies, which you probably are, it's 10 to one you've never seen a log-and-knothole house before. So you make the down payment and move in.

Give-and-Give

Three hundred grand has been spent at Tahoe during the past season by easterners trying to get away from their other halves. That is, 300 grand has been spent for homes. Nobody knows how much dough has slid across the boards at Cal-Neva Lodge, which happens to be very close to the real estate layout. Naturally, after you've bought a home, you can't spend your nights contemplating the Dog Star, so down to Cal-Neva you go to watch the little ball roll while the big wheel whirls. Very soon your schedule makes it necessary for you to be up all night bucking that ole debbil tiger. You sleep all day to recoup your energy, dreaming of recouping your losses, and your log-and-knothole house proves to be useless.

Wise Guys

The Vanderbilts, or some of them, are said to own spots at Tahoe, as do a couple of ex-Nevada senators now practicing law and smart enough to stay close to their clients. The fact is that you have to be a plentypenny to be able to buy. The prices are something for a mugg to snick at. The genius behind the development, however, is no hog. If you balk at his prices he'll match you for a house or lot—double or nothing. His worst loss was when he tossed a coin for a layout priced at $7,500. Fifteen grand or nothing was the play, and he called the coin wrong. The next day he delivered the deed to the inner, bought a drink and laughed.

ROSS KEEPS HIS TITLE BY SHADING CANZONERI

They said that Barney Ross, of Chicago, couldn't stand up for 15 rounds in a championship fight to retain the world's lightweight title which he copped from Tony Canzoneri in the early summer, also that the 10-rounder out there was tinged with one of those native son decisions. But Barney proved that he was just enough better than Tony at the Polo Grounds, New York last week and he's still the champ.

It was close enough for some fans to think the result should have been a draw. Even then the new boy would have remained boss of the division. Difference of opinion was shown by the fact that one judge voted for Canzy, the other going for Ross. That put it up to the referee and he nominated Barney. Thereupon Joe Humphries raised the Chicagoan's arm. Award met with general satisfaction, Ross having entered the ring a 6 to 5 favorite.

New York's dailies gave much advance attention to the match, virtually every fight reporter covering the training camps with daily stories for weeks. As a result the ticket sale was strong and attendance of 35,000, while considerably under capacity, meant a promotional profit. Net gate at $10 top was $110,000. No heavy sugar to specs who dropped good locations down from $25 to $15.

Experts predicted the meeting to be the best lightweight battle in a decade, but it didn't come out that way. Fight was interesting as a contest between two good, little men. The crowd was raring to go several times when either man landed a telling blow, which wasn't often, but in total the event was not exciting. No knockdowns. Best sock by Canzy came just at the bell ending the 11th round and it looked like Barney wobbled a bit to his corner.

Prominent sports writer who rates his fighters with some accuracy claimed after the fight that Ross is the best lightweight in 20 years. None of the others agreed. Perhaps the final outdoor show listed for the metropolis was disappointing because there weren't enough fireworks.

Ross says he will return during the fall and fight Chocolate, Kid Berg or Canzy, if the latter wants to argue it out again. Fight would be promoted by the Tim Mara-Al Weil combo and, therefore, not in the Garden.

East

Lester Fuller buys Lionel Hale's 'Naked Lady.'

Chas. E. Coval, editor of the one-time 'Park Avenue Merry Go Round,' jammed up by Mrs. Emma Lou Gillis Coval, who doesn't know whether she is No. 1 or No. 2 and is asking the court to tell her. She can find no record of his divorce from Ethel Roben Coval, former showgirl, who was briefly in the limelight last April, when she complained she was the love slave of a young Frenchman. Coval rescued her and subsequently announced his marriage, which Mrs. Emma Lou now doubts.

'Men in White' hops from the lymouth to the Broadhurst. Needs more stage room.

Committee of NLT votes to limit brokers to 75% of capacity, the remainder of the seats being held for the box office sale.

'Jezebel' canceled in Philadelphia because of illness of Tallulah Bankhead and B'way run abandoned.

RKO Embassy theatre, Dobbs Ferry, N. Y., bombed Tuesday (12) and front blown out by explosive believed to have been nitro-glycerine. Has been having labor troubles.

Senator James J. Davis again on trial i the alleged Moose lotteries. First effort a mistrial. New trial in Federal court here.

Hal Skelly will head 'Here Comes the Groom,' comedy by Richard F. Flournoy. Had a tryout at Provincetown and now to Jackson Heights. Morrie Green and Frank McCoy chauffeuring.

Rudy Vallee tells the world he's for Alice Faye, who's been trouping with his ork, and who recently was injured in an auto crash while making a jump with him. He adds he's settled $150,000 on Fay Webb, ex-Mrs. Vallee, who doesn't understand him, he says.

Claude Kendall, publisher of snappy books, in a jam with NRA. Did a Henry Ford and refused to discuss the matter. Flies the blue eagle but charged with working a girl 60 hours for 10 bucks.

After Earl Carroll came into the New Amsterdam with 'Murder at the Vanities,' Minsky's Republic, just across the street, countered with 'Slaughter at Minsky's'.

Harry Thaw back in N. Y. Told ship reporters exchange cut down his coin and he had to return.

Harry Lester, who says he's the original Great Lester, ventriloquist, asks N. Y. Supreme court to stop Noel Lester from using the same billing. Noel Lester asks if its oke to switch to Greatest Lester.

Beer spots in satire box with theatres. More than 400 licenses turned back to N. Y. branch by restaurants which find too little business.

Jewish pageant switched from Polo Grounds to an armory as a result of the rainstorms. Latter can seat 35,000. More performances will be given to meet the demand, 200,000 tickets having been sold.

Howard Perry, taxi driver, held without bail for further hearing in the case of Vivian Clarke, showgirl, who either jumped or fell from a taxi driven by Perry on Sept. 7. She died a few hours later in the hospital.

Wife of John P. Manger, Rye Beach amusement park man, asks a separation. Among other things she alleges he sought to induce her to pose nude for his camera.

Jules Bledsoe off the Capitol bill after the first show Friday. Laryngitis.

Supreme court withholds decision on a motion of defendant to dismiss the $200,000 libel suit brought against Mrs. Edward Wyide, socialite, by Guido Orlando, former picture producer. Her lawyer sought to file affidavits of denial by 17 of her friends, but their admission at this time was refused.

Lenore Ulric denies she's going into films. Says she's sticking to 'Her Man of Wax.'

House formerly the Jolson, at 7th avenue and 59 street, and more recently the Shakespeare is now the Venetian.

B. Axelrod, unemployed chauffeur, for two days in the Tombs last week for a novel swindle. Wanted to telephone, so he moistened a penny and loaded it with salt until it weighed as much as a nickle, then dropped it in a coin operated box.

London theatre hired a man to lead a llama through the streets to advertise a picture. Chap got fried and fined 60c. for 'being drunk while in charge of a llama.'

Jamaica censors have banned 'The Man from Texas,' a Universal film. No cause assigned. State dept. makes the usual inquiry.

Mr. and Mrs. Harry M. Warner deny report of their daughter's marriage to Mervyn Le Roy, WB director. They're engaged but date of wedding is not set.

Kay Reese, dance hostess, tells of a two-year engagement to Enzo Fiermonte, who's semi-engaged to Mrs. Madeline Dick.

Sidewalk cafes permitted to remain open three weeks more, by which time it's figured it will be too cold to stay outside. None next year.

Wild animal dealers in city will require permits hereafter. Some of the neighbors complained of the noise of one animal store.

Shuberts will try out 'Man of Wax' in Washington around Oct. 2.

N. Y. box office men form a temporary organization to mediate code disputes under NRA. Seek to form a national assn.

Helen Kane compromises the suit brought by the Bond Dress Co., which sued her on the grounds Murray Posner gave her money which belonged to the concern in payment of a debt. She'll give back $32,500.

Firm of business engineers finds that prohibition has moved gin above whiskey as the national tipple. Easier to make.

Louis Tortariello set out Wed. (13) to swim from the battery to Newark. Got into the Hackensack instead of the Passaic and swam up the wrong river until exhausted.

Select theatres will put 'Home James' into rehearsal as soon as it can decide between 'Baby Mine' and 'Shenandoah' for a title. Maybe something else, as both have been used before.

Sidney Phillips buys 'Prodigy' from Judith Kandel.

Radio City in more trouble over murals. Now it's Frank Brangwyn who complains he's been ordered to delete the figure of Christ from his 'Sermon on the Mount.'

Hope Hampton back with Jules Brulatour. Her pom was operated on shipboard for abcesses. Says Jimmy Walker told her he wasn't coming back.

Police radios in Mineola, L. I., went haywire last Wednesday (13). Emitted jazz instead of police business. Then someone shut the window. Police band was practising in the yard.

Minor and Root, ballroom dancers, signed for a series of Warner shorts, to be made in Flatbush.

Work started last week on the north block of Radio City. Puts 200 men to work.

Speak employees planning an association after repeal similar to the barkeeps' confraternity following prohibition.

Labor convention declaims against bareheaded fad. Bad for the hatmakers. No mention of nudists, who are worse.

Pauline Lord to take 'Christopher Bean' on tour. Opens in Philadelphia next Monday (25) under Wee & Leventhal.

Boston Symphony orch. puts Balto. and Wash. back on the schedule.

Walter Hampden will open 'Ruy Blas' in Albany Oct. 10. On Broadway a couple of weeks later if it's right.

Jimmy Walker says it's news to him that he's to manage the Giants.

Times Sq. moved over to Fifth avenue during the NRA parade Wednesday (13) suggesting a rainy Sunday on the stem. But they came back for the evening boosting everything.

Wee & Leventhal will roadshow 'Dangerous Corner' following its revival here, and shove 'Councillor at Law' into the Waldorf to replace it.

Ralph Modjeski will not have to appear before trial in the breach suit brought by Jeanne de la Mar, who claims she still has enough of her letters on which to sue, though he recovered 45. Supreme court granted her motion but disallowed on appeal.

Pending repeal an inventor is hustling for funds for an alcoholic automat. Not exactly new, for 30 years ago the original automat, next to the Grace church, dispensed three kinds of cocktails.

Tallulah Bankhead's sister, Eugenie, married to her seventh husband Wednesday (13) in London:

Aileen Pringle carried out her promise to get a second divorce from Chas. W. Pringle in Jamaica. He obtained a Mexican divorce and married another woman, but the Jamaican courts do not recognize the validity of the first split and she's suing again on the home grounds, to help him out of his tangle.

Brooklyn girl, Charlotte Henry, 19, selected for name part in Par's 'Alice in Wonderland.'

'The World Waits,' summer tryout, in rehearsal for the Little theatre.

'Inspector Charlie Chan' spotted for the Masque.

Crosby Gaige may make 'Ten Minute Alibi' the first try for the new season.

George M. Cohan spoke at the Broadway Temple Sunday night for NRA.

Lenore Ulric's divorce decree from Sidney Blackmer becomes final. Reconciliation reports denied.

Coney Island Mardi Gras rained out. Will repeat this week-end.

Harry Moses acquires 'Is Life Worth Living' ('Drama at Innish'), which has clicked in Britain. Goes into immediate preparation.

Betty Compson in New York, partly in the interest of her book and partly to look for a stage job.

Reb Russell, who's a Hollywood cowboy when he's not playing pro football, stopped a runaway horse at Pompton Lakes, N. J., Sat. (16), saving Mrs. Gladys Schwarts, its rider.

Efram Zimbalist recovers the $5,000 violin loaned by Mrs. Zimbalist to Louis Kiloonan and stolen from his car.

Leonard E. Bergman of the NALT to tour key cities contacting stage union on labor questions.

Helen Hayes for name part in Theatre Guild's 'Mary of Scotland.'

Mary Garden to quit South of France. Sells her villa.

Mrs. Eddie Cantor in Sydenham hospital, N. Y. Just back from L. A. Physicians withhold information.

Plagiarism charges brought by Myra Page Wren against the Shuberts and others in connection with 'Death Takes a Holiday,' are dismissed by Federal court. No relation between her 'Most' and 'Death.'

Local playwright will produe 'El Infierno de Gore' at San Juan, Porto Rico. Translates as 'Gore in Hell.' Gore is Gov. General.

Counsel for Benny Friedman, U. of M. footballer, asked Supreme Court judge to dismiss the libel suit brought by Wm. P. Fleckenstein on a magazine article. Decision reserved.

Coast

Reginald Denny must answer to L. A. suit for $14,763 brought by Irene Denny, ex. Denny's demurer gets nowhere.

Mildred Lehrman, 16, actress, blamed by L. A. coroner's jury for auto crash in which Charles L. Russau died.

Juanita Hansen, former film star, has brought suit in Los Angeles against Clarence M. Leavy, adviser, for return of $25,000

In spite of ruling by Jack Warner, NRA head in California, that actors and execs may no longer use studio wardrobes for costume parties, Donald Ogden Stewart announced new series of week-end dress-up shindigs. Author at the same time denying that at the last affair noses were punched and eyes blacked.

More than 325,000 clicked turnstiles at California state fair, Sacramento, a record. Legalized horse racing said to have been chief draw.

Tex Guinan announces intention to join Aimee's church. Good for quarter of a column, all papers.

Petitions bearing 65,000 names opposing anti-tango ordinance filed with L. A. city clerk asking referendum on law.

Tex Guinan plastered with municipal court suit for $250 by Dr. Anton J. Sambuck, for alleged services in '29.

S. Fred Hogue, for 30 years assistant editor 'The Times,' sued for divorce by Eugenia Hogue. Married in '29, split in '33, $250 alimony asked.

Superior Court rules Gloria Swanson's $2,000 bracelet not exempt from execution under judgment $37,500 in favor of Maurice Cleary, agent.

U. S. files tax liens against Priscilla Dean for $7,100; Tallulah Bankhead, $104; Evelyn Brent, $136; Reginald Denny, $336; Fifi Dorsay, $910; John P. Medbury, $295; Monta Bell, $1,173; Mrs. Monta Bell, $673; Natalie Moorhead, $143; Alan Crosland, $237; Henry B. Walthall, $128. List for L. A. headed by name of D. MacD. Jones, captain of police vice squad, $994.

Cecile M. Mansfield suing for divorce Glenn L. Mansfield, cafe entertainer; jealousy.

Absent and unable to protest, Edgar Rice Burroughs, Tarzan's papa, was elected Mayor of Malibu. Burroughs en route to Panama on a vacash.

Jack Hoxie, cowboy actor, files suit for divorce against Marie Hoxie in Newkirk, Okla. Married in '21.

Madaline Sheffield, film dancer, known as Bess Thomas, granted divorce from Edward A. Thomas in L. A. courts.

Eric Rubelius, butler, loses suit for $2,000 back pay against Natalie Morehead, film actress, and her husband, Alan Crosland.

Leta Howard, actress, divorced from Milton S. Howard, L. A.

Wearing chaps and spurs, Ruth Y. Palmer appears in L. A. court and wins divorce from Luther W. Palmer, cowhand. Mrs. Palmer accounted for her attire by explaining she was on her way to a rodeo rehearsal.

Martin Bodker, Washington rancher who claims to be a human radio receiving set, will wear a condenser to take care of his vibration.

Her marriage to Robert A. Dillon, film writer, annulled, Barbara Roberts, actress, announces intention to marry Robert Wilson, casting director.

Lew Brown, once the Brown of DeSylva, Brown & Henderson, arrives from N. Y. to become associate producer of musicals at Fox.

Patrick Buchan Hepburn, British m.p. in Hollywood, to watch picture making. Says pictures have taught him more about America than have history books.

Camil J. Van Hulse, Tucson, pianist, has had his hands surgeoned to give him a wider finger spread. Surgeons removed material between four fingers on each hand. Claims now has new technique.

Pasadena censors resisting permanent injunction sought by theatre owners to stop interference with 'Goodbye, Again,' Warner pic. Censors are volunteers, but hold appointments from city manager.

Zita Johann granted divorce from John Haussman, playright. Decree granted in Juarez, Mex.

Bernice Frank, 16, daughter of Maurice Frank, N. Y. and Chicago impresario, hits Hollywood on her own for a try at pictures, but returns home disillusioned.

Ronald Roderick Rhoades, lecturer, to produce series of musicals in L. A. starring Lee Travers, baritone.

Producers deny Charles 'Pretty Boy' Floyd to appear in a picture.

Charging her husband with popping her, Patsy Stiner, blues singer, gets a divorce from Kenneth Garland Hubbard.

Don Lee, network owner, sued for $500,000 by Joe McLaughiin, who charges breach of contract.

Percy Marks, novelist, here to visit relatives.

Howard Emmett Rogers, writer, seeks divorce from Mildred L. Rogers. Married in 1928, separated last week, cruelty charged.

Irene Bilier, Hungarian actress, divorced from Sam Fengle, New York surgical supplies dealer, in L. A. courts.

Chester Sutton, p.a., recovering from a pneumonia attack.

Pari-mutuel betting opens in Southern California at Pomona County fair.

Mae Murray to speak at bridge club opening, L. A. Breakfast club.

Claire Windsor, actress, plastered with a $75,000 Superior Court verdict in favor of Mrs. Marian Y. Read for alienation of Alfred C. Read, Jr.'s affections, will appeal.

Maurice Chevalier injured when his car skidded and crashed in Hollywood. With him Max Rubba, his manager, and Robert Spencer, actor.

Mid-West

Hollywood - at - the - Fair going honkey with a strip dancer named Renee.

Pickpockets have nabbed $20,000 in money orders since the Fair started.

Alexis Ruloff, member of a cabaret dance team, nabbed in Chicago on charges of obtaining $95 on a confidence game, victim being Maurice Moret orchestra leader. Moret claimed Ruloff told him that he could book his orchestra in Europe. Therefore the cash.

Two Chicago radio workers, Andrea Marsh and Truman Bradley were injured when their auto struck a bus. Miss Marsh suffered a broken arm while Bradley was bruised.

Fair will pay 20% of the outstanding bonds on the $10,000,000 shortly. Trustees of the Fair have placed $2,000,000 in the trust fund for the payment.

Judge Joseph B. David last week started campaign to raise $100,000 to continue operation of the Chicago Jewish Peoples Institute and Playhouse.

Gertrude Bell making a press stunt ascent from the State-Lake theatre to the roof of the building.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Legits in H'wood

(Continued from page 1)

who have faced an audience than picture players whose experience has been confined to the screen.

Marked has been the advance of stage people to picture stardom. At Paramount only Gary Cooper, Richard Arlen and Carole Lohbard, holdovers from silents, have withstood the avalanche of stagers. Filmers at Metro have been more fortunate. John and Lionel Barrymore, though both came from the stage to silents; Wallace Beery, Marion Davies, Joan Crawford, Greta Garbo, Norma Shearer and Ramon Novarro have stemmed the tide. Fox's old guards are Lew Ayres, George O'Brien, Clara Bow, Sally Eilers, Janet Gaynor and Will Rogers, though the latter was out of pictures and in Ziegfeld revues for several years until talkers hit.

At Warners, only William Powell, Douglas Fairbanks, Jr., and Richard Barthelmess remain to remind newcomers of former glories. Radio's list includes Clive Brook, Richard Dix, Nils Asther, Dolores Del Rio, Charles Farrell and Zasu Pitts, who cut their eye teeth on noiseless celluloid. At Universal, only Slim Summerville remains.

Holders On

Columbia's list of holdovers shows that only Jack Holt and Tim McCoy have been able to hold on. Fay Wray and Loretta Young alone have retained their silent hold on talkers at 20th Century.

Influx of stage players continues, with nothing to guarantee that those who came from silents and retained their star standing in talkers will not be reduced to meagre ranks within the next two years.

Most of those who were silent stars and are still on the top have seen screen service for at least 10 years, which is more than the average life of a star in pictures.

Salaries at Par

(Continued from page 41)

the panic commenced and all salary wraps were removed.

'Names' on Pre-Cut Basis

'Names' are also hopping back to the pre-cut salary basis, although the bookers are showing considerable more care than formerly in their selection. No reckless booking and salary spreading thus far, but the acts that are regarded as box office certainties are getting their own prices. It's also noticeable that the majority of big money bookings in the circuit theatres have so far been on the guarantee and percentage basis.

Among names set in the past week or so at former salaries or better are Jack Benny and Co., $6,000; Weaver Bros., $4,500; Barbara Stanwyck, $4,000; Sophie Tucker, $3,500; Rudy Vallee, $6,500; Ethel Barrymore, $3,000; Helen Morgan, $2,250; Phil Baker, $5,000; Aimee MacPherson, $5,000, and others, with most getting percentage splits on top of the salaries quoted.

CBS' Demands

CBS Artists Bureau is insisting to the circuits that the salaries of the network's name acts be put back to where they were when the general cut went into effect. Argument advanced by the web is that if the theatre men are in a position to raise boxoffice prices they should be willing to resume paying the old stipends.

Loew has put the Boswell Sisters back at their pre-cut money, with the Capitol here Sept. 29 bringing the trio $3,000 and the Fox, Washington, the week before that and a margin better to cover the act's transportation and other expenses. Same circuit has Morton Downey also practically back at the old salary, $4,000. Warbler is set for the Orpheum, Manhattan, for three days next week (26) on this basis.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO 86th ST. at LEX. AVE.
Kcd. to Fri., Sept. 20 to 22
RICHARD DIX in
"NO MARRIAGE TIES"
—and—
"Faithful Heart"

RKO 81st ST. ON B'WAY.
Wed. to Fri., Sept. 20 to 22
RICHARD DIX in
"NO MARRIAGE TIES"

"BEAUTY FOR SALE"
with Alice Brady, Madge Evans
On Stage
B'WAY at 51st CAB CALLOWAY
and Cotton Club Orchestra
with Other Big Acts!
CAPITOL

LOEW'S B'WAY at 45th ST. STATE
25¢ MON. to FRI. 10 A.M. to NOON
Warner BAXTER
in Arthur Somer's Roche's "Penthouse"
with Myrna Loy, Stage—Milton BERLE Revue with Henry KING Orch.— Tess Gardoll
Friday—Kay Francis in "Mary Stevens, M. D."

CHATTER

Broadway

Irving Shapiro with Principal.

Gabe Yorke on fortnite vacash.

Bert Sats back on Broadway.

Bob Kane's birthday Friday (15).

Lucky Miller's hair is back after a summer shave.

Jack Kalcheim returning to Chi and agency biz there.

Courtland Smith back to New York on the Majestic.

Art Schmidt, formerly with B & K in Detroit, is in town.

Grace Menken with painful patience is learning to knit.

Doc Leo Michel's red and blue suspenders are something.

Les Huffman on publicity for Panchard's Massapequa, L. I.

Tunesmith Leo Robin back to the coast after a Broadway vacash.

Louis Cohen, the RKO realty expert, horizontal with infected toe.

Irv Brecher and Al Shwartz writing a Warner short for Joe Phillips.

Vincent Hart, Will Hays' legalist, has returned from an upstate vacash.

Jane Bromley back in town after one of those summer stock vacations.

Cooler weather, so the niteries reopening, with flocks of plans for more.

Midtown thirst parlors prospered plenty when NRA parade brought holiday.

Jack Connolly has hung some new pictures in the bar at his Larchmont home.

Gerge Gerhard hit the newsreels with Wiley Post and again through the NRA parade.

May Einfeld sez her new Airedale's pedigree gives her an inferiority complex.

Nick, headwaiter at the Hotel Astor's Hunting Room, has been at his post for 29 years.

Herbert Rawlinson took the bankruptcy way out with liabilities of $10,959 and no assets.

William Lenz, brother of Sidney, has deserted on his bridge in favor of the Culbertson system.

Sam Brody of the Music Hall publicity staff sneaked into the Hipp to hear some opera.

Percy Trusell has given up the Staten Island beaches for the season and moved back to Big Town.

Winnie Sheehan postcarding to friends from Carlsbad after looking over the Fox foreign outposts.

H. B. Franklin rented his yacht to a Newport millionaire when he was in Chicago seeing the fair.

Frank Wilstach has a new German camera and now spends his Sundays playing photographer.

Sitting record at Music Hall broken with one couple spotted holding hands for four and a half hours.

Ralph Holmes, of 'Times,' and Russell McLaughlin, of 'News,' both Detroit, were in New York seeing new plays.

Mr. and Mrs. Jules Brulatour (Hope Hampton) back to the U. S. on the Rex after some European concert-ing.

John Anderson, 'Journal' drama critic, going in strong for hand tennis, is planning to enter the NYAC tournament.

Mad scramble during past week taking down those 'delightfully cool' signs among the Broadway film theatres.

Hay fever addicts who've lived in the iced picture houses during the summer for relief, now home with their families.

Dave Davidson and Clark Brown of Paramount doing publicity for the Brooklyn Women's Consumers' Division, NRA.

Chemical bank in the Par building has cut out its convenient late hours because of the NRA and now closes at 3 p. m.

Alex Gottlieb joins United Artists publicity staff as assistant to Monroe Greenthal, head of the exploitation department.

Fox had a blimp plugging 'Berkeley Square' in the air at start of NRA parade. It was chased by hordes of army planes.

Jack Osterman, while playing Loew's Valencia, Jamaica, last week stooged for Salina, mind reader, at the Alden between shows.

Mike (Mique) Cohen, former roadway theatre treasurer, last reported in the west, is being sought by Wilkie Cohen, 51 South Albert street, St. Paul. Cohen's mother is ill in a hospital.

Dave Oppenheim and Michael H. Cleary writing the new Hollywood floor show for Joe Moss, Danny Dare staging. Stept and Green are authoring the competitive Paradise nitery's revue for NTG.

Jacqueline Francell and Marcel Vallee, brought over by Par for the French version of Chevalier's 'Way to Love,' completed, sailed from New York Thursday (14) on the S.S. Lafayette to return to France.

Harold Rodner, who's in charge of all WB theatre concessions, honored by the Masons through appointment as grand representative to the lodge for the state of Minnesota, with the title of Right Worshipful ahead of his name.

When and if Harlan Thompson's new musical 'Hot and Bothered' opens on Broadway, Thompson will hie east from Hollywood to be in attendance. His former collaborator, Harry Archer, has completed the score of a new musical being tried out in Westport.

The Charlie Freemans' rounded out their first 20 years with a blowout at their Freeport, L. L., home. Buddy Freeman entertained the guests and gave Larry Puck an authorization to get him a last half in Paterson. The kid's a cinch for the Interstate time, which his old man backs.

Paramount is bringing Jack Oakie's mother, Mrs. Evelyn Oakie, across the country from Hollywood to put in a personal appearance Thursday midnight (21) at a special premiere of 'Too Much Harmony,' at which Ethel Merman and Borrah Minevitch will be hosts. Mrs. Oakie, 65 years old, plays a part in the picture, her first.

Moscow

By Eugene Lyons

Great influx of German talent—conductors, vocalists, instrumentalists, actors, etc.—all non-Aryans and all a gift from Hitler.

Alexei Tolstoy doing play based on the construction of the White Sea canal, built by 200,000 convicts under the gentle urging of the G. P. U.

Paul Robeson coming. Advance information says he's been studying Russian and hopes to sing name role in 'Othello' at the Bolshoi opera house here.

Other Americans on next year's concert tour lists are Sergei Radamsky, Marie Williams Radamsky, and Emma Reddell, all of whom have listened to Russian applause in the past.

Tom Mix and his horse Tony, press says, have been invited by Gometz to come to Russia for circus appearances. Neither has as yet responded. Maybe because Tony can't read Russian.

'Stuff and Nonsense,' a new comedy by Constantine Finn, scheduled for production at the Trade Union theatre; at the same time Comrade Finn is doing it into a scenario for Mezhrapom Film Trust.

Maurice Hindus, writer and lecturer, bottled up in Moscow along with the regular correspondents due to the prohibition against travel imposed on pressmen in the interests of the Great God Hush.

'Once in a Lifetime,' in Russian translation, going the rounds and being seriously considered by a newly established music opera outfit, ditties and music to be superimposed on the American satire.

William Allen White, Mrs. White and a niece graced the Soviet capital with charms native to Emporia. What he thought of it all will show up in a series of articles for the North American Newspaper Alliance.

Much talk of American recognition and every visiting American suspected of being a secret mission from Roosevelt. A few of these visitors suspect it themselves. In fact, everybody suspects it except Roosevelt.

Panteleon Romanov's comedy, 'Earthquake,' it is understood here, is in the hands of agent Maxim Lieber, who will try it on Broadway producers. Lieber also handling Alexei Tolstoy's pre-war comedy of errors, 'Darling'.

Leading movie outfit, Soyuzkino, has bought original story on an all-Soviet theme from Eugene Lyons, American correspondent here. Scenario will be worked out in collaboration with a prominent Russian newspaperman.

Spencer Williams, ex-newspaperman now monitor in Moscow for the American-Russian Chamber of Commerce, returned briefly to his first love recently when he pinch-hit for the United Press correspondent during the later's absence on important business on the Italian Riviera.

Louis Weitzenkorn's 'Five Star Final' accepted for Russian production—though Louis knows nothing about it—by one of the lesser theatres here and also under consideration by a leading Leningrad theatre. However, the censors have not yet said the final word.

First All-Soviet operetta in preparation, joint product of three writers of comedy, all of whom are known to American readers—I. Ilf and E. Petrov (co-authors of 'Little Golden Calf,' 'Diamonds to Sit On,' etc.) and Valentine Katayev, author of 'Squaring the Circle,' 'The Embezzlers, etc. Operetta titled 'Under the Church Domes'. Composer is Kriukov.

Jascha Helfetz has been signed up by Gometz the official concert bureau) for 20 appearances in Moscow, Leningrad and other cities. Reported he will pocket two thousand rubles per. Which is not nearly as much as it sounds. But it will mean a lot to his Russian relatives with whom he will leave the loot since it cannot be exported under the law and wouldn't do him any good outside these frontiers anyhow. Dates begin next spring.

London

Polly Walker framing an act with Joe Wagstaff.

Anne Grey off to Vienna for belated honeymoon.

Jimmy Finlayson back from fishing holiday in Scotland.

Daughter born to Ambrose, famous band leader, Sept. 5.

Three Swifts likely to get 30 consecutive weeks' work here.

Robert Chisholm likely to frame vaudeville act with Toots Pounds.

Geoffrey Gwyther latest legit actor to form his own producing unit.

Betty Jane Cooper and Lathrop brothers off to Biaritz for four weeks.

Giovanni will marry Elsie Prince as soon as his wife gets her divorce through.

Sherman-Fisher of London Pavilion, John Tiller girls.

Beatrice Lillie likely to be in the new Andre Charlot revue, with no theatre set yet.

Vic Oliver only American here anxious to get back despite many offers to stay over.

Francis Mangan due here anyday, with his friends predicting a big comeback for him.

Hermione Baddeley going into new Prince of Wales French revue to bolster up the comedy.

Joe Keppel out of hospital after three weeks appendicitis operation. Recuperating at Brighton.

Peggy Ashcroft co-starring with Werner Krauss in 'Before Sunset' at the Shaftesbury, Sept. 22.

Sir John Reith, head of British Broadcasting Corporation, and David Sarnoff in conference.

Josie Collins playing her first straight part in 'Dinner at Eight,' for Parnell & Zeitlin on tour.

Harry Day now in the South of France and negotiating for French revue to produce in England.

Colonel Eustace Blois, deceased managing director Covent Garden Opera syndicate, left around $7,000.

Whit Cunliffe, for many years England's premier light comedian, now owns a public house in Devon.

Ethel Levey now in Cannes, and figuring to go to New York shortly, to find a suitable revue for herself.

Naunton Wayne recommending Sutherland Felce as compere for the British Broadcasting Corporation.

Charles Clore looking over Billy and Elsa Newell with the Josephine Baker-Prince Edward theatre in mind.

Harry Goodson negotiating with Hardeen to play two weeks at the Palladium. Salary the only obstacle.

Atlas Publishing Company's premises burnt down, with two million American magazines burnt to ashes.

It is not unlikely Robins, the musical clown, will be in the next Palladium 'Crazy' show, opening Oct. 9.

Max Miller and Georgie Harris have been cleaning up with their own unit, and will shortly take out another.

Bradbury Pratt trying to get Jack Hylton and his band as special attraction for Verrey's restaurant.

Jack Davis's bar from the Stage Golfing Society has now been removed, but is now barred from Gog's bar.

Paul Abrahams off to Budapest for a month, returning to do a couple of musical films for Gaumont-British.

Ernst Toch, the famous German-Jewish musical director, to be guest-conductor at the Alhambra ballet season.

Marie Dressler and Wallace Beery starring in two films in the West-End simultaneously, for first time in their career.

Understood Francis, Day & Hunter have purchased the English rights for the Robbins catalog, starting in November.

For 'I Was a Spy,' a Gaumont-British picture, the Tivoli has changed its policy from continuous to three sessions daily.

Wallace Beery fails to show up at Press reception arranged for him by Mervyn McPherson at the Empire, with boys very sore.

Gilbert Davis replaced Clarence Derwent in 'The Late Christopher Bean' when latter returned to the U. S. for a fall production.

Madge Titheradge taking over Fay Compton's role in 'Proscenium' for six weeks to enable latter to fuifill contracted film engagement.

Jija Livschakoff, one of the best known German violinists, latest Nazi victim over here. Has received many offers to work here.

'Radio Olympia Revue,' despite its recent flop at the Palladium, has been booked for eight weeks on the Moss Empires and General Theatres.

Phoenix reopens Sept. 27 with 'Womenkind' under direction of Barry Jones and Maurice Colbourne. Lily Cahill, American, femme lead.

Guy in new Prince of Wales show looks like Lord Donegal and calls himself Eric Barker, which is annoying the real Barker, the 'Stroller' of the 'Evening News.'

The management does not like 'Ballerina,' currently touring and due here early October. Alterations suggested are opposed by Lady Eleanor Smith, the authoress.

Leon Kimberley doing so well at horse racing that his wife, Helen Page, has suggested he give up show business and stick to the horses, as they are more certain.

Harry Foster has a brainwave to put Buster Shaver's midgets into a Christmas Pantomime, with midgets to play part of 'babes' in 'Babes in the Woods.' Val Parnell likes the idea.

Sue Nick, wife of Ben Harris, of the Harris twins, lining up an all-English dance troupe to do globe dancing act. Nick did similar turn for Fanchon & Marco a couple seasons ago.

Leoh M. Lion doing 'Little White Lies,' by unknown authoress, at Playhouse, with Irene Vanburgh, Dennis Hoey and Ellen Pollack already signed. Show due end of September.

Clever stunt in advertising 'Dinner at Eight' is being pulled by Metro. It consists of girls dressed as waitresses walking the West-End, with tray held in their right hand announcing the arrival of the film.

Jack Oliphant claims has just received bankroll from a couple of City stock brokers and are anxious to get into the show business racket. Oliphant figuring on going to New York in October to get some shows.

Australia

By Eric Gorick

Fullers sell their Melbourne theatre.

Theo Shall is producing 'Fair Exchange.'

F. W. Thring is producing 'Clara Gibbings' in Melbourne.

Peter Dawson is giving a series of concerts in Melbourne.

Carrolls get 'Good Companions' for Sydney and G. T. same attraction for Melbourne.

'Working Man' has proved a surprise hit in Sydney, running into third week and possibly staying five.

Brother of late Enrico Caruso is being heard over the air on sponsored programs from B class stations.

Ella Shields is playing in revue for Frank Neil in Sydney. She just completed an eight months' tour of New Zealand in revue.

G. T. playing up 'King Kong' as suitable for the fems. Ads carry notice to effect that London ladies raved about the picture.

Government considering a reduction of amusement tax slug on theatre tickets. Managements wondering if it is just a gag.

Dorothy Brunton returns to the stage again under the W-T direction in 'Road House.' Show will be staged by Fred Blackman.

Ernest C. Rolls will close down his Melbourne revue venture this week, following on the sale of the Princess theatre by the Fullers.

Fox plans to long-run 'Adorable' in all the principal cities of Australia and New Zealand, including a big boost for the new French star.

Music men are anxiously awaiting the arrival of an American representative to settle the differences arising over music sales and so forth.

John Fuller has charge of the Fuller chain during the absence of Sir Ben in America. 'Tell Me Tonight' has been one of the biggest hits yet handled by the Fullers.

Fan mag trade is picking up again over here after a slight slump. Prices still remain high owing to the terrific exchange rate, but pulp sales in chain stores are rising to a high level.

Mrs. John Nolan, wife of Fox executive, arrived here last week from America to join her hubby. Certainly looks as though the Nolans intend to settle in Australia for some little time.

Every so often the rumor creeps around that big-time vaude will be given another try in Australia. And, also, every so often the rumor just proves to be just that. The high cost of transportation, together with costly exchange and income tax slug, naturally kills any chance of reviving vaude in this country.

Film entertainment lately offered all over Australia has been remarkably good, and business in consequence has remained very solid. In most cases American pictures have gotten more at the b. o. than British products, which recently have shown a strong decline in entertainment value. Just taking in two of the principal cities of this country, the list currently showing is: American, 24; English, 9. The biggest English hit recorded here outside of 'Jack's the Boy' is 'Tell Me Tonight,' which is in its third month in Sydney and fourth month in Melbourne.

Madrid

Jay Allen bicycli in Hitler's backyard.

Patricia Bowers going home but she nowanna.

John Dos Passos in and out of town in a now-she-runs-now-she-don't gas buggy.

Bringing Blasco Ibanez's body home from France and placing him in an impressive mausoleum.

Everybody happy because tips taboo. Fifteen per cent added to your bill and no beefing or salaaming.

Ambassador Claude Bowers, once 'World' and 'Journal' oracle, using spare time to write a sequel to his 'Jefferson and Hamilton.'

Sidney Franklin off to Paris to farewell sister. Coming back for trip to the surgeon's ward to cure an old bullfighting wound.

Ernest Hemingway turns up at San Sebastian for the world's pigeon shooting tournament. Didn't win. Didn't place. Didn't show.

Bea Mathieu through here from Paris enroute around Mediterranean, pumping bullfighters and chefs for experiences and recipes.

Night clubs sick. Heat giving the boys the jitters. Hotel business also pediculous. Six customers at the Ritz one day in August. And no rain.

Glenway Wescott passed through. Burning because 'The Bookman' called him an 'exile' instead of an 'expatriate.' Going home this fall, maybe for good.

Franklin Roosevelt, ., quite a bullfighting fan, but brow wrinkled because of 'the American public's usual rap for the pastime and those who gaga over it.

Federation of Catholic Syndicate of Callora de Segura dug down for 100 pesetas to pay a fine for refusing to come through with author's royalties on a theatrical piece.

Scandalmongers all atwitter by the death of 18-year-old Hildegart Rodriguez, a eugenics gal who didn't come up to her mother's expectations. Mother in jail for murder.

Ronald Colman, summering in northern Spain, expects to sail late in September from Marseilles for Dutch East Indies with Al Weingand. Hollywood by next spring but no picture plans.

Cuba

izares

Strikes and more strikes!

Cyclones and revolutions!

High Anti-intervention feelings here.

Cops here now like in States, in their shirt sleeves.

Ladies of the evening (cheaper class) also unionized. Anyone charging less than tariff gets black and blue marks.

Miguel Ordorica, former editor of 'Heraldo de Cuba,' a Mexican by birth, had to flee protected by the Mexican Charge of Affairs.

Irenee Dupont sent $30,000 to aid Cardenas, one of towns hardest hit by cyclone. Dupont's mansion in Varadero only few miles from Cardenas.

Where is Carl Byoir, the chief publicity agent of Machado? Havana 'Post,' formerly rented to Byoir, made it known by announcements in local press that Byoir had nothing to do with it any more.

Hotel Nacional converted to fort. Army officers unwilling to return after revolutions have taken refuge there as the hotel in under American flag because Ambassador lives there. Hotel surrounded by army troops with machine guns and everything.

Joseph Gibson, Jimmy Pergola, George Skadding, Samuel Schulman, Hugo C. Johnson, Fernando Delgado and Armando J. Lopez, photographers, and William Lander, Robert Casey, Arthur M. Evens, Robert G. Nixon and Robert B. Roosem, reporters, arrived here on special plane from Miami when news of the Indianapolis sailing was made public.

Mexico City

By D. L. Grahame

More and more advertising signs in English. Has become Mexico's 'second language.'

Musical films have made cinema orks in these parts as extinct as street lamp lighters.

Mexico is not dickering with Uncle Sam for a trade treaty, announces the Foreign Office.

Presidential decree assigns the Ministry of Public Education as the guardian of the Palace of Fine Arts, otherwise the National Theatre here.

President has slashed from 25% to 33⅓% domestic telegraph tolls, and air mail post card, newspaper and magazine postage and post office box rents.

While some first-run cinemas here report biz 20% below what is was this time last year, second-run houses announce customer increases of 15%, and stage theatre managers say trade is from 5% to 10% better than last late summer.

CHATTER

Paris

By Beulah

Wanda Lyon ex-movie actress is here with her husband, Lyman Pratt.

John Krimsky, producer of 'Emperor Jones' with Paul Robeson here.

Jack Koerpel, new United Artists chief, has gone to Sweden to show how pictures should be sold.

The honeymooning Roger Wolfe Kahns are at the Ritz before starting a motor tour of the Riviera.

Mr. and Mrs. Martin Beck have gone to Bagnoles-de-l'Orne for a week and will then return to the Crillon.

Lotte Schoene will be the star of Reinhardt's first production at the Pigale—the Johann Strauss operetta, 'The Bat.'

'King Kong' now being dubbed in French at the Pathe-Natan studios, will open at the Marivеaux later part of this month.

Mlle. Moussia will play several varied roles in the new Dorin and Colline revue coming to the Capucines, Sept. 28.

Grace Tibbett now en route for N. Y. and Calif. with little Richard and Lawrence, Jr., after their tour of Italy and France.

All National theatres closed Wednesday this week during the funeral procession for M. Georges Leygues, Minister of the Navy.

Charlote Greenwod and her composer-husband, Martin Broones have returned to London after a lengthy Riviera and Paris sojourn.

Jane Murfin and Donald Ogden Stewing guided around Montparnasse by Sasha, the theatrical photographer, who flew from London with them.

Tay Garnett, Hollywood director, finding lots of film material in Montparnasse, though he prefers living on the Right Bank at the Continental.

Stage folks expected this week are Sigmund Romberg with his wife en route on Majestic and Lily Cahill and Greta Nissen coming on the Bremen.

France's first American woman radio announcer is Alice Lengeller, who will be heard weekly on Radio Club France-Amerique's programs to the U. S.

Emile Fabre, administrator of the Comedie Francaise, is back from Venice where he attended the gala performance of 'Othello' at the Doge's Palace.

Most outstanding individual performance of new theatrical season, so far, is that of Fernand-Rene as Boudu, the would-be suicide, in 'Boudu Sauve des Eaux.'

The revival of 'Teddy and Partner' with the original cast at the Michel this week, is preceded by 'Vieux Bebe' (Old Baby), a one act playlet from the pen of Andre Rivollet.

Felix Gandera, having had at least five of his plays transferred to the screen has now written his first original film, 'D'Amour et d'Eau Fraich,' and will himself direct it.

The eight authors who collaborated on 'Quinze Couples' (15 Pairs), opening later this month at the Grand Guignol, are still speaking to each other. Piece is in 15 tableaux.

Pierre Richard-Willm, having just completed 'Fanatisme' opposite Pola Negri, has been engaged as Marie Bell's chief support in 'Le grand Jeu' which Jacques Feider will direct for 'Films de France.'

Felix Giacobbi continuing his policy of bringing out the works of new authors, has accepted 'Renouveau' (Spring), 4-act play by Charles J. Vincent, to be produced this winter at the Renaissance.

Francis de Croisset's 'Pierre ou Jacques,' already made as a French picture, is shortly to be filmed in English by British-Gaumont at the Shepherds Bush studios, with Albert de Courville directing.

'Anna and Elisabeth,' last film made by Dorothea Wieck, before her departure for Hollywood, with Hertha Thiele also in an important role, opens here soon with the French adaptation made by Pierre Wolff.

Seldom has any picture star been given such an ovation on this side of the Atlantic as that received by Marlene Dietrich who made a charming little speech at the premiere of her 'Song of Songs' at the Miracles.

The Hague

By M. W. Etty-

Fall fair at Utrecht opened with 1,109 stands let.

Fox now taking typical Dutch scenes here, to be turned into one of their 'Magic Carpets.'

Rotterdam had premiere of Dutch version of Rheinhardt's 'The Miracle' (music by Humperdinck), in Grand theatre there with Tilly Bouwmeester as the Madonna. Success.

At first night of 'Vagabond King' at Scala, the Hague, a row was started from the pit — protests against a not 100% Dutch cast (only 2 out of 85 foreign). Police threw rioters out.

A new operetta company starting in Amsterdam Grand theatre, led by Miss Stella Fontaine, Dutch cabaret artist; first show on bills is called 'O. K.,' Dutch adaption of Benatzky's 'Morgen gehts uns gut.'

Zuckmayer, author of 'Hauptmann von Koepenick,' asked Dutch legit company, which holds rights for Holland, to stop performances in Holland of this play in consideration of political situation in Germany.

Tuschinsky announcing winter program in which Paramount gets big share, also Warner with 'The Mystery of the Wax Museum,' Fox's 'Cavalcade,' a German film, 'Testament von Dr. Mabuse,' and a series called 'Silly Symphonies.'

Prague

By Edward T. Heyn

Prague public soon to see American film, 'Last of the Mohicans.'

Fred Bulin has been appointed manager of the P. D. C. film company.

Fox film has made agreement with Czech A. B. Co. to distribute abroad Czechoslovak topical films.

Dr. Frank Tettauer, dramaturg of the Vinohrady municipal theatre, now at work on a monograph on Eugene O'Neill.

Julius Aussenberg, who at one time was active in Hollywood, is at work on a sound film for the A. B. Co., Barrandow.

Burian, Czech comedian, opened the season at his own theatre in French comedy, 'The Station Master,' by N. Nancy and A. Mones-Elon.

V. Bijourin, Prague concert manager, has turned down offer to present Mary Wigmann, the famous German dancer, owing to her Nazi sympathies.

Modern Operetta theatre of Prague opened season by operetta, 'Son of the Gods,' music by Czech composer, Jaromir Banes. American libretto.

Peter Lore, the former Berlin actor who became famous in gangster films such as 'M,' now sojourning in Frain Moravia, the birthplace of his wife, Cacilie Lvosky.

In Nitra, Slovakia, stink bombs were thrown in a leading film house owing to the presentation of a Hungarian film. The demonstrations continued on the leading square of the city.

V. Sis Scala, Czech-American from Chicago, visiting Prague in order to show in Czechoslovak play theatres films of the appearance of the Czech Sokol Gymnastic Union during the Chicago World's Fair.

New Czech film, 'Morning Dawn,' directed by regisseur Kubasek, presenting pictures of workmen's life and activities in Czechoslovakia. Effective film, showing considerable progress in Czechoslovak production.

Maxim Stransky, the former manager of Universal, has established distribution company and will offer to Czechoslovak play theatres the film, 'And Thus Speaks Adolf Hitler,' and also a film, 'German Nudism.'

Jaromir, the Czech film regisseur, has completed a film, 'The Girl of the Hradshin,' presents scenes of the section of Prague of which the famous Hrad castle and St. Vitus church are the most important structufes.

Dostal, the regisseur of the National theatre, now preparing a presentation of the Wallenstein trilogy by Schiller. This news is of special interest, owing to the fact that, despite the anti-German feeling in Czechoslovakia, leading Czech stages are planning this season to present plays, operas and operettas by German classical authors and composers.

Montreal

Raoul Clouthier off for moose.

Radio Exhibition Sept. 30-Oct. 7.

Bill Simpson ethering safety first.

Press club fall re-opening Thursday (14).

W. R. Ferguson, MG, here from New York.

Only girl orch in town at K. of C. auditorium.

Leo Hule pressman for C.R.B.C.

Nan Blakstone back to New York Sunday (17).

Commission studios and open October 2.

Jay Van Lusil soaks commission for nice royalty.

Knights of Modern Melody orch to Edgewater club.

Charlie Dornberger dickering for commercial program.

Racing over for season Monday (18). All tracks in red.

Billy Bissett from Seignlory club to Royal York, Toronto.

Henry Moss handling three theatres, two plx and one legit.

Ronnie Hart back at Chateau, Huntingdon, on big fan mail.

Krausmann floor show moves to Mountain chalet Wednesday (20) for Kiwanis convention.

Montreal Theatre League subscription plays His Majesty's October getting good advance sales.

Walkathon promoters doing most of their walking through local courts but show still going on.

Vienna

By Erich Glass

Max Reinhardt—60.

Burg theater turns down 'Alien Corn.'

'Double Harness' scheduled at Volks.

'All Bad That Ends Well' shifted to Kammerspiele.

'Sissy' 800 up, and 'Francis Joseph' awaiting revival.

Robert Katscher writing score for 'Streets of London.'

New volume of poems by radio director Hans Nuchtern.

'King Pausole,' talker, well received, though critics far from all het-up.

Opera season begins with 'Fidelio,' starring Lotte Lehmann and Friedrich Schorr.

'Churchmouse' author Ladislaus Fodor said to be hiding under pseudonym Gregor Schmitt.

'Mrs. Potiphar and Her Men' launched with Gisela Werbezirk at Stadt theater in Karlsbad.

Komoedie reopening with 'Doctor's Dilemma,' starring Oscar Homolka and Elma von Bulla.

Burg proposes to celebrate Hermann Bahr's 70th anniversary with revival of his 'Der Meister.'

Edond Konrad author of Edison drama, 'The Conjuror of Menlo' —all set for Landestheater in Bruenn.

Exteriors of 'House of Dreams' to be made in Austrian Wachau, more English films to be made by Danubia in Hungary and Roumania.

Posthumous book by Franz Schalk on Anton Bruckner and the interpretation of his symphonies due to appear on his second death anniversary.

Robert Stolz conducting world-premiere of his 'Lost Waltz,' based on 'Zwei Herzen' talker, at Copenhagen, with German premiere to follow at the Opera house in Zurich.

Catalina

Season officially closed saw few boats over last week-end.

Allan Hancock's destroyer — designed 'Valero III' at the St. Catherine's dock.

Harvey Gates, another sailor who made the crossing, but Mike Boylan was missing.

William Slavens McNutt made the bay under full sail for his final trip of the season.

This washes up Catalina chatter until next spring with Palm Springs next outpost to be heard from.

Hap Miller guested the Claude Binyons on his skiff. Juniors from both families mess up the island.

Hotels are starting to board up the windows. Nothing more desolate than a summer resort in winter.

Max Fleishman's 'Haida,' largest steam yacht on the Pacific, anchored at Avalon giving the island additional class.

Loop

Arch Herzoff back with a Sioux City tan.

Nick Bolla producing a fan dance unit headed by Rosalie.

Thornton Wilder going to Hawaii for some lecturing at the U.

Cullen Espy in from St. Louis over talent for the Ambassador.

Joe Howard singing the songs he wrote for the Collsimo customers.

Ralph Kettering readying a black-and-tan show for the Illinois.

Lew M. Goldberg back in vaude field, with office in the Butler building.

Nate Blumberg and frau around apt. shopping, getting settled in town.

Harold Franklin showing the son around the Fair and the nite club spots.

Bill Pine in town for some special plugging for 'Too Much Harmony' for Par.

Fay Silverman, secretary of the Wm. Morris agency, getting the treousseau set.

Jack Osterman always tops exhibs by telling them about the time he ran a theatre.

Annabelle Morganstern of Allied has been Mrs. Topper for more than two months now.

Jules Greengard of restaurant history in the loop opening a new spot for the show trade.

Jack Kapp visited with the family for 20 minutes while changing planes for the coast.

J. D. Gortatowsky taking a peek at the town with his wife while on the way to the coast.

In the rizty 333 Michigan Boulevard building there's Macaroni and Noodle Manufacturers Club.

Sam Howard's daughter, Kathleen Howard, has shifted over from the 225 Club to the Palace for four weeks.

Olsen and Johnson up new paper around town on 'Take a Chance,' exploiting the gals and the low admission.

Allen Summers here organizing for the Moose, and in his first week corralled Ole Olsen, Chick Johnson and George Jessel.

Phil R. Davis has his play, 'Above His Strivings,' going the rounds and is now readying a new one, 'Plunder Bund,' a Chicago expose.

Harlow Wilcox's voice the most familiar on the World's Fair grounds due to industrial recordings he made for various exhibits.

Cleveland

Ienn C. Pullen

Al Gregg, p. a. RKO Palace, ill in hospital.

Harry Proper out of Idlewild, opening own nitery.

Bert Todd, ex-burlesk man, now managing Roxy flim-grinder.

Play House, town's ace repertory theatre, opening season Sept. 30.

No legit shows in sight until early October, but Harland Fend is plotting stock company.

George Williams back in town to open new Chez Paree cafe with Ernie Young's revue.

Sheila Barrett, stage mimic, stopping off at ritzy Mounds Club before hopping to Hollywood.

Frank Orsino burned promoters of filmed 'Maedchen' by staging play only week before pix's run.

Rubber Goldberger has built new dance room for his Patent Leather Club, now biggest nitery in town.

Emerson Gill taking first vacation in three years in Bermuda before going to Book-Cadillac in Detroit Sept. 27.

Herbert Elwell, music crick for 'Plain Dealer,' back from Minneapolis vacation that was spoiled by appen. op.

'Maedchen in Uniform,' postponed since spring, being finally booked into legit Hanna Sept. 23 by Harland Fend.

Refusal of city officials to okay permits for three old theatres is holding up all plans of three burlesk promoters.

Operators of pix houses, downtown and in suburbs, report a phenomenal jump in b. o. grosses in the last month.

San Carlo opera under Rodney Sutton's p. a.-ing drew more newspaper publicity than Met opera usually does.

Val Emmaline, better known as 'Broadway Billie,' opening a Ballyhoo Club backed by a mysterious femme angel.

Tom McMahon, the 'Newcastle Wildcat,' who kayoed Jack Johnson and Jess Willard in his prime, now bartending at Selznick's nitery.

Henry Sanson, orchestra leader at Rainbow Gardens, suing for divorce, charging wife cussed and stayed out late. Separated since May, 1931.

Ohio Dancing Teachers' convention here, trying to close private home-studios and hiking prices to 75-cents minimum per dance lesson.

Reason Arthur Clamage of Detroit is so hot about getting burly spot here is because he and Warren Irons were eased out of a house years ago.

Herman Pirchner, whose Alpine Club is one of town's biggest clicks, boasts he cleaned up 75 grand when he sold his interest in New York brewery and cafe.

Bill Watson either flies or entrains to New York at least every other week to decide on bookings for his indie house, although William Morris agency handles all his acts.

Stroudsburg

. Bartholomew

Queena Mario left Buck Hill for Europe.

Casanova club has Joe Ricca and his band.

Emerson Gill's band with Marion Mann one-nighting.

Peacock Cafe features Greg Size's ork with Ted Simmons.

Roselyn Casino, Elmhurst, opened with Evans' Night Hawks.

Belton's 18 Colored Syncopators entertained at Chapman Lake.

Jack Kuentz and his Hotel Pittsburgher band one-nighted at Newton Lake.

Bill Kiefer and his Alverian ork succeed MacDonough's band at Pocono Summit Inn.

Bob McCleister's Criterion played for the Midnight Sun's Monte Carlo night at Glen-Brook.

Russen Sisters with Pinkie Hanish and Jimmy Reilly's band playing at Fieldstone Inn.

Ted Kramer, Ann Crews and Sunny Marston with Moe Schwartz and Harmony Boys at the new Chateau.

Alice Butler and Esther Martin, dancing in the Kresge floor show, signed for Ned Wayburn's new Marilyn Miller show.

Pittsburgh

By Hal Cohen

Oscar Levant in town visiting his family and still monologing it.

Mo Glanz, the agent, back on the job after 10 weeks in Atlantic City.

Alex Kann, after a summer in little theatre work, back to New York.

Alfred Head in town beating the drums for Gene O'Neill's 'Ah, Wilderness.'

Kenny Kenfield off for Oil City, Pa., to take over a house for the Harris interests.

Harriet Petit, Harry Kalmine's secretary, off to New York for the Warner Club convention.

Rae Russell, local dancer now featured at the Variety, became old enough to vote last week.

Jackie Heller leaving Ben Bernie for a week only to play the Ambassador in St. Louis as a single.

His brother WB district manager tossed a little dinner for resigning Jimmy Balmer and a wrist watch.

Edith King, following closing of short-lived 'Going Gay,' around visiting friends. Used to be a stock fav here.

Ken Coffman, formerly on WB art staff, to St. Louis for Skouras crowd under George Tyson, his ex-employer here.

Fred (Falls) Binder is an Italian but he looks more like a Yiddish comedian than Yiddish comedians themselves do.

Arthur Low, former treasurer at the New Amsterdam and Liberty in New York, new box-office chief at Nixon. Tom Clarke his assistant.

Ruth Robin went away prizing Babe Daniels' and Ben Lyon's message telling her how much they enjoyed her singing at Urban Room.

Harry Kalmine recalling that he played Mae West in a seven-person act at the Keith in Orange, N. Y., only five years ago at $250 for the turn.

Boston

By Len Libbey

Charlie Koerner of RKO chalks up the Mort Downey record at Boston.

John Luce, vet publiciteer, figures as grand opera news mill for Salmaggi.

Jack Granara, Loew exploiteer, off to New Hampshire hills for his vacash.

Ben Gilbert, formerly of Publix, stepped up to house manager at Majestic.

Dennie Shea reporting by postcard from his tour with the Boston Braves footballers.

Ray Bolger becoming a sort of matinee idol for the autograph hunters at the Boston.

Bert McKenzie due soon ahead of film, 'Dinner at Eight,' tentatively booked for Majestic Oct. 2.

Harry A. Kaufman of the film district returning a gift hat because he says he prefers to go hatless.

Al Duffy, who was expected to go on road, assigned pro tem to remain here as press agent for the Shubert houses.

Floyd Bell, finishing a five weeks' job for Brockton Fair, is immediately stepped into handling 'Damaged Lives,' and staging three-day campaign that had the town talking.

Bill Harrigan getting great welcome, and then going on the air and entertaining with picture and stage talk, and especially singing songs his dad made famous in Harrigan and Hart days.

Memphis

By Walter D. Botto

Gene Austin played a two-day engagement at Strand Theatre—to capacity.

Bob Marks back from his two weeks' vacation in Chicago and New York.

Bernard Thomas visited the old home town Nashville during his two-weeks layoff.

The Silver Slipper survives all the cabaret shows here—only one continuously open.

Howard Waugh put on extra big advance advertising campai for 'Goodbye, Again' at Warners.

Col. Cecil Vogel is now a bachelor pro-tem; the madam left for a 4-weeks tour of the big open spaces.

Lloyd Huntley and his 'Isle O' Blues' orchestra now playing an 8 weeks engagement on Peabody Roof Garden.

Rosemary theatre — after three weeks of vaudeville threw up the sponge and quit vaudeville. Straight pictures now.

Strike and picketing of Strand and Princess Theatre's two houses, handled by M. A. Lightman, now entering sixth week.

Orpheum theatre lessees having a hard time in getting the house open. No pictures to be had—Loews and Warners have them all tied up.

Donald Kirke, former leading man of several stock companies, is now representing Cooks Brewery Co. of Evansville, Ind., in this territory.

Fred Suzore—operating the Suzore Theatres No. 1 and 2 neighborhood houses—presenting 5 acts of vaudeville and pictures. He makes it pay in the outlying districts, but they can't do it downtown in the big houses.

CHATTER

Minneapolis

By Lee Rees

Ina Kremer coming for concert Sept. 27.

Ben Fish, United Artists' district manager, in town.

Women barkers on State Fair midway an innovation here.

Annual radio and electric show at auditorium Sept. 25 to 29.

Lyric (Publix), loop first runs, playing up its shorts heavily.

Orpheum back to Friday openings, same as opposition State.

Pantages refused admission to kiddies when playing 'Life Begins.'

Earl Lorenz, Fox salesman, recovered from illness and back on job.

Cliff Gill, Pantages' manager, paid one-day visit to Rochester, Minn.

After nine years with local RKO exchange as biller, Gladys Huizel has retired.

H. P. Brunet, Columbia supervisor of exchanges from New York, a local visitor.

Fay Tyler, former Publix and Lyceum press agent, handling Civic Opera publicity.

'Tugboat Annie' and 'Stranger's Return' two of best grossers in territory currently.

Jack Paige, former Bainbridge stock leading man at Shubert, now in advertising game.

John Dilson back from New York where he lined up dramatic stock company for Shubert.

Fox exchange here plunging vigorously into Sydney R. Kent drive which started this week.

Billy Gould, veteran United Artists' salesman, has resigned, with no successor appointed yet.

Century theatre to celebrate fourth anniversary of house under that name week of Sept. 28.

Women admitted free to wrestling matches here when accompanied by paid male customer.

Lyceum, 2,300-seat independent loop house, canopy changed to read 'open in September,' instead of 'August.'

Minneapolis Symphony orchestra to open season Oct. 28. If necessary guarantee funds are to be raised.

Mort Singer finally pays belated visit here to look over his recently acquired Orpheum and decide on policy.

'Maedchen in Uniform,' at World, advertised as 'only 5-A picture in town' and 'original unexpurgated version.'

Eph Rosen, Paramount salesman, in harness again after recuperating from injuries sustained in automobile accident.

Mrs. William Koenig, former Minneapolitan and wife of Warner Brothers' production manager at Hollywood, here on visit.

University of Minnesota theatre to present two brand new plays by twin City playwrights, 'God by Proxy' and 'Joan of Arkansas.'

With most exchanges now having plenty of prints of new season product, threatened danger of film shortage here has been eliminated.

W. A. Kupper and Clyde Eckhart, Fox western division sales manager and district manager, respectively, here to close Publix circuit deal.

Julie Madison, theatre, radio and night club singer here, local winner in Paramount's 'Search for Beauty' contest and will receive Hollywood screen test.

Three Twin City movie theatres now permit smoking. Two are Publix houses, the neighborhood Lorring here and loop Tower, St. Paul, where it's allowed in the balcony. Other is sure-seater World here, where loge sitters have the privilege.

Cincinnati

Joe Kolli

E. V. Dinerman driving his own.

Tom Holzberg plugging Bibo-Lang tunes.

Erwin Bock up in RKO ranks as Grand mgr.

Tom Holzberg ito-Lang tunes.

C. Harry Schreiber is Capitol mgr. with Jack Tiernan assisting.

Castle Farm had $1.25 couvert for three-night engagement of Duke Ellington.

Harry M. Forwood subbed as 'Post' crick while Frank Aston vacashed.

Nat Holt, Jr., following in dad's tracks by staging animal and magic shows for playmates.

Joe Goetz ballyed Paramount's second anniversary by partying patrons with ice cream, cake and flowers.

Ork leaders paying musicians off in local's office to avert scale chiseling.

Legion set 350 plates for Wiley Post luncheon at Netherland Plaza, but there were only 51 diners at $1.50 per head.

Nelson G. Trowbridge devoted vacash to bridge study, which he's continuing while waiting start of Shubert's legit season.

Billy Bryant closing his show boat season here with 'East Lynne' and preparing to present troupe in indie legit houses and chain pic theatres through Ohio and nearby states until spring.

Management of Reds saved a few dollars by calling off final home game of season with the Giants; revenue from handful of fans that showed up for scheduled contest wouldn't pay cost of balls, let alone expense of ticket sellers and takers.

Oakland

By Wood Soanes

Tom Kelly to N. Y. via canal.

Spencer Tracy and Loretta Young, vacationing at Del Monte, admit to inquiring reporter that they are that way about each other.

Forum, swagger Oakland social club having acted as sponsor for numerous artistic events, plans to dip into the little theatre field. Everett Glass will be the stage director.

Don Wilding, director of U. C. Experimental theatre, secured arrest of two men whom he claimed 'kidnaped' him to a hotel room and forced him to sign promise to pay $100 on threat of 'expose.'

Premier theatre again threatening to reopen—this time as a straight picture house. Theatre is the city's champion in-and-outer with everything but a flea circus as attractions during the last year or two.

Berkeley Playhouse, nearly defunct since it lost its home in an abandoned Berkeley church, is reviving this year under co-direction of Alice Brainerd, as business manager, and Frank Ferguson, as director.

The Roxie, stopped by injunction from showing 'The Gold Diggers of 1933' traded with West Coast receiving 'Voltaire' instead and followed Paramount run of 'Gold Diggers,' after a week, with the disputed musical.

San Francisco

By Harold Bock

Nelson Case's frau back from her ole Virginny home.

Peter B. Kyne's back at his Underwood after that op.

Mike Newman here, bubbling over with 'Lady For a Day.'

Martha Taylor out of NBC's traffic dept. with a skittish heart.

Marjorie Briggs, Betty Noyes and Dorothy Hill new fem trio with Flo Rito.

Bob Hall, 'Call-Bull' radio spieler, and Anne Parrish married last week.

Merian C. Cooper and wife, Dorothy Jordan, hiding out at Burlingame.

Mebbe $2 opening for 'Bowery' at United Artists middle of next month.

Lou Newcomb, out of Frisco for some time, back as manager of the Davies.

Benny Rubin has taken an apartment in Oakland to be near his new beer garden.

Late Jacob Gottlob's estate left to his widow, including his interest in the Columbia.

Richard Bennett scrammed for Hollywood after resting at his Los Gatos ranch.

Louise Landis is thumbs down on ham sandwiches after taking publicity pix at a hog ranch.

Felton Kaufman, shoe man, and Jerry Hurst, lawyer man, submitting tunes to Paramount.

Just to prove he has a bad cold Bob Allen's carrying a bottle of cough medicine around with him.

Two weeks of real estate and Dave Richard's back in show biz, this time managing UC, Berkeley.

Outside of the Warfield, Mark Hopkins and MJB program Anson Weeks not doing a thing this week.

Tom Hutchinson working on Wheatena's radio show resuming next week with Harold Peary again cast.

Sydney Dixon is reducing and claims he won't be satisfied until he's down to Harry Bechtel's tonnage.

Charlie Leonard back after a few days in LA getting the UA theatre publicity started. Returns there next week.

Walt Roesner's massaging his baton arm daily, ready to open at the Warfield the 29th, week after Tex Guinan.

Jane Burns, ex-vaude warbler, now chief hostess at NBC, after Ruth Westgate. Mintha Shelton left, too, succeeded by Hazel McKinnon.

Before he left for two weeks at Catalina Meredith Willson vowed he'd return with a beard.

New Haven

Harold M. Bone

Carl Lohman Murray's Colonnade.

Edgewood Players getting set for 12th season.

Looks like Dave Eldridge will be back at Shubert.

A banged up knee has Andy Sette doing a goosestep.

'Journal-Courier' film crick faded after three reviews.

J. Freedman takes a step up as asst. mgr. at College.

'Tugboat Annie' prompts record news adv. space by nabes.

Carmela Ponselle due here in 'Aida' at Arena Sun. (24th).

Dag Lee again teams up with Woolsey Hall concert series.

Frank Lovecchio, marathon dancer, drew $35 fines in auto mixup.

Roger Sherman gets ake results on shift to Wed. nite openings.

Helen Malone leaves for Springfield, Ohio, for Civic Theatre post there.

Jimmie Mahon is doubling between Par theatre and Par exchange adv. dept.

The new job has Adelmo Vanni covering more ground than Ringling's tent.

Don Cavallaro spent the summer operating his amusement spot at Lake Waramaug.

In-and-out vaude at Par leaves stage and pit crews pounding the pavements again.

With Vernon Reaver at Palace and E. Robt. Burns at College, local managerial map takes on new face.

Philadelphia

Europa, small house devoted to arty and foreign pictures, reopened with 'Savage Gold.'

Annual fall row with musicians' union on one side and managers on other is on. Garrick and Walnut on firing line.

Keith's reopening Sept. 21 with straight pix policy using second-run Fox product. Sablosky & McGuirk managing.

Many rumors heard concerning Locust, owned by Al Boyd, who also has Fox. Le-it report all wet, but may be a roadshow film house.

Mastbaum may get light opera season to follow up three weeks of grand opera recently completed. Musical stock also reported for Shubert.

Tommy Labrum, legit p.a., back from trip around the world. Will be associated with Sam Nirdlinger in latter's new capacity as head of Broad as indie house.

Feminine influence in legit theatre quite pronounced with Ella Waters and Katharine McCarron as directors of the new Walnut outfit and Mrs. Albert Wolf managing the Garrick.

Ray Henderson (McClintic office), Bill Fields (Laurence Rivers), Forrest Crosman (Carroll), John Peter Tochey (Sam Harris), and Dave Wallace (Pauline Lord), legit p.a.'s as so far noted here.

Opening of 'As Thousands Cheer' had quite a few celebs in audience. Al Jolson, John Charles Thomas, George Kaufman and Lou Holtz noticed and Libby Holman announced as there, but nobody seemed to see her.

William Dougherty (Doc), formerly press rep at the Walnut and now manager of profitable Bell-In-Hand restaurant, to be in his accustomed spot on Walnut door when that house re-lights Monday after being dark two years.

Canton

By Rex McConnell

Duke Ellington and orchestra playing one-niters through Ohio.

Fred Hurley, producer of musical tabs, negotiating for old Grand opera house here.

Joe Sheehan and band continues week ends at Springfield Lake Park pavillion, near Akron.

Jack Miles' orchestra attracts only fair-sized crowd at fall opening East Market Gardens.

Williams' band, with Kay Donna, soloist, hangs up new attendance records at Chippewa Lake.

Hughie Cea's band, out at Silver Gardens, now playing ballroom engagements in this territory. Silver Gardens inaugurating the fall season with Ted Mack's band and company of entertainers.

Dick Snyder and his Detroiters, after several weeks at Michigan resorts, returns to Ohio for fall ballroom engagements.

Billy Earhardt's 'Sparklets of 1933,' concludes several weeks' engagement at Geauga Lake Park, at Geauga Lake, Ohio.

George Williams winds up summer season at Chippewa Lake Park and takes his band into Cleveland for all-winter night club job.

Harry Smith, Buffalo booker and former theatre manager, joins Fred Hall Productions here and is routing his first revue, titled 'Words and Music.'

Al Waldon's band replaces Troy Singer's dusky syncopators at Semler's Tavern, near Akron. Georga Gould stays on as featured singer and entertainer.

Billy Foster, formerly musical director with 'Curley Burns' show, will serve in like capacity for Fred Hall's new revue, 'Words and Music,' due to take the road soon.

St. Louis

Al Trahan here for week at Fox.

Larry Rich, muny opera comedian, takes over m. c. job in local night club.

Midtown theatre, stock house for years, to be opened as second run movie house showing Metro product.

Frank McGrann first traveling legit p. a. in town this season. Fox 'Crazy Quilt of 1933,' scheduled for Ambassador.

Bill Bentley, Ambassador artist and former press agent, in hospital recovering from concussion of brain suffered when street car hit him.

Arthur Casey departs after failing to negotiate lease for Orpheum for season of stock. Insufficient backing, house owners say. He may be back.

American, St. Louis' sole remaining legitimate house, to open first week in October with road show engagement of picture, 'Dinner at Eight.' No bookings after that.

Joe Winters has at last been rewarded for his long years of service as concertmaster in theatre orchestra here. Joe fiddled in the very first band that played in a local movie and he's been in one ever since. Now Harry Koplar has made him director of the 25 musicians who play at the St. Louis.

Hartford

By M. H. Hammer

Dick Dorman takes a trip to Boston.

The way it is spelled—C. J. Brennan.

Bond Hotel Tap Room gets the crowds.

State Commission closing beer taverns for violations.

Talk of stock returning to the now closed Palace theatre.

Most of the $2 spots running in orchestras for the same 'jitney' a drink.

Hobart Bosworth makes personal appearance with 'Lady for Day' at Loew's theatres.

Barney Grogan announces his forthcoming marriage to Mary Callahan of New Britain.

Edward Karpinski says his wife gave birth to a bouncing baby daughter and not a boy.

Nat Greenwood's design for Hartford N.R.A. Parade float for local theatres won first prize.

Rena Garrity, Harry Hoff and Joe Hennessey gather in the Warner office to discuss the latest scandals.

Columbia Opera Company to stage opera at the State theatre with a top of $1 and a low of 25 cents.

Phoenix

By Robert J. Rhodes

Joan Huddleson, Phoenix dancer, has been given a part in films.

Murphy Comedians will be back in Phoenix sometime this winter.

Lawrence Weaver, former manager of Rialto here, now in Tucson.

Bill Turnbow, capitol reporter for the 'Gazette,' back from his vacash.

Helen Wynn flew back to New York last week after visiting her parents here.

Harold Stetson, one of the Stetson Brothers, has returned from vacash in Iowa and is now in Nogales, Son., looking after El Teatro Obregon.

Albert Stetson is arranging for the opening of his new house, the Studio, in Prescott. His brothers, Milt and Harry Arthur and C. A. Caballero are interested in the new venture.

Larry Blair, staff artist at Fox and the only employee who was with the theatre when it opened slightly more than two years ago, going in for himself as commercial artist Oct. 1.

Art Pickett, of Orpheum and Rialto theatre, is head of a committee to handle the national advertising of Phoenix. About $18,000 will be spent in this year's campaign. Money appropriated by city and county.

Leonard Cowley, Phoenix real estate operator, has received a letter from Leonard Cowley, who a short time ago was at Saranac. Same names aroused the former's curiosity to the point where he wrote the showman.

Spokane

By Ray Budwi

Jockey Club is spending for new headquarters on the of the Metals Bldg.

State theatre has joined the Evergreen chain here, embracing Fox, Orpheum and Liberty.

Phil Sheridan has taken a season's lease on the Trianon ballroom. Will redecorate and arrange for a nightly floor show.

Majestic has added Chris Erwin's burlesque to its pix programs. Show doing well with desk only at the Orpheum four days a week as competition.

Dessert hotel opening the Rathskeller, bar and grill. Preview for the press gave the room a formal and elaborate opening. Vic Dessert staged the party.

H. W. (Nick) Pierong, formerly manager of the Pan and Orpheum theatres, leaving for Olympia for a state road job. Has been identified with state highway dept. since leaving the theatre.

Fox theatre tied in with Davenport hotel on second birthday anniversary. Did a sellout in Italian Gardens and drew the crowd by making a news clip. Pix will show next week at the theatre.

Jess and Hayden Mann, formerly at the Davenport hotel, have returned to the city after six years in vaudeville and night spots in California. Have taken a contract for their orchestra at the Garden ballroom.

Denver

Earl Kays' orchestra moves to Rainbow ballroom.

Denham theatre broadcasting three times a week.

R. Hildreth, division auditor for Fox exchanges, spent several days here.

Roy Churchill has quit the union and is now playing the organ at the Oriental.

Frank Sheffield had a close call when his car sideswiped a truck parked on a bridge. $200 damage.

Mike Smith, booker for U. S. Army post theatre, in town and busy booking dates for the soldier boys.

C. L. 'Poss' Parsons, sports editor, the Post, making his tenth annual flying tour of the Rocky Mountain conference colleges, getting dope on the football situation.

Peter J. Berkeley, local photographer, flew to Hollywood to take a large number of stills in the MGM studios. He photographed stars and beauty contest winners. Instead of giving up his business here to locate on the coast, Berkeley will fly there frequently at the request of MGM.

The following out-of-town exhibs seen on the row: Dave Ashman, Idaho Springs, Colo.; Tom Vilnave, Buffalo, Wyo.; S. L. Hessbeck, Chappell, Neb.; J. F. Carper, Lafayette, Colo.; S. G. Biella, Louisville, Colo.; C. W. Kelly, Greely, Colo.; C. F. Graves, Boulder, Colo., and E. K. Menagh, Ft. Lupton, Colo.

Rochester

By Don Record

Russ Kahn to lead RKO Palace orchestra.

Florence Colebrook Powers opens candy shop.

Billy Hallen is m. c. with the Liberty Boys.

Slager Post Band wins Legion state championship.

Fifty singers given auditions for roles in Civic Music Ass'n production.

Norman H. Brinsley is back in town, joining Hav Nash's theatre advertising service.

Robert Stevens, director of Community Players, back from European trip to open season.

Park Zoo is so popular that Supt. Patrick J. Slavin plans to double present size when finances permit.

Stanley Fenyvessy gives lecture on his Jamboree Boy Scout trip as stage single at the Family, one of his father's houses.

Philip Van Tassell, Inez Quinn and Gordon Selwood, are soloists with Victor Wagner's orchestra on Genesee Brewing Co. radio hour.

Paul White composed pieces for his three small daughters and played them over the radio as guest conductor for the Stromberg-Carlson hour.

Manager Jay Golden of the RKO Palace introduced Morton Downey and the new vaude policy at a breakfast for city officials and newspaper men at The Sagamore.

The 'Journal' ran a series of photographic strips posed by Mrs. Cleon Lewis, Clete Lechner, Walter Folmer and Gregg Swarthout in connection with showing at the Palace of 'Lady for a Day.'

Gangler Bros. animal circus provides stage show at the Liberty in neighbs' now for flesh to combat downtown houses. Carr & Dawn put on vaude act at the Arnett, Tennessee Ramblers at the State.

OBITUARY

MARTIN HERMAN

Martin Herman, 60, prominent in legit show business for 30 years, died in New York of heart failure Sept. 15. He had apparently been in the best of health the previous day.

He was a brother of Al. H. Woods, and became associated with him in 1905 as producer and general manager. Woods attained fame as a manager, Herman eluding the limelight but as a team they were highly prosperous until the road tours were no longer profitable. A few of the stars who have appeared under their management are John and Lionel Barrymore, Dustin Farnum, Claudette Colbert, Ann Harding, Katharine Cornell, the late Barney Bernard, the late Louis Mann, and Florence Reed. No one Broadway producer developed as much talent for Hollywood as did the Woods office. Its walls are studded with noted professional faces, any number of players who were virtually unknown until coming under Woods' management. Not only did Woods and Herman develop talent but they encouraged authors. After a long list of melodramas they were just as successful with farces, such as 'Getting Gertie's Garter,' 'Up in Mabel's Room.' In addition were the then noted dialect 'Potash and Perlmutter' comedies.

> In grateful appreciation of the many thoughtful pressions of sympathy and condolence received from our friends in the profession following death my father, Samuel Elkeles.
>
> PERCY ELKELES

Albert Herman was of the three way combination Sullivan, Considine and Woods, he assuming the latter name. Sam H. Harris was also in the combination when melodrama was native to the Bowery. When Woods went on his own, 'Marty' Herman joined with him. In the early days they produced such thrillers as 'Queen of the White Slaves,' 'Secret Service Man,' 'Chinatown Charlie,' 'The Great Express Robbery.' In their prime they presented such highly polished mellers as 'The Shanghai Gesture,' 'The Green Hat,' and 'The Trial of Mary Dugan,' latter probably their most profitable venture. During the war came the noted 'Friendly Enemies' and the line of bedroom farces.

The prolific Owen Davis supplied most of the melodramas for the Woods office, which produced more than 300 attractions. As many as six companies of a Woods Broadway success toured simultaneously. It was Herman who attended to the vast detail involved, the bookings, actors contracts, engaging of the many people connected with the shows, contracting for scenery and costumes and always driving a bargain in which his keen mind kept the upper hand. While theatregoers did not know him, hordes of actors came in frequent contact with Herman and all showmen respected his ability.

Among newspaper men 'Marty' Herman was one of the best liked men on Broadway. With them he was always liberal and he was a news source that kept reporters in the dramatic departments dropping into his office continuously. He could be rough and often was but the 'boys' came back for more. His sense of humor was unfailing, one side of his character that kept him a bachelor.

When he failed to appear at his office last Thursday (15) his secretary telephoned the Alrae apartments on East 67th street, the manager entering and finding him lifeless. His friend, Dr. Philip W. Lausman, was summoned and said that Herman passed away of heart failure while asleep.

Funeral services were conducted Sunday (17) at the Riverside Memorial Chapel which was jammed with the most representative theatrical gathering in years. There were eulogies by Rabbi Dr. Stephen Wise and Loney Haskell, latter acting for the Jewish Theatrical Guild. Remains were taken to Fresh Pond for cremation, following his wish expressed to Dr. Grausman.

Among the honorary pallbearers were George M. Cohan, Malcolm Sumner, Arch Selwyn, Morris Gest, Sam Forrest, Walter Moore, Richard Herndon, W. D. Weinberger, Arthur Hopkins, Leo Donnelly, P. H. Sullivan, Jr., and Jack Pulaski.

WALLY HELSTON

Wally Helston (Walter Ills), 60, died suddenly of a heart attack Sept. 1 the Casino theatre at Wildwood, N. J. He came from England in 1892 and worked with his sister Kitty, known as 'The Helstons, English Top Boot Dancers.' Later on he worked with his other sisters, Gussie and Dolly, known as 'The Helston Trio.' In later years he and his wife were known as 'Wally and Lottie Helston.' For the past twelve years he has been manager for Hunt's Theatres in Wildwood, N. J.

Survived by his widow, Lottie; one sister and two brothers. He was a Shriner, an Elk and member of the Knights of Pythias.

Funeral services were held in Wildwood and interment in Greenwood Cemetery, Philadelphia, Pa.

DUDLEY S. HUMPHREY

Dudley S. Humphrey, 81, formerly of Akron, widely known in the amusement field in Ohio and the midwest, died Thursday, September 7, at his home in Cleveland. He had been ill all summer.

He was the founder Euclid Beach Park, in Cleveland, one of the largest midwest amusement centers. With $14 borrowed from a cousin he started selling pop corn, a business which eventually brought him the title of 'pop corn king.'

He was past president of the National Association Amusement Parks of America.

Burial in Highland Park cemetery, Cleveland.

A. LEO FLYNN

A. Leo Flynn, 53, who has been business manager for James K. Hackett, Otis Skinner and others, died in Brentwood, N. J., Sept. 15.

His body was found in the woods near his home after he failed to return home from a walk. Autopsy revealed an acute kidney ailment aggravated by exposure.

His last activity was as manager of 'The Vagabond King' about three years ago. Since then he has been living with his wife at the home of a former employe. His widow survives.

He was a member of the Players and of the Theatrical Press Representatives of America.

FRANK X. BREYMAIER

Frank X. Breymaier, who at one time or other had operated half a dozen Schenectady theatres, as well as two in Amsterdam, died in Schenectady, N. Y., recently following a long illness. Deceased was widely known among traveling show folks, having played all kinds of attractions at his houses.

In recent years he had been most active in the picture theatre operating field.

JAMES L. BUTT

James L. Butt, 50, newspaper man and legit manager, died of spinal meningitis at the University of California hospital, San Francisco, Wednesday (13).

He was on the Chicago 'Daily News' in the old Hecht-McArthur days, and later was staff correspondent for the sheet in Shanghai and Pekin.

Returning to America, he press-agented and managed several shows.

CHARLES POTSDAM

Charles Potsdam, 58, died in New York Sept. 14, after an illness of five years.

He was well known in managerial circles having handled the American theatre when under Loew control and later officiating in a similar capacity at the Greeley Square. He was at the latter house when compelled by sickness to retire.

Survived by his wife.

LOUIS M. GLACKENS

Louis M. Glackens, 67, died in New York Sept. 10. He was one of the first cartoonists to take up animation for the screen.

Survived by his and brother.

ARTHUR ROPES

Arthur Ropes, 73, who under the pen name of Adrian Ross wrote the lyrics for 'Merry Widow" and other operettas, died in London Sept. 11.

Among his more important contributions were the lyrics for 'The Dollar Princess', 'Monsieur Beaucaire', 'Morocco Bound' 'The Naughty Princess' and 'Lilac Time'. He found time in between to write a number of books, chiefly historical.

ALFRED SUTRO

Alfred Sutro, 70, author of more than 30 plays, died in London Sept. 11.

His last dramatic offering here was 'John Gladye's Honor,' done in 1928. His first hit was 'The Walls of Jericho' in 1904, but his first stage work was 10 years earlier when he aided George Meredith in adapting 'The Egoist' in 1894.

LOU MAGNOLIA

Lou Magnolia, 54, died Sept. 16, in the Rockaway Beach hospital, Queens. Death was caused by a cancerous condition of the throat.

He was a widely known fight referee and trainer, and had been engaged for many of the big fights of recent years.

Survived by his widow, two sons and a daughter.

Following husband by less than half a year, Mrs. Rose Mooser, widow of Samuel Mooser, passed away at her San Francisco home last Wednesday (13). She was 86.

Mrs. Mooser was the mother of George Mooser, p.a. with MGM, and Hattie and Minnie Mooser, who operate room in San Francisco.

Mother of Paul Le Vere, Reed and Le Vere, died at her son's home in New York, Sept. 5. Interment in Calvary cemetery.

Mother, 89, of David Warfield, died in San Francisco Sept. 18. Survived by two sons and two daughters.

Father of Percy Elkeles died Sept. 13 after a prolonged illness.

Rates Going Up

(Continued from page 31)

on a quarter hour basis. WEEI operates on 1,000 watts and is owned by the Edison Electric Co. of that city. Boost here means that the cost of the 20 stations on the red network, of which WEEI is a member, goes from $5,230 to $5,380. Revised rate card gives WJR $500 for the hour, $312 the half hour, and $196 for 15 minutes. Detroit outlet, indie owned, was previously sold by the network at $340 an hour. This additional $160 will reflect itself in the new level for the 17 outlets that make up the blue link. Makes the new total cost $4,780.

In the instances of WFAA-WBAP, WSB and WSM the nudge upward for each is from $190 to $300 on the hour. New half hour rate is $188 and for 15 minutes $118. Each of these outlets shoots 50,000 watts, with the first part of the southwest supplementaries and the other two included in the south central group.

NBC avers that this latest batch of rate revisions shouldn't be treated as boosts. It prefers to have them regarded as adjustments. Practically all the old levels, it explains, date back to 1927 and that it was time that changes were made for those stations where the differences as to power increases over this period have been so marked as to be totally out of proportion to the network rates asked for them.

CBS has also gone in for a rate boosting campaign. For a starter it's putting into effect Oct. 15 a tilt on the asking price of four stations which it either owns outright or holds a partnership interest. They are WABC, N. Y.; WCAU, Philly; WSJV, Washington, and WCCO, Minneapolis.

Changes have WABC going from $800 to $950 an hour in the evening, WCAU from $400 to $450, WSJV from $175 to $200 and WCCO from $300 to $350. Increases with regard to Philly, New York and Washington will from Oct. 15 on make the cost of the 22 stations on the basic network $5,600. Cost here previously had been $5,375. Under the rate card revision the northwestern group, of which Minneapolis is a member, shifts from a total cost of $935 to $985.

In a letter sent clients advising them of the rate changes the network points out that the boosts, averaging about 15%, are 'outweighed' by the fact that these stations have had their power increased by an average of 500% since the old rate went into effect. During this time WABC had gone from 5,000 to 50,000 watts, WCAU from 10,000 to 50,000 watts, WSJV from 250 to 10,000 watts and WCCO from 5,000 to 50,000 watts. While in 1929 the commercial, further explains the network, paid at the rate of 59c per thousand radio homes within the measured listening areas of the Columbia basic network, the new unit cost, even with the increase, comes to 38c per thousand family sets.

Ether Slants

(Continued from page 36)

ment over that Lahr-Bailey-Sims combo. On the subject of Lahr, the Thompson agency avers that the ungh-ungh-ungh comedian was more than adequate. They go strictly by sales. They held up over the summer and if the C&S air show did no damage, it can't be counted against Lahr, et al. Seemingly the sponsors and the agency discount anything and everything as regards the momentum of this peak hour—it rate tops when Cantor was headliner—carrying it along for a spell.

Durante's nonsense, with his unfinished symphony and the broad hokumesque of inky-dink-inky-dink pianology went for wow returns. The in-personal audience on the coast, simulating the same idea as in New York, likewise was unroarious about Miss Etting's songalogy. Her 'Just a Year Ago Tonight' was among the pip renditions.

C&S' frank merchandising was through the medium of a cut-rate 'dated coffee' offer celebrating the 4th anniversary of the product all through the month of September.

Hearst on Bankers

W. R. Hearst probably won't be invited to address the next convention of the American Bankers' Association as result of his NBC chain address Saturday at 11-11:15 p.m. from KFI, Los Angeles, across the entire network on the subject of 'Inflation, Deflation and Reflation.'

Publisher was convincingly within his element as he burst the bubble of the popular bugaboo fear now pervading America as regards that ole debbil inflation. Hearst minimized its dire effects and in actuality advocated a mild inflation, which he called reflation, to bring national prosperity up to the halcyon 1928 par days.

He went after the bankers in no hedging terms to telling about their selfish fears on the subject, for the reason that the greater-evaluated dollar of 1932 which they lent out may not have the same value when they get it back in late '33 or '34, but he dismissed this selfish moneylending fear as being something not for the general good of the entire American public. All in all, Hearst made a good impression all around. He certainly sounded foreign to the popular conceptions of Hearst and his flouted 'yellow journalism.'

Fred Allen's Nifty Comedy

One of the champ comedy shows on the air is Fred Allen's clever tomfoolery for benefit of Hellman's mayonnaise's gross sales. It's tiptop class show that insults nobody's intelligence yet enjoys the happy faculty of not being over the cranliums of the boobies. It's in toto a generally appealing show with the stuttering Roy Atwell, the smooth straighting Portland Hoffa, Jack Smart, the smart Ferde Grofe orchestral accompaniment, the Songsmiths, et al., dovetailing into a cocking presentation.

As president of Titanic Pictures, the studio nonsensery as purveyed by Allen is probably the more appealing to the shew-wise. The bit with Baby Leroy is one example.

Clever manner of kiddingly getting over the ad plug is tops along with the best in that school of humorous merchandizing.

Beer Program Better

Realigned Liebmann's beer, half-hour Saturday night is for the better. The overplus of the gurgle-gurgle biz to get over the pouring of beer is absent. Colorful Central Park Casino for Eddy Duchin's music, in place of Jack Denny last week at the equally swank Waldorf-Astoria, is an ultra background. Ray Perkins is cleverly introduced for his stunt. Louis A. Witten sounds better than he did before. About the only concern should be to get those dialectic maitres d'hotel to enunciate clearer and with the same pep and gusto as when they're two-fingering a party to a table behind the potted palms.

With Perkins, Doc Sig Spaeth, the Tune Detective, is out.

Producers Code

(Continued from page 31)

on in determining the minimum salary due them. For Class 'A' station, based on an advertising card rate of $400 and over per evening hour, the code sets a minimum of $15 per sustaining performance and $25 per commercial broadcast. Class 'B' station is described as one asking $200 to $400 for a night time round of the clock and with these the minimum salary for the performer would be $15 on a commercial program and $10 sustaining. Rated lowest in the classifications is the Class 'D' stations, whose rate card asks for $100 and under for an evening hour with the minimum wages here tabbed at $10 commercial and $5 sustaining.

For the live class of show a performance including rehearsals is to constitute no more than 3½ hours. According to the code, overtime would be paid at the rate of half pay for each three hours. Half pay angle would also apply to repeat performances on the air and these are to be limited to within 12 hours of the original broadcasts.

BPG code would also have the announcers and others connected with a station's personnel barred from taking part as actors in a program. For 'extras,' described here as persons other than artists engaged for sound effects and similar services, the minimum wage would be $5 per performance. It's okay for a performer for personal publicity to do a free bit, under the BPG's agreement, on stations coming under Class 'C' and 'D,' but the outlets in the higher brackets will have to pay or else.

Recording wage set-up as outlined in the code makes it $15 per master for a sustaining show and $25 for a commercial assignment. Code would limit these recordings to a single broadcast by any one station, whether used for sustaining or commercial purposes.

Actors doubling on either live or recorded programs would, under the BPG set of regulations, collect one-half the minimum wage for each part doubled. A performer called to the studio for a broadcast or to a dress rehearsal would have to be paid whether used or otherwise.

Commissions for booking of performers, production men or extras, is limited by the code to 10%. Customary cut at NBC and Columbia is 20%, while the Indie agents now making it a practice of collecting what the traffic will bear.

Chairman of the BPG's code committee is Major J. Andrew White, head of American Broadcasting System, Inc., recorded program makers. Other firms represented in the group are (Charles) Winninger, McNamara & Culbertson, Osborne & Souvaine, Allied Productions, Broshen Enterprises, Leading Attractions, Inc., Joyce A. Vertchamp, Georgia Backus (News Events, Inc.), Pete Dawson-Jesse Butcher, Inc., R. A. Wachsman and George Mack.

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Code Airs All Woes

(Continued from page 5)

chance to get together and make up their minds later.

There were several other illustrations of this, Lionel Atwill, for instance, brought on by the Academy, talking too early and recording the actors' branch as being unsympathetic with that organization's attitude toward some principles of anti-star raiding.

Over-Enthusiastic

Unions, as well, were at first a little enthusiastic in their representation. Studio cameramen were willing to cut wages in proportion to hours with the idea of more men on the job, and scenic artists were softening up on Sunday. It took William Green to sound the sentiments of the American Federation of Labor as regards a 34-hour week, with salaries antedated to former boom times.

Sidney R. Kent, the last speaker and one of the few to ad lib, also had a chance to do some rectifying. The business not only could not function on Green's terms but, Kent added, the 135,000 stockholders interested in the major industry, as well as the major interests themselves, would sustain too heavy a dent in their $175,000,000 gross rentals if exhibitor demands were met. This, incidentally, was the second time stockholders were mentioned, B. B. Kahane bringing them up in his attack on disreputable agents upon whom he heaped responsibility for most of Hollywoods' misery. The RKO head also reminded the Government of the majors' money troubles although both he and Kent, as star speakers for the majors, dwelt upon the millions invested in the business by the majors, indirectly but effectively emphasizing the current money difference between the Hays group and others.

Rosenblatt Not 'Tough'

The deputy commissioner early on the first day evidenced an ability to shoot questions, at least one of which the average witness could not answer for one or many reasons best known to the witness. The 800 in the audience got so that they waited for the interrogation which seemingly would disconcert or put the talker in a corner. Many times there was raucous laughter as a result.

Any number of indie exhibs after a siege of right to buy went back to their hotels and said they could have answered when Rosenblatt requested anyone in the hearing to cite proof. 'But,' one of them remarked, 'if we had gone on record that we would pay more money for pictures and the clause doesn't get in the code, the distributors would remember it and it would cost us money.'

For a man who has been rated as 'tough,' Rosenblatt exhibited marvelous patience and understanding throughout the three days. If anything, he allowed the average speaker plenty of rope, choking him off only when repetition was apparent to all of the listeners. And when it was over Rosenblatt opened the floor to all, even those who might have forgotten to register.

The Couldn't-Tellers

Among those who couldn't tell (many of whom said they would amend their briefs or conduct further research with answer to the deputy's highlight interrogation in mind), were:

William Elliott of the IATSE couldn't tell Rosenblatt whether a man behind every projector would increase booth costs 100%. The independent producers couldn't tell why all of the women's clubs' representatives didn't double features. Representatives of the Screen Writers Guild couldn't tell how to prevent ideas from being plagiarized. Hod carrier delegates couldn't tell how to have their class called semi-professional. The Academy couldn't tell why Equity hasn't a greater actor membership in Hollywood. Nathan Burkan, with three clients, couldn't tell about the Fox-Warner master contract whereby the Brothers, it had been charged by Allied Exhibitors, could throw out foreign product, but the indies had to take 'em. The poster people couldn't tell how to make the exhibitors buy irectly even after the clause omitting definition of the rental deal through the exchange was omitted. The pottery men didn't tell why giveaways in theatres are not in competition with store retailers. Rosenblatt himself didn't tell why the open shop clause was ruled out.

There were a number of 'did tells.' But most of them were from a group perspective. The Deputy told the assemblage that divorcing production from theatres, and bombing theatres, were up to the Attorney General. Also, that the NRA was not deciding what constitutes conspiracy. Allied Exhibitors asked Rosenblatt to instruct the Department of Justice to investigate clearance and zoning as proposed in the major companies' formula.

Burkan said the right-to-buy would be ruinous to the big theatres. Many of the indie proponents said the right-to-buy would make more money for everybody. Kent, with last word, reminded that if there was any money in it distributors would have grabbed the idea long ago. He observed that putting pictures on the auction block would mean money for the company leading in any particular year but ruin for the others. He covered elimination at the same time by stating the producer viewpoint as being that the wheat and the chaff must be combined in order that there be any wheat at all. When the MPTOA, which is bucking all the other indie exhibs on double features, has been conferring away from the indie mob while in Washington, insisting on the right to reject some of the lemons.

Steuer the Agents

Max Steuer, representing some actors and agents, had a strong speech against farming out talent, but it was abbreviated when Rosenblatt informed him that Kahane reported it had crept into the code by error. Kahane himself admitted that even if there weren't any agents, stars could still get temperamental.

Incidentally, the facts as presented in the leading talk for double features made by Eddie Golden were published in Variety several weeks ago.

A week before the hearing it was worded around Columbia and Universal would bolt the Hays group on double features and not force shorts with long pictures. This was their pre-hearing understanding. But it was not figured the indies, minus the MPTOA, would line up the way they did. Actually this didn't come about until last Tuesday. Then Federated, the TOCC, allied with their proxies decided to merge, at least for the Washington front. Labor, from the operators point of view, was earlier opposed to doubles but the day William Green delivered his speech, labor observed that the indies would be hurt. Indie producer lobbyists take credit for the big front, the first time exhib factions have ever smoked the pipe with producers in their field. They finally saw a common advantage.

The Indi ' Good Job

The indies did the best front job in the business. With all of their caucuses and firebrands they went through without a hitch. They didn't even charge the MPTOA with being Hayslan-minded, although that was their conversation in the bedrooms.

Will Hays had no picnic with is own flock. There were several long meetings and the General got so he forgot to shave. But except for Columbia and Universal, which rode along with him on everything else, the last minute strategy of putting the presentation in the hands of Kent and Kahane deprived the open record of what had earlier loomed up as some major insurgencies.

Harry M. Warner got up on his feet once and was told to wait his turn by the deputy. When that arrived, however, Warner and his lieutenants were among those who delegated K&K to do the finals.

It wasn't so with the Academy, however. This was put in a bad light at the start by the proposal in the producers' code that it handle considerable of the coast arbitration under the Blue Eagle. As the result it was a perfect target for Equity, AFL, writers and others who claimed larger memberships than the Academy, which that organization did not deny specifically.

Matters were not helped when Rosenblatt inquired if the Academy was a national organization, and got a hedging reply. Same went for the Central Casting Bureau when the Deputy inquired if the east as well as the west would be included, and was told it functioned in the west. Some of the smaller labor units were sounded along similar lines before Rosenblatt reminded the codists that the NRA is strictly national.

As the hearings wore on a number of general things became apparent. One, that Rosenblatt was mastering the most polite multitude of verbal sloughing matches ever staged in the business. The rough stuff was all being routed back to the hotels along with whatever need for new strategy each day developed. And the place swarmed with lobbyists. There was one even at the press table to attempt to minimize the harsh points, handing out only that excerpt from Green's speech on pictures being a lot better from the union standpoint than some other industries.

In Re the Moral Code

The women were the only speakers to call the Hays moral codes by name, although they are identified in the exhib proposals. The exhibs, from what could be heard, wanted the right to reject pictures that didn't meet with their public's idea of propriety. There was some talk about the code authority finally having this job.

On the matter of this code enforcement body there is plenty to say. Almost all of the groups want to be represented on it. That goes for labor and Equity as well as those right in the business. And frequently Rosenblatt interjected in the record reference to the Authority as being the medium to settle this and that, also the reminder that the Authority will be the code watchdog and, as such, bound to hand up reports or suggestions for modifications or additions to whatever finally gets thorugh, at the Government's beck and call.

The Authority therefore garded already as 'the works.' Who is actually going to be in it, or the details of its workability, weren't discussed during the open sessions. If all the representatives who want to be head codists get the job, the Authority every time it meets will have to hire a hall, and repeat what's going on in Washington now, only along 'interpretative' lines.

New Stars

(Continued from page 3)

include James Cagney, Ruth Chatterton, Richard Barthelmess, William Powell, Kay Frances, Ruby Keeler, Edward G. Robinson and Barbara Stanwyck. Secondary names on the Warner list are also attractive with Dick Powell, Alan Jenkins, Margaret Lindsay, Ann Dvorak, Guy Kibbee and Aline McMahon all having good drawing power in supporting assignments.

Universal has but two names, Paul Lukas and Gloria Stuart. Latter has been steadily climbing and is currently loaned to Sam Goldwyn and getting a strong ballyhoo in 'Roman Scandals.'

Goldwyn himself is looking for one or two names for his new season.

Twentieth Century, in addition to Ann Harding, Constance Bennett, George Arliss, Loretta Young and George Bancroft, contracted for a number of pictures, is trying to build a stock company that will eventually mean drawing power. First to get consideration is Blossom Seeley, who Darryl Zanuck figures might be another Mae West.

Kent's Orders

ith a light star list, has been ordered by Sidney Kent to get to work on its supporting players with the view to making stars. Studio has Will Rogers, James Dunn and Sally ilers, Janet Gaynor, Clara Bow, Warner Baxter, Spencer Tracy and the still untried Lilian Harvey. Supporting players are strong, but none of them ready to jump to stardom immediately. Kent will not grab or borrow from other studios, feeling that the development of Heather Angel, Preston Foster, Victor Jory and other young players is the better system. Fox will continue to hunt young talent with possibilities, hoping that out of the thousands tested yearly by the major studos it will be able to corral one or two who might have the stuff of which stars are made.

Dynamite Prices

San Francisco, Sept. 18.

William Wagnon and Marco open the Orpheum Friday (22), the first picture tc be 'Headline Shooters,' with other Universal and RKO's to follow. Prices will be 25 and 40c.

This is expected to dynamite other theatres that have consistently upheld admissions.

Fair's Weather Break

Chicago, Sept. 18.

With the World's Fair and the impetus it has given to all business, a statement on weather conditions should be given plenty of credit. Out of 90 some old days of World's Fair business there have been exactly two days that haven't been ideal for the fair.

Although there were days which looked as if they would affect the attendance, the nights turned out good.

CIRC IN DIXIE

Ringling-BB and Hagenbeck in Yet Unplayed Southeast

Birmingham, Sept. 18.

With the Ringling big show heading into this section reports are the show will not close as early as originally expected, Show booked here Oct. 6 with practically all of the Southeast yet unplayed as show moves in here from Arkansas and Louisiana.

Hagenbeck-Wallace is also in the cotton country coming down from Indiana, West Virginia and Tennessee. Business is good with this outfit with dates in the northern part of Dixie putting them on straw most nights. Of the two the Wallace show probably showing more black ink than the big show. Hauling those 75 cars of the Ringling show is a bit expensive.

The larger show will probably go through October swinging through Georgia, the Carolinas and Florida and then into quarters. The Hagenbeck show will probably close before the big show in spite of the business it is doing.

Stickup Man Fatally Wounded by L.A. Cop

Los Angeles, Sept. 18.

Jack Keating, 30, died at General hospital Sunday (17) from a bullet wound received in a gun fight with a policeman while Keating and a companion attempted to hold up the Gaiety, downtown burlesque house, late Saturday night.

Policeman entered theatre as Keating and his friend, John M. Farley, who was apprehended, were holding the house treasurer under their guns. Both policemen were wounded in the ensuing bullet exchange and are in a serious condition at the hospital.

Burlesque Placements

Chicago, Sept. 18.

Milt Schuster office last week placed the following performers: Megg Lexing into the Empire, Toledo; Jean Saffer for the Great Beyond at the World's Fair; Billie Bird to Bijou, Philadelphia; Dixie Dixon and Rexine Whalen into the Grand, Peoria.

Irving Place, New York, got Ruth Willson and Marion LaMarr; World's Fair Girls in Cellophane drew Babe Reynolds, Elsie Miller, while Freeman and Bert, Spark Plug George, Bobby Burns, Billy Bumps, Mack & Tanya, Bobby Vail, Jeannette Lane, Carrie Finnell and Esta Alja went into the Empress in Cincinnati.

Hirsch's Union Troubles

Minneapolis,

In the matter of posting advance salaries, the stage hands' union here has altered its demand that Harry Hirsch of the Gayety post two weeks' salaries as a preliminary to reopening with stock burlesque. Now it insists only on a single week in advance.

Hirsch is unwilling to meet this requirement and also says he cannot meet the salary and personnel demands of the union. Accordingly, the stock burlesque season is still off.

Exempts Circuses

Lebanon, Pa., Sept. 18.

Circus and show company parades are specifically exempted from restrictions imposed in a new street parade or street meeting ordinance just passed at the instance of Mayor John K. Schropp himself. The ordinance carries a penalty of not more than $25 in fine or 30 days in jail, or both, for violations.

Circuses a taxed otherwise, and therefore ipted in the new measure.

Texas Fair Town Takes Chi Expo Tip on Names

Dallas, Sept. 18.

Plan of Chi's show houses getting names 'in person' is to be tried here during the State Fair Oct. 7-22. Mentioned are: Palace, Dave Rubinoff, guest conductor and violinist, and Will Rogers in . Bull' on the screen; Majestic, Texas Guinan and her girls, and a top pict; Melba, Jesse and Helen Crawford at two consoles, and 'The Power and the Glory' on the screen.

Meanwhile the fair will splurge with three five-day shows, 'Bitter Sweet', 'Nina Rosa', and 'Florodora', all Shubert productions, to replace its usual straight 15-day show. Fair officials here, believing strong downtown attractions helpful to them, pleased with the theatrical roundup.

So. Sea Circus' 15 Wks.

Chicago, Sept. 18.

E. K. Fernandez in town last week getting additional acts for his South Seas circus, which opens in Hawaii Oct. 8. Show ill have 14 acts playing 15 weeks in the tropical islands with possibility of additional time in the Philippines, Japan and China.

Troupe sails from Los Angeles Sept. 29. Two turns picked up in the Charles Zemater office were the Hodgini Family and the Three Macedon Brothers.

BURLEY IN AKRON

Akron, O., Sept. 18.

Burlesque, missing from Main street under that name at least, for two years, is due to stage a comeback soon in its original home.

A Youngstown impresario thinks Civic theatre, dark since last fall, is likely spot and is negotiating for the house.

Hamid Booked

Toronto, Sept. 18.

It was George Hamid and not Phil Worth who booked the show at the Canadian National expo, ported.

Stunfsters Bumped

London, Canada, Sept. 18.

Two daredevil riders and sharpshooters billed to appear as stunt motorcycle riders at the Western Fair here staged an unbilled dress rehearsal early this morning when their car turned over on No. 2 highway, while a trailer on the machine in which was riding the wife of one of the performers broke loose and plunged off the highway, later landing upon a front lawn of a rural residence.

Driver of the car was John Crooks of 1121 Gordon street, Hollywood, Cal., while with him was Putt Mossman of Deposit, N. Y. Mrs. Mossman was sleeping in the trailer at the time of the accident. None of the three suffered serious injury. Traffic Officer Howard Jackman said he was told that Crooks had fallen asleep at the wheel of the machine.

CIRCUSES

Hagenbeck-Wallace

For Current Week (Week Sept. 18)

Sept. 18, Ashville; 19, Gastonia; 20, High Point; 21, Burlington; 22, Goldsboro; 23, Wilmington; 25, Charleston.

Ringling Bros.- . & B.

Sept. 18, Shreveport; 19, Longview; 20, Dallas; 21, Ft. Worth; 22, Waco; 23, Austin.

CARNIVALS

For Current Week (Week Sept. 18)

D. & L.: Wilkesboro.
Bach, O. J.: Watkins.
Badger & Kink: Piano.
Bar Brown: Russellville.
Barker, J. L.: Ava.
Barlow Big City: Table Grove.
Beckman & Gerety: Tulse, Okla.
Bee, F. H.: Dickson, Tenn.
Hendrixen Midway Attrs.: Montevideo.
Big State: Crockett.
Bloom's Gold Medal: North Judson.
Buck, O. C.: Mineola, N. Y.
Bunt's Greater: Woodruff.
Dodson's World Fair: Lawrenceburg.
Edwards, J. R., Attrs.: Millersburg.
Evangeline: Hugo.
Golden Valley: Prestonburg, Ky.
Greater American: Manchester.
Greenland Expo.: Jackson.
Gruberger, Max, Famous: Marion.
Hamyland: Allegan.
Hames & Williams: Ennis.
Krause Greater: Rutherfordton.
Landes, J. L.: Burlington.
Lang, Dee: Mt. Vernon.
Lewis, Art: Fall River, Mass.
McMarland, Ed.: Waxahachie.
Magic City: Town Creek.
Metropolitan: Camilla, Ga.
Mighty Sheesley Midway: Roanoke, Va.
Model Shows of America: Knoxville.
Mutual Carnival Co.: Woodridge.
Reid Greater: Fredericksburg.
Roberts & Roberts: Dungannon.
Roland Expo: Pearlsburg.
St. Louis Shows: Pittsfield.
Sik, J. Harry: Louisville, Ky.
Smith's H. L.: Lexington, Va.
Sol's Liberty: Oshkosh.
Thomas, Dug., Attrs.: Miller.
Warner Bros.: Mt. Pleasant, Texas.
West's W. E. Motorized: Stroud.
Winter's Expo.: Washington.
Work, R. H.: Barnesboro.

SING a song OF SIRENS

The Queen of Them All
proves the lure of Lovely Skin

CHECK them right down the list. From the Lorelei to the Queen of Them All—Mae West—every siren who ever wrecked hearts has had one unforgettable lure: Soft skin. Smooth skin. Enticingly lovely skin!

Mae West knows all about this siren business. She keeps her skin always in a state of smooth perfection . . . softly clear, irresistible . . . with a simple complexion care which she's devoted to! Listen to what this beautiful actress has to say about it:

"Lux Toilet Soap is magic for the skin. I use it faithfully, for it keeps my complexion exactly as I like it—velvet-smooth, clear, fresh and always youthful."

Of the 694 important Hollywood actresses, including all stars, 686 use Lux Toilet Soap to keep their skin lovely. It's the *official* soap in all the big film studios.

You, too, can have this greater loveliness! You'll be amazed at the soft, clear beauty this fragrant, white soap can bring *your* skin. Get Lux Toilet Soap today and see for yourself!

MAE WEST, gorgeously beautiful! See her in Paramount's "I'm No Angel." She uses Lux Toilet Soap for her skin!

Lux Toilet Soap

WE DO OUR PART

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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STAGE COIN DOES A NIP-UP

Television Show Goes Out, But Coast Fans Mum if They Get It

Los Angeles, Sept. 25.

One can now sit home at the television set and see a complete daily motion picture program of two hours in length—that is if.

The if means if you have a television set and if it is perfected sufficiently to pick up the feature length Paramount picture, the Pathe newsreel and the trailer sent daily from the Don Lee television station in connection with KHJ.

Although this two-hour show goes out into the ether every day it's still a mystery where it goes to. Station informs inquirers that a chap five miles away from the station is believed to be enjoying the picture show every day, that a fellow seven miles away is also understood to be getting good reception, and that a customer in the next block has given up spending dough for the movies, and stays home to get them. But don't ask for more detail.

Answer's always the same—'You see, television fans are not like radio bugs. They don't write to the station and tell us about reception. So far as we know there may be thousands of televisionists getting our stuff every day.'

Nevertheless, the full show goes into the air every day from 7 to 9 p.m. except Sunday and on Monday, Wednesday and Friday mornings 9 to 11.

L.A. STATION TAXES MAMAS AT 10c EACH

Hollywood, Sept. 25.

Trying to cash in on the 'see and hear' phases of its weekly amateur night, KMTR is broadcasting the feature from a hall and charging 10c admissions.

This is to put a tab on the fond mothers and aunts of the simon pures who heretofore had crowded the station.

Cherry Sisters Back

Chicago, Sept. 25.

Cherry Sisters are back in the business. Now playing their first date in years at the Gayety burlesque spot in Milwaukee.

Management used the old screen piece in front of them but took it down after the first day. Nobody in the audience would throw anything as was the custom in the old days. Women are reported getting business and howls.

Progress of Repeal

Bars are now wide open on United States Line boats to Europe for the first time since prohibition.

Just like the foreign skiffs, the American boats are serving anything up to the 12-mile limit.

Services for Sime

Services for Sime Silverman will be held Thursday (28) afternoon, 2 o'clock, at Temple Emanu-El, Fifth avenue and 65th street, New York. Interment in the family vault at Salem Fields.

Arthur Ungar (VARIETY), accompanying the body from Hollywood, left Saturday (23) and arrives tomorrow morning, Wednesday (27). Body will repose at Riverside Memorial Chapel, Amsterdam avenue and 76th street, New York.

On Wednesday night (27), from 8 o'clock, services at the Riverside Memorial Chapel will be conducted by and under the auspices of the Actors' Betterment Ass'n, Jewish Theatrical Guild, Catholic Actors' Guild, Episcopal Actors' Guild, National Variety Artists, Actors' Equity Ass'n, Actors' Fund, Friars and Lambs Clubs.

Dave Hutton Gives B'way Boys That Good Old Angelus Tempo

Dave 'Big Boy' Hutton breezed into Broadway theatrical offices last week and startled the preoccupied folks that hang around such places with his bluff western heartiness. Baritone soloist of Angelus Temple says 'hello' to everybody, not bothering with or waiting for introductions.

This probably results from his association with Angelus Temple where Sister Aimee habitually opens her services by making everybody in the congregation turn around in their chairs and shake hands with at least two persons.

Hutton gaily alludes to himself as 'the one and only big boy'. After getting over their surprise at a choir singer with such a chummy approach the Times Square mob rather liked him.

Edna May Ill Abroad, Her Home Town Hears

Syracuse, Sept. 25.

Mrs. Oscar Lewisohn, who as Edna May of Syracuse became an international favorite in 'The Belle of New York,' is seriously ill in a Baden Baden sanatorium, according to private advices today.

Since her marriage and subsequent retirement she has resided abroad.

WILD BOOKING, ANYTHING GOES

Hectic Booking Pace Makes Past's Crazy Salaries Look Sick—Pre-Cut Figures Back, Plus More—Names and Units—Loew's $25,000 Offer for Jolson-Keeler-Whiteman Tops

SMALLIES NEGLECTED

Furious booking pace of the past two weeks now has the circuits on a salary bender that threatens to eclipse anything in the name booking line of the past. All resolutions made over the summer have been forgotten and the boys are talking salaries that make the so-called fancy figures of the past look stingy.

Every available name act or attraction that a booker might think will draw business is not only getting its old, pre-cut salary, but in most instances more. The limit was reached last week with Loew's offer of a $25,000 guarantee and a percentage split to a Jolson-Keeler-Whiteman show at the Capitol, New York. (That's cold now through Jolson's decision not to do any variety work just now).

Amidst the hectic bidding for names in the booking office, the less

(Continued on page 58)

WHEEL FRANCE'S TOURIST BAIT

Paris, Sept. 15.

Practically set for roulette to make its official entry into France as a legal gambling game, although with government supervision, of course. Tourist trade and general biz have fallen so far that it's figured the wheel may help put some pep back.

Roulette in the past has been strictly forbidden in France, largely because legal in Monte Carlo, a separate municipality under French protectorate with France cutting in on the profits. In Paris gambling is supposedly forbidden but plenty of chemin de fer and baccarat around.

Theme Song

Fred Allen, informed that Lee Shubert would produce a Marie Antoinette operetta for the Shubert receivers, suggested a theme song:

'Let Them Eat Jake.'

Sime Silverman, Founder of 'Variety,' Dies Suddenly in Hollywood at 60

Sime

Sime Silverman, born May 19, 1873, small town boy who made good toughest, roughest street in world—his beloved Broadway—was found dead in his apartment at the Ambassador hotel, Los Angeles, (Sept. 22), away from the street that was the epitome of what ime personifies, and away from who really mattered most him. Primarily these concerned Sid Silverman, his son, present editor and publisher of VARIETY, his wife, Hattie, his relatives and his legion of friends. And his staff—the VARIETY muggs.

The VARIETY muggs who nursed for Sime the same hard-shelled, cynical love which they know existed for them.

This is the worst kind news story in the paper notorious its errors in every accepted form of rammatical expression. contrary to the cardinal rule paper to 'get it in the it chopped from anywhere, any time.' That was about the only instruction issued by Sime.

But this is the Muggs' Sid nor any of the editors but the Muggs are handling this story. about Sime.

The Old

His monument VARIETY Sime's monument.

When, as in the last few Sime was something akin editor-emeritus (what does that mean any way) and id and the muggs were running the sheet, Sime in the abstract was as vital a shadow guidance to every stumbling typewriter key as he will continue to .

Sime left for Hollywood six days before he died. He went for his health. The winter before he spent in California, dividing his time tween Palm Springs and Los Angeles. winter before that he was also Palm Springs. Only last year he thought he had found the right method of curing ic bronchial condition.

He left New York Saturday (16), arrived in Hollywood the following Tuesday (19). Thursday night he was in fine spi He telephoned is wife son in New York he had gained pou ining out, was taking in a preview. The next midday he was found dead on the bathroom floor of the Hotel Ambassador, Los Angeles, suite.

Arthur Ungar, VARIETY coast editor, and Ben Piazza, Metro studio caster, ith whom Sime had luncheon date, became alarmed at the delay and went upstairs t investi Incidentally, Ungar became a medical case through a mild heart attack discovering Sime in so tragic a circumstance.

Ungar was in sufficiently good shape to travel with Sime's body from L. A. to N. the following day

(Conti on page 50)

Promoting Grunt Man's Social Graces as Lure To Femme Trade

Cleveland, Sept. 26.

Ballyhooing rasslers for social graces, as well as their tricks in toeholds, is the resort of local promoters in their campaign to build up the femme trade for their mat hippodromes.

Steve McPherson, from Boston, is out to make Leo Numa the social lion of the town before his grunting debut in Public Auditorium, Sept. 27.

First thing the manager did was to throw a polite dinner party for sport commissioners and reporters. Then he hire' Ben Truesdc'e, local p.a., to help Numa crash into society columns. Two lectures by rassler before women's clubs are lined up, although he hates speachmaking, and a sculptor has been hooked to chisel a statue of him. But the pay-off is a department store tie-up in which the grunter will pose in window in a G-string first and then in what the well-dressed-man-should wear. It's all got Numa a bit rattled, he's doing his best.

Football for Women

San Francisco, Sept. 25.

Coast's leading football referee, Herb Dana, is spieling on gridiron dope for the housewi for Wheaties breakfast cereal, which started series over NBC's KGO network last Wednesday (20).

First time football has been brought to commercial tion of the housewife and k

Material-Shy Studios Hearten Hollywood's Original Writers

Hollywood, Sept. 25.

With the source of supply for screen stories becoming more limited daily, studios are becoming panicky over the situation and writers specializing in original stories are beginning to take heart. Magazines have for the past year been cutting down the number of stories printed in each issue. A good example is the 'Saturday Evening Post,' which three years ago was running from eight to 12 short stories weekly. Current issues show that the number of shorts has been cut to three and four. Inroads made by depression on their advertising gets the chief blame for the curtailing of the mag yarn buying.

Pulps Kicked Hard

Book publishers have gone through two lean years with the prospects that for the next year issuing of new novels will be small. Pulp mags have experienced same cutting as the class mags, with only those selling airplane stories getting a good play. Mystery mags also have had a rapid decline in sales in the past year.

Studios feel that within the year most stories purchased will be originals, with studios forced to go to that field for material.

Purchase of original screen yarns has been gradually mounting for the past six months, with the percentage now about 50-50. Last year it was almost impossible for a writer to peddle an original yarn at any of the major lots.

Studios went strong for plays last season, but with that field also narrowed down to the bone and a none-too-heavy legit season in the offing it is doubtful if the stage will be able to supply more than a small percentage of the yarns necessary to supply the coming season's demand.

Sally Eilers Balks Role, Now Its 'Jimmy & Claire'

Hollywood, 25.

Not liking her part in 'Jimmy and Sally', Sally Eilers refused to start the picture, due before the lenses today (25) and Claire Trevor was thrown into the breach.

Last minute switch will necessitate a title change.

Picture had been revamped and built up with three musical numbers which were written last week by Sidney Claire and Jay Gorney. They are 'It's the Irish in Me', 'You're My Thrill' and 'Eat Marsdon's Meat'.

BOOTS MALLORY A BRIDE?

Hollywood, Sept. 25.

Reported from Tia Juana, Boots Mallory and William Cagney, brother of James, married Sunday night.

No confirmation.

'VILLA'S' DIRTY SPOTS

Hollywood, Sept. 25.

Jack La Rue and Joseph Schildkraut being tossed up for the dirty work spot in Metro's 'Viva Villa.'

Donald Reed added to the roster.

INDEX

Bills	49
Chatter	60-62
Editorial	50
Exploitation	21
Film Reviews	
Foreign News	
House Reviews	12-13
Inside—Legit	
Inside—Music	
Inside—Pictures	6
Inside—Radio	
Legitimate	52-55
Letter List	63
Literati	57
Music	44-45
New Acts	48
News from the Dailies	58
Obituary	63
Outdoors	63
Pictures	2-35
Radio	36-43
Radio Reports	38
Talking Shorts	15
Times Square	59
Vaudeville	46-48

$1,000 Designer

Russell Patterson, the scenic artist, is slated for 4 weeks' contract with Fox in Hollywood commencing about Oct. 25, when he will start to design the costumes and scenery for the Fox Movietone Follies and 'Mary, Queen of Scots,' forthcoming productions.

Patterson reported set at $1,000 a week. Also privileged to do outside designing for legit productions and his usual publication work.

COLLAPSE OF KEATON BREAKS UP VAUD START

, Sept.

Buster Keaton collapsed 10 minutes before his first appearance Friday (22) at Charles Doty's Hippodrome, and was so ill that all of his shows on the opening day were cancelled.

Three doctors who were called in diagnosed his illness as 'nervous indigestion,' gave him emergency treatments and ordered him to bed, but said that he might be well enough to appear following day, so theatre officials arranged for nurse and bed in his dressing room.

velyn Brent and Harry Fox pinch-hitted for Keaton.

Fox's Kidnap Yarn, Other Prods. Chary

Hollywood, Sept. 25.

Though it's topical and good picture material, major studios, with the exception of Fox, have laid off stories which have the snatch racket for the theme. All fear that anything to do with snatching will bring censor frowns and may run afoul of the Hays organization. Fox will try to get away with it in 'The Mad Game.' Kidnapping, however, is not the paramount idea of the picture.

All studios have been flooded with yarns based on the nationally publicized kidnappings of the past two months, with practically every free-lance writer taking a turn at a snatch story.

Columbus Hears WCAH, WAIU Changing Hands

Columbus, Sept. 25.

Two important changes in the radio broadcast picture in this city ave reported about to take place. WCAH, Columbia chain station, is expected to be sold to local capital by the end of this week.

WAIU, first station in the city, is going to one of the newspapers, and allied capital, according to reports, and will then also become a link in the NBC chain.

Edw. G. as Napoleon

Warners has closed with Emil Ludwig to make his own adaptation of his life of Napoleon for screen purposes. Edward G. Robinson will play the Little Corporal role.

Ludwig arrived from Europe on the S.S. Paris today (26) and will spend a week in New York before going west to begin the adaptation.

Fried Aids Yost at Fox

Hollywood, Sept.

Harry ried has been transferred to the coast from Fox's eastern scenario department. He is at the Western avenue lot handling development of new story ideas under Robert Yost.

Fried edited bulletin in New York.

MARLENE'S STORY CONFAB

Marlene Dietrich is due back from her European visit on the Paris today (Tuesday) and will stay in New York three days before going on to the coast.

George Palmer Putnam, Par's story editor, coming in from Europe on the same boat and is supposedly discussing a story with her for her next production.

WILL MAHONEY

The Cincinnati 'Times Star' said: "Will Mahoney's dance on the xylophone is one of the best achievements seen in the theatre in a long time. His dancing is cause in itself for admiration, but that tap dance on his Mahoneyphone is worthy of actual amazement."

Direction

RALPH G. FARNUM

Roosevelt Hotel,
Hollywood, Cal.

Doris Kenyon's Ether Feeler, Favors Pops

Hollywood, Sept. 25.

Doris Kenyon, under an assumed name, has been singing over KFI here to feel out what kind of songs the public wants from her type of voice.

Miss Kenyon has been handling a sustaining program under the name of Marget Taylor, and from the response has decided that she will in the future do semi-classical and pop warbling rather than the heavier ditties that she has done on her concert tours.

Likely that she'll step into the Shell hour from San Francisco soon for a broadcast or two.

'Fledermaus' in Both Film, Stage Versions

With a Broadway legit production of 'Die Fledermaus' pending for the next month, Gaumont-British is releasing its filmization of the operetta next week. Picture is entitled 'Waltz Time' and goes into the Little Carnegie Playhouse, New York.

Johann Strauss musical has been very poular on the Continent as a legit.

Nervous but Artistic

Hollywood, Sept. 25.

Despite her being dropped from 'Eight Girls in a Boat' because of hysterics, Jean Rouverol, from Pasadena Community Players, has had option picked up.

Charles Rogers is optimistic of her future.

Fox's New 'Two Cities'

Fox is preparing to remake 'Tale of Two Cities' as a talker. Fox made a silent version some years back and has ordered talker adaptation made.

Mentioned as a possibility that the picture will be done in England, on the actual ground story is spotted.

Other Major Co's May Ditto WB Loan Ban on Stellar Players

Jean Malin Disc

Chicago, Sept. 25.

Columbia phonograph is making a posthumous release of a Jean Malin record. Record was not originally planned for the market but following the death of the nite club entertainer on the coast it was decided to sell 'em. However, Columbia is not advertising the disc at all, but relying only on word-of-mouth for sales.

Two-sided platter has 'That's What's the Matter With Me' on one half and 'I'd Rather Be Spanish' on the other. Only disc of its kind ever made for distribution.

WARNERS DESIRE MAX REINHARDT FOR H'WOOD

An exile from Germany, Max Reinhardt may find a permanent haven in picture production in America. He is being sought by Warner Bros., who want to bring Reinhardt over from Europe.

Negotiations the famous German spectacle stager is to have him come over to work with Mervyn LeRoy on 'Wonder Bar' to get the feel of American film production.

Rowland-Brice have two more features at the Long Island planned for this winter, one a musical and the other their first straight talker. 'Singing Gondolier', original by Yip Harburg, Sig Herzig and Bill Rowland, will be the musical, starting production about Nov. 1.

Other is 'Ex-Judge', annnymously written novel. Monte Brice will direct both.

Stokowski to Compose B'more-Hepburn Music

RKO has arranged for Leopold Stokowski, conductor of the Philadelphia Symphony, to write musical material for 'Break of Hearts,' in which RKO will team John Barrymore and Katherine Hepburn.

Stokowski will go west early in October, when picture is slated to go into work.

Riesenfeld's Brit. Call

Hugo Riesenfeld has been called to London by Gaumont British to write a musical score for 'The Wandering Jew,' being made there by Hagen-Twickenham for Gaumont release. icture will star Conrad Veidt.

First time a musical director has been recruited across the ocean for any picture.

Rogers-Baxter Co-Star

Hollywood, Sept. 25.

Warner Baxter will go into 'David Harum' at Fox on a co-star basis ith Will Rogers. First instance in which Rogers will have another actor equally billed.

Hollywood, Sept. 25.

Looks now as if all studios will follow the Warner Brothers' leade and ban the loaning of contract players to one another.

Indications are that the practice will be dropped generally, even though the NRA code does not contain a clause banning it. Academy actors, of course, are demanding it, however.

Claimed to have been forced into the borrowir and loaning system because of a scarcity of name supports, no one now has a good word for the scheme.

Borrowers claim that those on other company's contract lists act-hi-hat, refuse to co-operate in exploitation schemes and tie-ups and are generally hard to handle because they owe no allegiance to the particular company for which they are then working.

Step-Child Treatment

Correspondingly the lenders pout because they say their contractees are treated like step-children on other lots and suffer in prestige and popularity because the borrowing company does not co-operate with the players in getting them publicity breaks.

System has been in vogue for long time, even though every one pans the scheme. Player pawns shifted from one lot to another don't like it because they say if they weren't loaned they might go fish— Freelance actors say it's the bunk, because it keeps them out of jobs that they otherwise might get. Produeers don't like it because they say that they are helping to popularize a rival's posscssion.

Jess Smith Passes Up Craven's 'Gratitude'

Hollywood, Sept. 25.

Option that he held on the screen rights to Frank Craven's 'That's Gratitude' was not taken up by Jess Smith, who was going to produce it in New York for Universal release.

William Morris office has the script on the market agai

Gloria's Bernhardt

Hollywood, Sept. 25.

Gloria Swanson will make 'Divine Sarah' for J. J. Schnitzer and Samuel Zierler of Screen Artists.

Based on the life of Sarah Bernhardt. No release set.

Director, Boss Disagree

Hollywood, Sept. 25.

Disagreements with Carl Laemmle Jr. has taken Robert Wyler off megaphone on 'By Candlelight.' James Whale is replacing him.

Picture had been in work ten days.

BERKELEY TESTING

Busby Berkeley, Warner dance stager, arrived in New York Sunday (24) by plane from the Coast.

Berkeley will test 24 girls at the Vita, Brooklyn, studio.

SAILINGS

Sept. 30 (New York to Paris) Mr. and Mrs. Barney Glazer (Conte di Savoia).

Sept. 29 (New York to London), Johnny Green (Majestic).

Sept. 28 (London to New York), Marie Pauli (Mrs. Al Samuels) (Manhattan).

Sept. 27 (London to New York), Harris Twins and Loretta (Lafayette).

Sept. 23 (New York to Paris) Maurice Chevalier, Carl Laemmle, Sr., May Ruppa, Frank Joyce, Erik Charrel, Charles Laughton, W. R. Wilkerson, William Dewart (Ile de France).

Sept. 23 (New York to London), Oscar Hammerstein and family (Georgic).

Sept. 23 (New York to London), Mr. and Mrs. Peter Higgins, Frank Dixon (Majestic).

Sept. 20 (New York to Paris) Charles Bickford, Bob Kane, Louis Hasselmans, Don Alvarado (Champlain).

Sept. 20 (London to ork), Francis Dean (Olympic).

Sept. 20 (London to New York), B. P. Schulberg, Sylvia Sydney, Marlene Dietrich, George Palmer Putnam, Emil udwig (Paris).

Looks, Not Talent, Still Get Tests

Studio's Execs Soon Chill Upon Seeing Newcomer Gals Emoting

Hollywood, Sept. 25.

It's practically a pushover to get a screen test for a girl who has looks, but for an actress who doesn't appear so hot in person or in a still picture, it remains as tough as ever.

Agents after the studios to test newcomer femmes, find that execs will always fall for a pretty face. Even though agents admit the gal has no experience, usual reply is 'never mind, we'll have a look at her anyway.'

Dozens of such tests are made, when gal has little prospect other than beauty, but after execs have one look at her in the projection room, their ardor cools. Recently a 10-percenter was pestered by friends to get a test for a society femme visiting from Chicago. He showed photographs of her to execs at a certain studio, and they went into raves.

Skin Deep

Talent coach spent a day with the girl showing her how to read lines, and then studio took another day filming her. In the cool air of the projection room, the girl's screen antics made execs wonder why they ever wasted time on her.

When the agent has a prospect with plenty of talent, but lacking in looks in her street appearance, he has to talk himself out of wind to get attention. Even then he won't be given the time allotted on test of a good looking newcomer with a maybe I will expression.

U. S.' OVERSEAS PANICKERS

Veteran 'Variety' Mugg Gives Some Inside Stuff on Sime's Starting 'V'

By Epes W. Sargent
(Chic)

robabaly it was written on the Preserved Tablets, as the pious Moslem puts it, that Sime Silverman should become one of the outstanding figures in the amusement business. His love for the theatre and his firmness of purpose makes the inevitable conclusion that he would have achieved his some fashion. But getting back to original sources, it was a tiff between per and a tipster concern which bedded in chance that seed which into VARIETY.

It may seem a far cry from George Graham Rice's Maxim-Gay tipster concern to the paper in which this is printed, but it was the first link forged in the chain of events, and the direct step toward this publication.

Blakeley Hall, then owner of the N. Y. 'Morning Telegraph,' served notice on Rice that he could not insert in his Maxim-Gay advertising the name of any winner not contained in his letter of advice to bettors, filed in the early morning before the race. Rice, a lavish advertiser, blustered, but the thing had become a scandal and Hall was adamant. In retaliation, Rice took Leander Richardson, dramatic critic, away from the 'Telegraph' as the nucleus of a staff and fo ed 'Daily America.'

ime Gets Job

A column of vaudeville criticism was necessary to fight a similar department which at that time was a sales feature of the 'Telegraph.' Richardson's secretary Joe (Joshua) Lowe (*Jolo*) now London representative of VARIETY, offered the position to his friend, Sime Silverman.

For years Sime had been intensely interested in the stage and more particularly in vaudeville. He made his home in the Wilhemina apartments, Seventh avenue at 116th street, New York, because Alan Dale, then the most feared critic in America, was a tenant of the floor above. It was a walk-up apartment and some kudos to be on the lower floor. It did not hurt any that the building was owned and operated by Geor e Huber, also owner of the dime museum in 14th street.

Sime jumped at the chance and as 'The Man in the Third Row' he made his bow as a vaudeville reviewer. His period of glory was brief. Hall made peace with Rice, bought the paper and suppressed it. Sime was out of a job, but he had enjoyed his brief printer's ink experience and would never be the same again.

He got his next impetus from the same 'Morning Telegraph,' but a couple of years had intervened. He was engaged to write under the office signature of Robert Spear, which was used by Karl Decker, Algernon St. John Brenon or whoever had the vaud ville job until Sam McKee broke through to use his own name.

The cards were stacked against the recruit from the start. William Eugene Lewis, for years the editor, had leased the paper from Mrs. E. H. Thomas and was in control. While the paper was still under Blakeley Hall's management, Lewis had put on as advertising solicitor, B. C. Hart, who had been a mid-west theatre manager and who had staked Alfred Henry Lewis and his brothers in their early days.

ime Loses Job

It was Hart's plaint that he could not get ads if the criticisms ran wild, but under Hall and under Walter H. Turner, who followed him, it was felt that the paper sales induced by the criticisms were more important than the revenue from the ads. When Lewis came into full control, his first move wa to rule that any act willing to pay for a Christmas issue advertisement was a 'good act' and not to be adversely commented upon.

Sime heard the rule, but it didn't mean a thing to him. Hart raved and Lewis frothed a couple of weeks and then an especially tart comment on Radford and Winchester, a team of knockabouts, brought the cancellation of their Sunday ad and Sime's job, almost simultaneously.

Lewis threw in the excellent advice that he (Sime) 'would never get anywhere under such a policy.' Sime retorted that he felt that he could and intimated that he would presently prove it. Lewis' derisive snorts only made him the more determined.

The idea for a trade paper had been mulling around in his head for a long time, for shortly thereafter he discussed the idea and he had it all schemed out, even to the green paper cover, for newsstand distinction, and the extended flourish of the initial letter of the title. The plan dragged a little, but presently he was able to promote $1,500 from his father-in-law, George Freeman (his widow, Hattie F. Silverman's father, a Syracuse alderman).

Modest Start

He took a two-room suite in the Knickerbocker theatre, put in his brother-in-law, Charles Freeman, as business manager, hired a typist and with this writer brought out the first issue on Dec. 16, 1905. Acton Davies, the critic of the N. Y. Evening 'Sun' wrote an article for the first issue. There was a little advertising, but the bulk of the sheet, barring a page of criticisms and some editorial comment, he wrote himself. He even then had the nose for news to which he later owed the greater portion of his success.

The office boy was John J. O'Connor. Johnny was an usher in the Percy Williams Alhambra who by his alertness had won Sime's notice. He put it to him whether he wanted to continue earning around $12 (including tips) as an usher or work for less money and an opportunity. Johnny came down. In a few weeks he was sent on the road as circulation man and Lester Rose was put in as office boy. At the same time Al Greason, whom he had met on the 'Telegraph,' was added to the staff and the late Joe Raymond, given a job hustling ads.

VARIETY met with a most flattering reception, but it was not immediately profitable and collections were tough. The actors would give the ads, but they hung off payment to see whether the paper would fail.

At first it was written in the English language, and the paper never really bit into the business until Sime changed his policy and wrote as a majority of the actors of that day spoke. It was their own language, and they felt that he was one of them. It was not that ime could not write good English, but that most variety actors of the day did not speak it. When he saw what a hit the new style was making he not only encouraged his growing staff to follow the style, but he developed it into a literary technique.

Some few years later a writer suggested to Albert Borle, managing editor of the 'Clipper,' that it might be a good idea to pitch in and fight VARIETY. Borie wrote back that he did not believe in mentioning his rival as the 'Clipper' 'was known in hundreds of towns where VARIETY never had been heard of.

In 1922 Sime bought the 'Clipper' and after running it long enough to assure himself that there was not even a faint spark of life in the sheet, folded it up. The net result of his purchase was the acquisition of a complete file of the 'Clipper' giving probably the only consecutive history of the stage for the past 50 years or more.

And all because Blakeley Hall would not let Maxim-Gay advertise 'long-shot winners' when they had sent their clients losing tips.

SOME STARS BEST AWAY FROM HOME

Popular in America, Some More So in Foreign Territory—U.S. Femmes Who Feature Continental Manners Don't Mean a Thing on the Continent—Lubitsch Sole Directorial Instance—Keaton, Fairbanks, Sr., Not Forgotten—Chaplin, of Course

LANGUAGE ANGLE

There are some picture stars in the U. S., very popular here, who are even more popular abroad. There exist about a dozen actors who outdraw themselves abroad, whose films will bring in more cash from European and other world trade, than from the b.o. count-up at home.

Most prominent is Jeannette MacDonald, with Buster Keaton a close second. Keaton has pretty nearly collapsed in the U. S. as a drawing card. In Europe and South America, however, they still form queues to see his pictures. Miss MacDonald's extra strength abroad is accredited to the fact that she's most prominent as a singer and therefore could continue to impress abroad, where the English language has hurt so many U. S. actors who merely talked. Now, with the return of the musical era here, and with more musicals being turned out from these shores, it's possible this may be reversed.

Ramon Novarro is another with considerable foreign pull, though spotty, while the Sr. Fairbanks is another who can, today, count more cash accruing abroad on films than at home. Europe hasn't forgotten its heroes. It never does. In the U. you have to continue showing what it takes. That, partially, explains the recent announcement of Fairbanks that he would make his films abroad henceforth.

Same thing is not quite true of Mary Pickford, who still can draw at home and never reached the heights abroad of some others because not sophisticated or Continental enough.

Charles Chaplin is probably the biggest money maker of all Americans abroad, but that is equally true of him in the U. S. His last picture, 'City Lights,' seemed to prove that Chaplin is stronger at home, however, since he insisted on very high rentals, with the result the picture was passed up completely in Japan and other countries. If a European can completely pass up a star, he must be on the wane.

The foreign stars in the U. S., of course, like Marlene Dietrich, Maurice Chevalier and Lilian Harvey can be figured on to garner at least as large a harvest outside the American boundaries as within them. Not true of Greta Garbo or Ronald Colman, however, because of the amazing strength both have at home. Colman is probably the biggest individual draw from the U. S. in England, but falls down in other spots.

George Arliss is an interesting case in controversial statistics. Almost universally respected, his name alone is not enough to command box office anywhere. In his home country, England, he is always eulogized, but his films draw the selective audiences only. Same thing is true, of course, in the U. S. also.

Marie Dressler, Wallace Beery, Eddie Cantor and a few others like that have recently been making terrific strides abroad. In Denmark, England, Italy and Spain, for instance, Miss Dressler will outdraw, generally speaking, even Garbo. But Miss Dressler has not yet become universally accepted. Past year has helped her a lot due to dubbing by Metro in several European countries. It's the language barrier that has annoyed thus far.

Stars of the Ann Harding, Constance Bennett, Kay Francis ilk are another curious contradiction. They're the most sophisticated ladies of the U. screen. They are quite frequently in foreign roles; they frequently (in their films) go to and play around the Continent. But the Continent, or for that matter, other corners of the world, knows them not. They don't belong from a Continental standpoint. A Continental, looking at Connie Bennett or Ann Harding, immediately classifies the gals as Americans. He won't accept them speaking forcign languages, he doesn't understand, and doesn't want to understand their English.

Another interesting exception is Ernst Lubitsch, the director, who has personal drawing power. His films are very, very strong in the U. S. almost constantly, but he occasionally turns out a lemon as 'Trouble in Paradise,' which got nice comment from the critics but no biz. Abroad the film did well, as well as any other Lubitsch film, indicating that should Lubitsch lose his hold on the American imagination he can still retain it in other corners of the world.

Ducking Press Tough for Celebs Taking Week-Ends by Airplane

Hollywood, Sept. 25.

Yen of motion picture personalities to travel incognito by air between here and the east has the air officials and their 's in a quandary. Perhaps the speedy schedules which prevail enables the celeb to spend a week-end with a friend in some eastern spot and be back on the job Monday without anyone being the wiser, especially the chatterers who find this kind of topic food for their sheets.

Ruses which are used to do this undercover traveling would give a Sherlock Holmes a run for his money. These celebs will call the ticket office and order passage under a fictitious name, and then to further their purpose have the ducat sent to a phoney address which a friend is standing in for the delivery.

Last-Minute Dash

With the ticket in tow these publicity dodgers will wait till the last minute and then make a mad dash for the airport.

Majority of the ruses are successful, although many of the pilots, having excellent memories, recognize the stars and radio the info to the destination point without the cargo getting wise.

Two femme players now using the air exclusively for travel, although for biz reasons only, have several aliases and the same number of phoney addresses so as to avoid the ballyhoo which for years has followed the arrival and departure of celebs by train and is rapidly finding its place at the air terminals.

Stephani, Playwright, Added to Par Story Bd

Frederick Stephani is swinging to Paramount as a member of its editorial board at the studio, an added fourth member. Jeff Lazarus is chairman of the board.

A playwright and stage director, four of Stephani's pieces were done in Germany. He has been a story scout for Warner Bros.

Build Special DeLuxe Hut on MGM Lot for Mob Of Dave Selznick Aides

Hollywood, Sept.

David Selznick is having erected for his personal staff a special two-story building adjacent to his bungalow on the Metro lot.

The building, besides offices, will have a private dining room for Selznick and his staff, which includes George Cukor, director; Ben Hecht, O. H. P. Garrett, Benn Levy, Allen Rivkin, P. J. Wolfson and Wells Root, writers; Jerry Sackheim and Ph.l Siff, assistants; and Hal Kern, cutter.

This staff will have four secretaries to do the mechanical chores, so as to speak.

Jack Hoxie and Dixie Starr's Divorce Suits

Oklahoma City.

divorce suits involving screen and arena stars filed in Kay county district court at Newkirk; abandonment involved in each case.

Jack 'Hart' Hoxie is asking a divorce from Marion Hoxie; married in Santa Ana, Calif., in 1921.

Mrs. Juanita Weber would be separated from W. B. Weber, whom she married in Gold Colo., in 1928. Both plaintiffs have their residence as 101 Ranch, near Ponca City. Mrs. Weber is Dixie Starr, cowgirl extraordinary.

Both plaintiffs are on the road with Col. Zack Miller's 101 Show at present.

HANLINE OFF WB, TO METRO

Maurice Hanline has a new berth on the Metro writing staff.

He left Warners a few weeks ago.

FOX'S WHITE 'SCANDALS' FOR WINTER RELEASE

George White will leave for the Coast in about two weeks to prepare for the first of his 'Scandals' shows which he will im for Fox. There may be one a year for five years. Fox wants White to start his first by Nov. 1 at the latest, for release shortly after the first of the year.

Producing as a unit, White is to have full charge of the conversion of his 'Scandals' revues to the screen, including direction, story matter, talent, etc.

Stunters Form Troupe

Hollywood, Sept. 25.

Asserting that shooting of stunt sequences is a special branch of film making, Hubert Diltz, stunter, and Ernie Crockett and Al Nicklin, cameramen, have formed the Studio Chase Troupe.

Organization will have a dozen stunt men on call, as well as equipment. They say they can even film an underwater chase if necessary.

Exhib on Wheels Goes To Screenless Spots

Pittsburgh.

Earl Reeser, former manager of the Cameraphone for Warner Brothers and before that with the Harris Amusement Co., has become an indie exhibitor with a motorized theatre. Roeser has acquired a truck with portable sound equipment and is gunning around for dates in private homes, clu and small parties.

In addition, the exhib-on-wheels plans to make regular stops at a flock of small outlying communities where there are no theatres, setting up in town halls and tents.

DOROTHY DELL TO PAR

Paramount has given a term paper to Dorothy Dell, singer, from legit. No date set for her coast departur .

Miss Dell is the second to be picked up by Par as the result of New York testing by Oscar Serlin and Eddie Blatt. First was Lanny Ross, from radi

Par Hearings Over Bonuses, Etc., Referee Curbs Zirn's Quizzing

Legal action to recover bonuses paid Paramount executives in 1929 and 1930, together with the $135,000 paid Sidney R. Kent under settlement of his contract with , is threatened Samuel Zirn, bondholder attorney who has legally harassed Par for a long time. Zirn has gone into both the State and Federal courts on more than a dozen occasions in an attempt to prove troublesome to Paramount, its trustees and the referee thereunder in bankruptcy.

Henry K. Davis, who has up to now held Zirn in tow more than any other attorney representing bondholders attorneys, presided with an iron hand at last week's meeting at which Zirn struggled to embarrass Paramount through its general counsel, Austin C. Keough, and frequently gaveled the attorney down because of the nature of his questioning.

Keough's showing up, in substitution for Ralph A. Kohn, at the outset angered Zirn, because, in his own words, 'Keough refuses to remember anything,' and his efforts to examine on the Columbia Broadcasting sale and other matters which he believed to be in the interest of stockholders were no more effective, as Referee Davis ruled out this line of questioning.

It's In the Record

One of the angles in connection with independent attorneys on such questions as the CBS transaction is that these deals have been gone over before, on examination by trustee attorneys, and papers placed on the record, although at that time attorneys such as Zirn and Saul E. Rogers were not given an opportunity to cross-examine. They look for that opportunity now and are ruled against by the referee because, at this late date, it looks like an encumbrance of the record with a lot of data on transactions which already have been explained.

Zirn not only attacked the large bonuses paid Par execs in good times as 'looting,' because these earnings should have gone to the stockholders, but by implication tried to make it appear that the $200,000 settlement of S. R. Kent's contract (of which $135,000 was paid) was agreed to because they wanted to 'keep his mouth shut.' Zirn couldn't understand why $200,000 was paid in settlement of a contract having two and a half years to go, whereas if he worked it out the amount paid would be only around $240,000.

Papers in the A. C. Blumenthal action, settled by Par for $36,000, were admitted into evidence, but not read nor examined by opposing counsel at last week's hearing.

Counsel is now permitted to examine the papers placed in evidence, the same papers which were taken from public access in the courts through a special stipulation, signed by a Supreme Court justice to allow that. Because of the voluminous nature of the papers, creditors or counsel did not ask their public reading before the referee.

Hearings will be resumed at 10:30 a. m. tomorrow (Wednesday).

Majestic Distribution Not Set for Chicago

Chicago, Sept. 25.

Setup for local distribution of the indie Majestic product still in the air. Cost of the franchise for the Chicago territory is causing most of the states-righters here to back away. Likely that Majestic may have to set up its own distribution office here to take care of its flickers.

Ben Judell office which had the pictures last year not hot for the product this season because of the rates, particularly since this zone has tossed out double features. Understood, however, that Judell still has $15,000 up for the franchise which had not yet been returned.

Lillian Albertson to Par

Hollywood, Sept. 25.

Lillian Albertson, after years as a Coast stage producer, joins Paramount as dialog writer on westerns.

Her 'Thundering Herd.'

Les Kaufman with Col

Les Kaufman, nephew of Adolph Zukor, has joined Columbia in an exploitation capacity.

With Paramount many years in advertising and exploitation, last at the Par, N. Y., Kaufman has been vacationing this summer in St. Louis, home of wife's folks.

5 Union Officials Arrested in B'klyn: Homicide Charges

Five officials of the Empire State Motion Picture Operators' Union were arrested in Brooklyn, N. Y., on Saturday (23) and held for examination on charges of homicide. The quintet are Arthur Farkash, president; James Adesso, p.; William Sontosera, recording secretary; Ernest Muro, treasurer and Joseph Blatt, walking delegate. The arrests followed the killing of the Negro night watchman the Windsor theatre, 4001 15th avenue, Brooklyn, early Saturday morning and the extensive destruction of property.

Not alleged that these men were the actual offenders, but gathered in as heads of the Union which has been at outs with the theatre since the Empire projectionists were ousted in favor of Local 306 men. The watchman was found locked in a closet by his relief and rushed to the hospital, where he died Saturday afternoon. His skull had been fractured and he had been badly gashed.

Property damage included the destruction of three sound projectors, the sound screen, torn hangings and the slashing of about 300 upholstered seats.

INDIE EXHIB, WILBY, GOES OUTSIDE OF NRA

Washington, Sept. 25.

R. C. Wilby, Georgia and Alabama independent theatre owner, is the first codist to take Deputy Administrator Rosenblatt's advice to go outside the NRA with a problem.

He declared that the attorney general's office now has the charge which he made at the open code hearings about union labor and intimidation. Through the attorney general's office Wilby says he understands his complaint may again come up before the NR as a business problem to be treated under a clause in the industry's code, if such a course is found possible.

Trendle Detroit Theatre Thing Again Postponed

Further postponement on ratification of the George W. Trendle partnership to cover Detroit, Mich., which John Balaban wants to displace by trustee consideration of a new offer he will make, and other matters, has been taken to Oct. 6 by Paramount Publix.

Trendle came into New York to attend the meeting, not knowing in advance of plans to postpone.

In addition to the Detroit partnership, scheduled to have come up Friday (22) for ratification was the Karl Hoblitzelle setup with Par in the South and several minor matters, including approval of compromise of a claim with Walter Reade.

The Trendle and Hoblitzelle deals may have been okayed by this late date had not Balaban put in a new offer direct with trustees of Paramount and retained counsel in New York, Nathan Burkan, to represent him.

Dallas, Sept.

Karl Hoblitzelle acquired on Thursday (21) the Publix Melba in Dallas, Worth in Fort Worth, and Metropolitan and Kirby in Houston, when Southern Enterprises' receiver in federal court returned these houses to the bondholders' trustee, Straus of Chicago, from whom Hoblitzelle secured long leases.

B'way-Harlem Day-and-Dater Costly to Riv

Estimated that the Rivoli, N. Y., losses conservatively between $8,000 and $10,000 through booking by United Artists of 'Emperor Jones' day-and-date with a colored house in Harlem, the Roosevelt. It marks the first time in the memory of Broadway showmen that any picture, getting first run on Broadway, has day-and-dated in any other house within street car distance of Greater New York.

'Jones' went into the Roosevelt up in Harlem, an independently operated picture house scaled at 25c, against the Rivoli's higher admission, and up in colored town will get $10,000 on its first week. It opened in Harlem Tuesday night (19), same date as premiering for $5 a throw at the Rivoli.

Although the unusual day-and-date booking costs the Riv a possible $10,000 and SRO balcony business, the Broadway house will finish its first week at $37,500, tremendous business. With the $3,000 taken on the Tuesday night (19) premiere and turned over to charity, the gross would be $40,500.

Question of Authority Between Officers Threatens Academy Split

Hollywood, Sept. 25.

Factional differences have arisen in the Academy over the NRA set-up with J. Theodore Reed, president of the organization, and now here, at loggerheads with Lester Cowan, executive secretary, who is attending the Washington hearings.

Scrap started in Washington while Reed was there over the question of who had the authority to speak for the Academy, and resulted in Reed leaving the capital to return to Hollywood to lay his pout before the board of governors.

Following this meeting a wire was sent to Washington asking Cowan to return immediately unless urgent business kept him there. Cowan wired back that the urgency was sufficient to keep him there to the close of the sessions and in a statement to 'VARIETY' stated that guys in Hollywood are trying to knife him.

Cowan denied vehemently the charges that he is laying down on the job and described himself as fighting his head off. Asked if he and Reed were friendly, he hesitated before replying 'Well, we're okay.'

In ieeting Reed had intended to resign, but he cooled before the session started. Reed had returned from Washington when he found Cowan had letters from the chairman of five Academy branches investing him (Cowan) with full authority in case of a disagreement with Reed. The actual split between Reed and Cowan came in Washington when Cowan produced his letters of authority, which Reed questioned via telephone to Hollywood. He found out they were genuine and grabbed a rattler.

Cowan is also understood to have told Reed he was there to check on him and see that Reed did not play into the producers' hands.

At Thursday's meeting charges were hurled that Cowan misrepresented his reasons for getting the letters and the various branch heads burned, with the result a wire was sent to Cowan in Washington virtually odering him home.

Reason that Reed changed his mind about resigning was pressure brought to bear on him by members who feared it would blow up the Academy and affect its chances at Washington. He agreed to postpone action until Cowan returns, at least.

Par Theatre Net Profit Averaging $100,000 Weekly in Past 2 Months

All along the Paramount line, and since the reorganization of Par's theatre properties got under way with the trustees and S. A. Lynch, acting for the latter and th creditors, a marked improvement in income is noted. The Par theatres are now stated to be in the black for an average net during the past two months of around $100,000 weekly. The figure is an estimate but downtown the improvement is openly admitted.

Conditions have helped plenty but at the same time, reductions in fixed charges and other reorganization improvements have been achieved through Lynch's committee, so that today the Par theatres, as is, are meeting conditions. More than $5,000,000 in reduced rentals have been achieved. That includes reductions negotiated prior to Lynch's entrance into the picture. It is hoped that with the cooperation of the landlords the fixed charges on properties so far not reduced will be cut and that Par will be enable to record something like $9,000,000 or more in the way of a rental reduction in the aggregate over its 800 theatres in the U. S.

That's a 50% cut, for Par's rentals have amounted to an annual figure of around $18,000,000. Should this be achieved, besides other reductions in other branches of the Paramount stronghold, handed downtown not to be a far cry for the Par stockholders to achieve a 100% satisfaction on their claims as approved.

The Par theatre net began to appear around the first week in July which is about when the first big affect of the reduction in fixed charges began to be felt. The past three weeks or so, however, the grosses fell off but with the way the reorganization is progressing and if conditions continue on the upgrade outside the b.o., the Par theatres have a chance of staying in the black definitely.

Par's distribution income is also stated to be on the upgrade, although given as not equalling the improvement which the theatres are showing and comparatively is behind the theatre department's weekly net. That's authoritative, although unofficial.

The Par's foreign division under Emil E. Shauer is running close to 50% better than last year and in England alone Par's foreign film grosses are said to run to around 25,000 pounds or roughly $125,000 weekly.

In the German speaking countries and in Czechoslovakia, the income is not so hot. That's as expected for all the biz, generally speaking.

All of which, plus conditions, are impelling a new outlook at Par, which looks to retain all its theatres everywhere, where feasible. That includes England where Par had no intention of letting its houses go, as was reported once. Just a couple of lots in Britain formerly bought to build on may go. In the U. S., except for the partnership agreements so far agreed upon and awaiting creditor or court approval, likely no more partnership agreements will be made.

The present attitude downtown and uptown at Par is known to be against further partnership deals and instead to retain all the houses intact under Par's own operating banner or the banner of whatever name the reorganized company may assume later.

The idea is to draft the best possible manpower for a localized and territorial operating scheme. Apparently the chain idea is out as the bankers long ago decided, but likely to retain a certain home office direction which may be mostly financial over the men in the field.

Bush, Pine Swap

With Rodney Bush on his way to New York by that time, Bill Pine leaves New York Sunday (1) to return to his post at the Paramount studio. He goes back by way of the Canal.

Bush leavcs Hollywood on Thursday (28) to return to his home office post in the advertising department, after changing spots with Pine under Par's plan to interchange h. o. and studio men in the ad-pub division.

'ADELINE' MAY BE R-B'S NEXT; PROD. IN MIAMI

Kern-Hamerstein II operetta, 'Sweet Adeline,' which Arthur Hammerstein produced some years ago, may be filmized by Monte Brice and Bill Rowland this winter. Brice has his eye on shooting in Miami during the winter.

Rowland-Brice-Laurence Schwab screen version of 'Take a Chance' for Par release is currently in the cutting process. Film was brought in for $225,000. Rowland and Brice's first for Universal, 'Moonlight and Pretzels,' came in for $133,000, including a $25,000 pre-shooting fixed charge for Karl Freund, director-cameraman, and Stanley Bergerman, U's supervisor, both brought east from Hollywood.

If some more of the eastern-made musicals continue up to par, the eastern production idea—particularly in view of the minimum budgets—may catch on. The advantage so far as talent is concerned is obvious.

PICKETING O.K. IN MINN., ANTI-INJUNCTION TEST

St. Paul, Sept.

In a controversy which has attracted national attention in union circles, Judge Gustavus Loevinger of local district court Thursday (21) handed down a decision which won for the anti-injunction law enacted at the 1933 session of the Minnesota legislature its first test case.

The Judge denied the Forest theatre its motion for an injunction to prohibit the picketing of the theatre as 'unfair to organized labor.' The decision declared that the managers had violated a written agreement with the union to employ union operators and that the union had a grievance justifying the declaration that the theatre was unfair to organized labor, and that the picketing was without force or fraud.

The court held that the defendants were justified in accusing the plaintiffs as being unfair to organized labor from the time they discharged the moving picture machine operator furnished by the union to the time of the expiration of the contract; and the court held further that while the terms 'unfair' or 'unfriendly' cannot be based merely upon any attitude or feeling but must be grounded on some act which is harmful or disadvantageous to organized labor, the breaching of the contract and denying a contract liability must be construed as a harmful, hostile act disadvantageous to organized labor. The court held further that until the claimed breach is disposed of by a judgment or an adjustment, the court, under the statute, ought not to interfere. The court goes further and, in effect, gives the Forest theatre an option, for 15 days after notice of the decision, to employ a union operator for the term of the agreement referred to, or subject itself to further picketing by the local union until the obligation of the theatre under its agreement is fulfilled.

Leon O. Crosland, business agent of M. P. M. O., St. Paul Local No. 356, hailed the decision as a sweeping victory. 'We carried this fight because it involved a principle,' said Crosland. 'We wanted to serve notice on every theatre owner in the State that a union contract is just as binding as any other duly acknowledged contract. We wanted to establish the fact that an anti-injunction law means just what it says.'

WARNER PLANS COAST O.O.

Harry M. Warner plans to visit the coast studios in October, date tentatively set as the 14th.

Further code developments alone would force a postponement.

Vincent Set East

Frank Vincent of the Harry Edington-Vincent agency in Hollywood came in on a quick trip to New York with a view to establishing a New York office.

Rosalie Stewart's brother, Stuart Stewart, will probably be placed in charge. Vincent returned Sunday (24) by plane.

WALL ST. GETTIN' HOT ON PIX

A. T. & T. After Loew Control, Figure $18,000,00 Could Swing It; Fox-Par Merger Mulled but Nixed

American Telephone & Telegraph Co. may move into the commanding control of show biz. That's the feeling downtown as 660,000 shares of Loew stock, which may soon be up for sale, looks to be ultimately acquired in toto by A. T. & T., thus replacing Film Securities control.

Involved in the scheme, so far as downtown observers can make out, is a desire on the part of A. T. & T. to see Paramount and Fox merged. That A. T. & T. thing, while spoken of directly by observers, very likely looks to be more nearly the indirect hand of Electrical Research Products.

The merger thing, however, doesn't look to be altogether feasible. This angle is garnered from indications that powerful bankers close to Par do not look with favor on such a merger.

The A. T. & T. connection on the merger thing looks to be a John E. Otterson angle. Electrical Research Products, Inc., of which Otterson is president, is the holder of the largest amount of Film securities notes. Film Securities holds the 660,000 shares of Loew stock. Additionally ERPI is among the largest individual creditors of Par for something like $1,300,000 and therefore entitled to a voice in Par reorganization plans.

Fox Move Blocked

The Loew control angle looks all the more definite for A. T. & T. takeover by the fact that the Telephone company, according to accounts, is the one that blocked the renewal of the $20,000,000 Film Securities notes, as asked by Fox Film. Fox asked for such renewal to protect the Fox company interest in the Film securities common stock, amounting on paper to around $45,000,000.

It was Sid Kent who made the request for Fox Film, pointing out that interest on the notes had been paid and that Fox was entitled to consideration on that score. The Telephone company, however, via the ERPI holdings in Film Securities, however, negatived the objective.

It's a peculiar angle on the whole thing, this A. T. & T. turndown. That's because Kent is regarded as pretty close to the Telephone people, who regard him highly as an executive and apparently are for him. Probably just one of those things with the Telephone company, through ERPI figuring its own position is stronger the other way.

The Film Securities notes are in default, which is how come the possibility of a takeover by A. T. & T. of the original amount of $20,000,000. Around $18,000,000 is still outstanding.

The 660,000 shares of Loew stock were the original shares as acquired by William Fox, and sold later by Harley Clarke to FSC.

Film Securities acquired the shares for 29,000,000, of which $9,000,000 was in cash and $20,000,000 in notes. These notes are held by Chase, Hayden Stone, Erpi and what was Bancamerica Blair. Chase has around $3,000,000 of the issue, and the old Bancamerica Blair outfit around $1,000,000.

Fox Film additionally got all the outstanding 'A' common stock of FSC, roughly appraised at that time as worth a nominal $45,000,000.

Only Needs $18,000,000

Around $2,000,000 of the notes have been taken up, which would mean that at a sale anybody with $18,000,000 could acquire control of the Loew shares. The shares represent working control of Loew's and roughly amount to around 48% of the Loew stock outstanding. The FSC stock at present market quotations would be valued somewhere at around $25,000,000.

It is figured that only A. T. & T. is big enough to command so much money at one time and unless somebody with enough cash to overbid A. T. & T., the stock may go for the $18,000,000 less to A. T. & T.

The telephone company through Erpi already holding around $8,000,000 of the notes would thus require only $10,000,000 additional to gain this control.

William Fox originally paid around $75,000,000 for same stock, buying it at an average price of around $112.50.

It's all pretty strange to downtown observers who, while figuring this A. T. & T. control thing as destined for the Loew stock, nevertheless hold curious thoughts about one believing the telephone company preferred to stay out of the film biz.

The only answer seemingly would be that the telephone company either has plans which the observers know nothing about, that go further than mere control of Loew's, or that the recent upswing in trade impelled the telephone company to stay in the picture biz.

WB CAUTIOUS

Not Going Overboard on Many Musicals

No telling how long musicals will last, Warners is scheduling one at a time. Idea is that if producers are suddenly caught with musicals, WB will be caught only to the extent of one.

With 'Footlight Parade,' its third since revival of musicals ready for early showing, WB is readying another, 'Broadway and Back.' Although a musical, this one will employ Warners players such as Kay Francis and George Brent. Ruby Keeler and Genevieve Tobin will also be in the tunefilm.

B. S. MOSS, VINCENT INDIE FILM PRODS.

Hollywood, Sept. 25.

B. S. Moss is due here this week on an independent picture producing venture with Frank Vincent of the Edrington-Vincent agency.

D. W. Griffith and Ernest Hemingway are also mentioned as being involved, as director and author, respectively, of the first picture. Vincent is reported to be making overtures to Paramount and Radio for a loan of Fredric March and Ann Harding.

Moss and Vincent's connections date back to the old B. F. Keith vaudeville circuit days. Moss' eastern circuit of theatres was booked out of the Keith office. He retired a couple of years ago when selling out to RKO, but has made several attempts to return in a small way.

Moss left New York Sunday (24), accompanied by Danny Simmons. Latter was called back by Moss from Paris, where he had been living in retirement.

PLAN SEMI-OFFICIAL PATRIOTIC SHORTS

Cooperation of the government is said to have been obtained for the production of a serial picture, made up of a short each around President Roosevelt and each department headed by a cabinet member.

First episode will be in four reels and deal with outstanding presidential leaders since Washington. It will have Roosevelt as the 'star,' while others will star the respective cabinet members heading Treasury, Army, Navy and other posts.

Serial as a whole will be known as 'The Spirit of '33' and largely confine itself to historical rather than political interest by tracing heads of various cabinet departments down to the present.

ALMOST ALL CO'S MAY BE AFFECTED

Financial Mentors Downtown and Up Becoming Vitally Interested in Amusements Again—Mulling Mergers Once More New Set-Ups—Recently Upping Film Grosses Seen Behind It

PROSPEROUS OMEN

ilmistic plans are bobbing again i Wall Street. The next 90 days may see the begi ing of an almost wholesale financial end of the picture bi Informal discussion and formal meetings are on all along the line downtown. These are destined to affect all companies in the near majors, remains unmentioned so far.

Companies in the upswing of downtown discussion include among others General Theatres Equipment, Fox, Paramount, Loew's, United Artists, RKO and Universal.

Control of possibly three of these companies may shift during the next three months or so. The financial say-so of others may also change or become affected.

Companies mentioned to shift financial control, as present discussions indicate, include Paramount, Universal and Loew's.

Among the things going on or discussed are:

Possible merger between Par and Fox.

Reorganization of General Theatres Equipment.

Reorganization of the financial structure of RKO, maybe with new bankers. Probably in this way

(Continued on page 46)

Par's Reorg. Plan with Several Probabilities; How Kohn, Lynch Figure; Maybe 100% Settlement

Paramount's reorganization talk has taken a turn during the past week with the possibility of Ralph ing the reorganized company as president with Adolph Zukor, chairman of the board. The other possibility talked about is for Zukor to remain as president with Kohn being in charge of the business end of Par's coast activities.

There is also the possibility presently looming that creditors of approved claims against Par may receive 100 cents on the dollar. That's a hope. Stockholders in the reorganization scheme will share probably on the basis of 1 to 8 of their present holdings.

The banks interested in the $13,500,000 negative loan may receive a 50% preferred stock position for their claims and the balance in cash as represented by notes of a new issue which will be floated for the reorganized company. That's by way of compromising the banks' claims and avoiding expensive litigation for both.

What S. A. Lynch's position may be in the reorganization is open and apparently up to him.

Downtown End O.K.'

He is a creditor of Par's to the extent of $500,000. Lynch's capable handling of Par's theatre situation in the financial maelstrom has recommended him to the bankers and interested parties involved. Paramount presently is unanimous in voting him credit, so far as observation goes, and that includes the downtown end.

The question of what future position the three Par trustees may have in the reorganized plan is open, but it's certain that two if not all three will figure largely in the future of the company. The bankers want them, besides certain creditors.

Ralph Kohn is presently head of the theatre operating end at Par. He was formerly the treasurer of the company.

The exchange of stock is about similar to the Fox reorganization plan which was 1 for 6.

So far as the banks' claims against Par on the 26 negatives, or the first half of the year's product output, it's still a matter of negotiation, but the negatives involved are stated already to be on the releasing schedule.

Actually can't be given. It's mostly conjecture and dependent on conditions and according to how the claims are approved. During the last few days before the deadline on Sept. 14, many millions of additional claims were filed, all of which have to be gone over.

Satisfaction of the claims and to what extent depends on hat kind of co-operation the landlords of Par properties hand the company. Much of the landlord stuff is still in negotiation.

Balaban Indef

Chicago, Sept.

J. Balaban and family returned to Chicago last week. He has decided to do nothing whatever until January at least. This kills report that he would return to B&K immediately or go to the coast for the William Morris agency.

Balaban will take himself and family to Boston, where he will set up a home for the time being, with the children going to school there. He will spend the first three days of each week in New York.

MANNIE COHEN EAST FOR PROD. POWWOWS

Emanuel Cohen, who flew in from the Coast Sunday (24), will remain in New York for about a month contacting all departments aligned with production.

He will discuss mid-season production plans, go over budgets with the distribution department, confer with Russell Holman on story matters and with publicity-advertising and other divisions.

On Friday (22) A. M. Botsford left New York for the Par studio to assume charge while Cohen is in the east.

Frank Pope, on Emanuel Cohen's executive production staff at the Par Hollywood studio, arrived in New York Saturday (23) for a brief visit.

He came on to make various contacts essential to his recently acquired duties at the studio.

Ending of RKO Receivership By 1st Of the Year Seen With New Set-up

Financial reorganization of RKO and the ending of the company receivership is in the offing. That determination of M. H. Aylesworth to clean up the reconstruction of the company by the first of the year looks feasible by then. May be sooner.

It is probable that with the reorganization now being maneuvered certain new financial backing may enter the RKO picture. Unofficial accounts would have negotiations on downtown already this way. The position which Stadium Theatres, new RKO subsid, will play in the future reorganization plan looks to be open.

There is some talk that this downtown end may have a Rockefeller affiliation, but that's mostly conjecture. Also, accounts would have it that maybe Owen D. Young and a group linked closely and personally to the chairman of the Board of General Electric may figure prominently in the new financing plan.

Since Aylesworth took charge of the RKO works by invitation and without pay, overhead economies have been achieved all the way through the firm and its subsids. Runs into millions annually.

Waiting for Aylesworth

The new financing angle will probably pop as soon as this inside reorganization will have been completed to Aylesworth's satisfaction.

On the theatre end the company still has properties to be washed up or reconstructed. Exactly what the position of the Orpheum branch of the company will be from a financial point, is still to be announced.

RKO looks to retain many of the Orph spots under its own banner and operation. Probable that in the new financing scheme the Orph bondholders and stockholders may be given an exchange of stock as has been offered previously, but maybe on a new basis. So far as the RKO stock goes, this is mostly divided between RCA and the Rockefeller people. That's outside of Mike Meehan's interest in Keith.

TEST SUITS BY PUBLIX TO DISCLAIM RENTALS

Publix Enterprises trustee, Irving Trust is anxiously awaiting the result of its first test case on landlord claims, many of which PE wishes to disclaim, especially where future rents are entered as provable. For the purposes of testing the revised bankruptcy laws in connection with leases on property, whether guaranteed or not, Publix Enterprises has the leases of a theatre each in Kansas City, Kan., Joplin and Springfield, Mo., under attack.

PE seeks to disqualify a claim of around $200,000 on the ground reductions in rental were made without consent of the guarantor and the theatres repossessed by the lessor corporations. These corporations last Wednesday (20) through counsel filed briefs in its fight to uphold lease claims and Irving Trust already has entered its reply, which deals largely with the trustee's interpretation of the bankruptcy laws on leases.

The papers are now before Referee Henry K. Davis for his decision.

DE MILLE 'AGE' PIC IN 75G PLAGIARISM SUIT

Los Angeles, Sept

Like several of his preceding pictures, Cecil B. DeMille's latest picture, 'This Day and Age,' has been made the target of a plagiarism suit. James O'Hanlon has filed a complaint in Superior Court demanding $75,000 damages, charging that Paramount Productions appropriated the writer's original story, 'Rough on Rats,' and incorporated it in 'Day and Age.'

O'Hanlon asserts he submitted a similar yarn in 1931.

Amusement Stocks Fool 'Em All By Holding Against General Down Drift; Loew's Even Shows Gain

By Al Greason

Amusement were rather spotty in yesterday's dull market. Loew's as leader of the group came to the close with a trifling gain, while some of the others registered losses equally trivial, notably Warners which ended the day an eighth below the Saturday close. Film shares held better gen-

What had taken place over the week-end apparently was that the cliques working in these issues had determined that, inflation or no inflation, the autumn situation rounding the picture shares was worth some sort of a demonstration, if for other reason than to give them a front for some future campaign.

The rest of the market was extremely dull and reactionary to the extent that the gains of Friday and Saturday were about cancelled. Volume was small amounting to around 1,300,000 shares against the Friday turnover of 3,300,000.

Probably the outstanding detail of trading in theatre stocks was that in no case did they break through last week's lows, while in the general body of equities there were violations of critical levels here and there.

Eastman Kodak was rather con-

(Continued on page 23)

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
100	Am. Seat..	2½	3½	3½	+ ⅛
200	Col. Pic..	23	23	23	
500	Con. F. pf.	10	9	10	+ ⅝
1,200	East. Kod.	80¾	80	80¾	— ⅛
200	Fox A....	16½	16	16	
3,800	Loew's ...	32½	30⅝	32¼	+ ½
1,000	M-G-M ..	21	21	21	+ ½
2,800	Par-P cfs.	1⅝	1½	1½	
600	Pathe	1½	1⅜	1½	
14,400	RCA	8	7⅝	7⅞	—
900	RKO	3½	3	3	
5,100	W. B.....	7⅝	7⅛	7½	— ⅛
		BONDS			
$8,000	Gen. Thr..	5	4⅝	5	
5,000	Keith	46¾	46¼	46⅜	+ ¼
4,000	Loew's....	84⅝	84⅜	84⅜	+ ⅛
1,000	Par-F-L ..	30½	30½	30½	+½
1,000	Par-Pub ..	30¼	30¼	30¼	+ ¼
12,000	W. B.....	46	45¼	46	+1
		CURB			
500	Tech	7⅝	7¼	7¼	
800	Trans-L ..	2¼	2⅛	2⅛	+ ⅛
		PRODUCE EXCHANGE			
800	Par-P	1½	1½	1½	

Sunday Films Win 2-1 In Atlanta Primaries

Atlanta, Sept. 25.

Sunday films and baseball won a two-to-one victory in the local primaries last week.

State blue laws still stand in the way, but the city council feels that the Atlanta triumph gives it the first round in its fight for Sunday amusements.

Par Not Risking City Slant Gives 'Harvest' Direct to Farm Belt

Seeking to avoid the loss of extended playdating in the farm belt for 'Golden Harvest' in case the big cities gave it the snub, Paramount shipped special prints on picture to Kansas City, Des Moines, Minneapolis, Omaha and Portland, Ore., for screening to exhibs in the farm areas.

Result, according to advices to the Par h. o. distribution department, is that exhibs out where the wheat waves and the tall corn grows are booking it for double time or more.

Par invited the largest list of exhibs to the K. C. branch to see the picture in advance of release.

LIBSON COMING BACK WITH THEATRE CHAIN

Ike Libson is stepping out for a fast comeback into show business. He's rounding up his former staff and picking up a string of theatres in Ohio and Indiana.

Already has lined up theatres in Cincinnati, Dayton, Columbus and Indianapolis. In several spots he is aligned with the Switow Bros. of Louisville on the operation end.

TALENT AGENCY HOOKUP

Jack Curtis and Lyons & Lyons, Batchelor and Cargill are working out a film talent deal. Curtis & Allen already handles all of L&L people for vaude.

Jack Curtis will probably extend this to include coast representation for the Lyons agency which formerly had its own Hollywood branch.

NEW SETUP AND MGRS. AT FOX-WC HOUSES

Hollywood, Sept. 25.

Following changes have been made in Fox West Coast managerial spots and theatre setups:

In Ontario, Calif., Granada was closed Sept. 17 when the bankrupt West Coast, Jr., circuit and the owners agreed to lease cancellation.

Ontaria Theatre Corp., has effected an operating agreement with the California whereby the two houses will be jointly operated on 50-50 basis under management of J. W. Anderson.

At San Bernardino, Cal., the California went dark indefinitely Sept. 16. At the West Coast, Gerald T. Gallagher was made manager Sept. 17, replacing Carl Miller, not yet reassigned.

In Berkeley, Cal., the Campus reopened Sept. 16 with E. C. Gates managing. On the same date Dave Richards took over management of the U. C., replacing Gates.

Roscoe F. Kernan is managing the reopened Rainbow at Great Falls, Mont.

PAR AND COL ANCHOR TO MG IN SCRIBE FITE

Hollywood, Sept. 25.

Paramount and Columbia have joined Metro in a tacit opposition to the Screen Writers' Guild.

While Metro's plan of protection to sign key writers on straight year contracts, Paramount and Columbia are eliminating all term contracts to scenarists in order to keep their writing staffs liquid and easy to replace in case of trouble.

Injun Epic

Feature length film based on the American Indian is being planned by Leonie Knickler Productions, a new concern, with an all-native cast.

Floyd Crosby will photog, Henwar Rodakiewicz assistant director, but no megger chosen yet. Supposed to start into production Oct. 15 with a schedule calling for eight months of work on the film.

John Collier, U. S. Commissioner of Indian Affairs, has made available to the producers material necessary to make it an authentic epi

Hollywood

Briefly rewritten extracts from 'Daily Variety,' published daily except Sundays and holidays in Hollywood apart from the regular weekly 'Variety.'

News from the Daili in Los Angeles will be found in that customary department.

Louis B. Mayer comes out flat-footed against the Screen Writers' Guild.

Warners has put a ban on loaning out people to other studios. Jack Warner order hits actors, directors, writers.

Receiver puts Tec-Art under the mallet Monday (25) to wind up affairs of defunct corporation.

MG, by rushing production, will deliver all but two of the 48 features and four specials sold for 1932-33.

Heirs of Anna E. Mayhew seek to recover $18,000 deeded Aimee Semple McPherson Hutton because she believed Aimee could heal her illnesses.

James Cagney set to do a lot of crooning on the CBS-Warners 'Footlight Parade' hour next Tues. (26) night.

Fighting price cutting, Indies of Southern Calif., protested deal between L. A. Railway and trio of downtown houses on a ride-admish scrip tie-up.

Warren William and Jean Muir get top spots in Warners 'Bedside.'

Warners want Ruth Etting to play with Al Jolson in 'Wonderbar.'

Writers' Club will give a dinner tomorrow (Tues.) to Walt Disney and Mickey Mouse.

Forum theatre (Warners), after six months of single bills, is reverting to double features to meet competish.

With 45-day clearance the Chinese run up, 'Golddiggers of 1933' opens Thursday (28) for first pop price showing here at Warners Hollywood and Downtown.

Arlen and Kohler, writers of 'Stormy Weather,' protested using song's name as new title for 'Captain Jericho' and Paramount is now looking for another handle.

Jack Brower, WB-FN western district manager, flew to N. Y. Saturday (23) on product deals.

Columbia picked up option of Roy William Neil, director.

Irene Dunne east last Friday (22) and Arthur Landau, agent, ies east Tuesday (26). Landau will stay three weeks.

Joel Sayre joins Sam Goldwyn to work on script of 'Barbary Coast,' next for Anna Sten.

Harry M. Goetz, president of Rellance, and Joe Moskowitz, flew east Saturday (23) night.

Gladys Lehman is on 'Death Takes a Holiday' script at Paramount.

Harry Cottrell, still man, given a contract by Paramount.

Orders have been issued from the Hearst ranch to kill the gush stories on Jean Harlow and her new hubby, Hal Rosson.

James Parrott, who had been working on the 'Duck Soup' script, is off the Paramount payroll.

Director John Waters took a Metro technical crew east Thursday to return by bus to get sequences for 'Transcontinental Bus.'

David Miller, cutter, and Troy Orr, p.a., have completed 'Guatemala,' first of a short series.

Sheila Terry goes to Warners for 'Convention City' after doing the legit, 'Louder, Please.'

Lenita Lane, N. Y. actress, gets her initial film part in Fox's 'Olsen's Night Out.'

Radio wants Douglas Fairbanks, Jr., in London, to return here for one picture.

Nigel Bruce, English comedian, given a contract by Fox. First job is in Jesse Lasky's puppet pic.

Grace Moore and Metro are talking a deal for two pictures. First would be with Chevalier in 'Merry Widow.'

Una Merkel and Maureen O'Sullivan had options lifted at Metro.

Consolidated Film Industries is suing Ansible Pictures and Joseph H. Weiter, Sr., for $2,773 for asserted lab work.

Phil Berg is latest agent to move his office from Hollywood to Beverly Hills.

David Burton will direct 'Let's Fall in Love,' musical, for Columbia.

Associated Theatre Productions, Inc., is title of new production company which has taken over Tiffany studio.

Karen Morley, still indisposed since the birth of her baby, loses out on the femme lead in Paramount's 'Come on Marines.'

Radio would like its signature on a contract purchasing 'Her Excellency, the Governor' from Nina Wilcox Putnam.

Benjamin F. Glazer is charged in Municipal court with an indebtedness of $1,273 for stock deals.

I. E. Chadwick has spotted Lilyan Tashman and Estelle Taylor in the two principal femme parts in 'Wife, Woman and Song.'

William Rankin headed for Louisiana to submit Warners' story, 'The Kingfish,' to Huey Long.

Universal is calling off deals for outside product and intends to make a majority of its program itself. Most recent deal shelved is that with Sig Algiers for two.

A. M. Botsford back from New York.

Jack Nelson moves from Sennett's to Metropolitan to start series of shorts.

Inside Stuff—Pictures

Metro's 'Eskimo' which was previewed at San Diego last week carried an explanatory subtitle that all players in the cast were natives of the Arctic. Studio also refused to give any cast credits claiming the players were natives.

All principals were taken north from Hollywood, and while they were more or less unknown, they had had screen experience.

Ray Wise, the Eskimo lead, is an unusual mixture of blood, being half Eskimo and half Jewish. Before acting he was a cameraman. He also played lead in an Edward Small's production. Femme lead is Lulu Wong, a sister of Anna May Wong, and is experienced in pix. Two mounted policemen are Joe Sowers and Edward Deering, both with picture and stage experience. The police inspector is W. S. Van Dyke, director of the pic.

How play deals for pictures are sometimes made is always a funny story. Most recent case is of a prominent Broadway producer who was offered $12,500 for a play a year ago, immediately after production. He turned the offer down. He got no subsequent good offers and several weeks ago Warners asked him whether he'd like $10,000 for the play. He said he would. Warners then had a spell of change of heart and came back with a $7,500 offer. Producer said he'd rather burn the script. Warners proposed an $8,500 sale. Producer sniffed a couple of days and was just about to give in when Warners phoned again. It was a different executive; he wanted the story for a certain star and didn't know about the negotiations. He offered $10,500. Sale was consummated quickly.

Ed Sullivan's 'Mr. roadway', travelog of the Broadway niteries, and sponsored by Broadway-Hollywood Productions, has the 'News' columnist and Johnny Walker, director-actor, financially interested. Film cost $68,000 gross, including a $28,000 obligation for a mellerette which was taken over from a studio man and incorporated into the 'Mr. Broadway' feature.

Cast more or less -operated on-the-cuff in view of the journalistic angle. Some of the names billed never showed at the Mayfair, New York, where it was first shown. A Harlem sequence which was totally omitted, the nite life tour ending at the Central Park Casino instead of in Harlem. There is talk of cutting out the meller angle and reinstating the Harlem stuff in the release print to round out the running time.

More back and forth talk on double bills has the indies complaining because of the reissuing of old pictures by major companies. Indies point to the reissuing in answer to statements of majors that the indies will flood the market with cheap pictures if double bills are permitted.

Pathe's announcement that it would bring out a number of old negatives and Universal's revival of 'The King of Jazz', have irked the indies. They say the reissues are worse for the box office than cheap indie pictures, and if there weren't double bills, the reissues would get few bookings.

Prop man casually showing a director-writer a script being readied for an indie production blew up an attempted story purloining when the director recognized the scenario as his own, written several years previously for another studio. Checkup showed that the indie company had made an honest purchase of the two-timed yarn at $250. Offending writer had merely substituted his own name on the label pasted over the original author's on the script. Producer recovered purchase price from the purloiner, paid the original owner an additional $100 for the rights.

That dismantled duo Warners has been using in its advertising will come under institutional copy, according to WB intent. It will be recalled that the undraped boy and girl first flashed as watching 'Gold Diggers' during the summer's intense heat. Last week they reappeared depicted as returning to see 'Footlight Parade.'

Charlie Einfeld, Warners' ad head, has made an agreement with the team whereby neither will pose, dressed or undressed, for any other picture company for five years.

Loew's State, on Broadway, is in such good position for choice of films with the Warner, Metro and Paramount programs at its disposal, that it's doing considerable sloughing and shooting. Most surprising was a slough of its own picture, 'Broadway to Hollywood'. Film was to go in, following the Capitol, and paper was out on it, but theatre management suddenly decided picture wasn't strong enough so shoved it aside. It'll go straight to split-week nabes.

Sam H. Harris is reported as breaking with Sam Katz over latter's inability to get started on 'Of Thee I Sing' with the Four Marx Bros., a planned a year ago, when the play was hot for picture production. It is now regarded as out of date. Harris felt he could have sold 'Of Thee I Song,' but at the time preferred to string with Katz in the face of latter's then extensive plans for film-making.

Southern California independent exhibitors voted seven to one against double bills and against giveaways and other inducements by a larger proportion. Ballot was to guide Ben N. Berinstein, president of the Independent Theatre Owners of Southern California, who is attending code conferences. Included in the giveaway category were service passes, two-for-ones, scrip books, coupons, premiums, drawings and lotteries.

George Palmer Putnam, Paramount's story editor, to Europe some weeks back on a leave of absence without explaining what his mission was. Due back in New York today (Tuesday). Inside rumor is that his idea was to take up on option he's holding on New York distribution of a brand of champagne when and if.

The Sol A. Rosenblatt-Nathan Burkan connection, a popular impression, is minimized by those who know the NRA Deputy Administration handling the film code. Rosenblatt's NRA standing is predicated on a long friendship with General Hugh S. Johnson, long antedating his Burkan law office affiliations.

It has been explained officially that Alex Reoch came into RKO with the approval of Harold Franklin, to handle commercial real estate only for the company. The RCA people, anxious to find a spot for Reoch where his ability could be used to best advantage, fixed the RKO spot for him.

Paramount's new import from England is named Frances Deane. There's a previous Frances Deane in pictures but using the name Frances Dee, on the Radio payroll currently.

N. Y. to L. A.

Sol Lesser.
Frank C. Vincent.
Sam Schwartzman.
A. M. Botsford.
Bill Pine.

L. A. to N. Y.

Arthur Ungar.
Irene Dunne.
Arthur Landau.
Harry M. Goetz.
Joe Moskowitz.
Rodney Bush.

D'ARCY'S PIC COMEBACK

Hollywood, Sept. 25.

Roy D'Arcy returns to the screen after two years' absence, in 'Orient Express' for Fox.

'LITTLE MAN' SOLD TO U

'Little Man, What Now?', best seller by Hans Fallada, has been purchased by U for an unnamed amount.

It goes into production as soon as a suitable adaptation can be obtained.

CODE COST TO DATE—400G

Special P. E. Creditors' Meeting Over Transferred Theatre Deals

A special meeting of creditors of Publix Enterprises to pass upon proposed transfers by trustees of its rights in various subsidiary companies of PE and others matters has been called for Oct. 2 before Referee Henry K. Davis.

In addition to transfers, the Irv- Co. asks for - corporation or corporations to purchase personal property and equipment from the trustee in bankruptcy of Tennessee Enterprises for $40,000, to be furnished out of the funds of PE and to acquire leases on theatres in Chattanooga and Nashville.

Tennessee Enterprises, a in the Publix Ent. setup, has itself been under a separate receivership.

This and the petitions filed with Referee Davis for transfers of right and title, mark new steps in the complicated unscrambling of the P.E. holding company and its interests.

Blank, Hoblitzelle,

One transfer, taking in a claim of $1,620,771, has to do with the A. H. Blank Theatre Corp. and arises out of the parntership between Par and Blank over the Iowa and Nebraska territory for which a new corporation is being set up. In consequence of this partnership the P.E. trustee will transfer its rights and interest in the capital stock of Blank Theatres, including the $1,520,771 claim to the new company.

A similar transfer is called for in connection with the Karl Hoblitzelle partnership, officially known as Interstate Circuit, Inc. Claims in which P.E. transfers its rights to the new company include $1,696,636 on the books as of Dec. 31, 1932, against Southern Enterphises, and $632,720 on the books against the Dallas Realty & Building Co.

Additional claims of P.E. under its bankruptcy are proposed for transfer to a new corporation that will be set up between Par and Hunter Perry over Virginia properties. These include P.E.'s intcrest in capital stock and all claims against Virginia-Tennessee Theatres, Publix-Virginia, Inc., and Publix Newport News, Inc., on books as of Jan. 26, 1933, and amounting to $94,964 against Virginia-Tennessee Theatres; $115,787 against Publix-Virgini , Inc., and $41,768 against Publix Newport News, Inc.

N.W. STILL CAUTIOUS ABOUT UPPING SCALES

Mi , Sept. 25.

lenty of desire territory to theatre admission prices in with present rising trend of costs generally, but so far it has been mostly talk. Feeling is that conditions have not improved sufficiently yet to sustain a boost and fear is a dcterring factor. It is pointed out that purchasing power in smaller communities is lower than ever, if anything, because farm prices havcn't risen as fast as those of goods which ruralites must buy and because most sections have suffered crop failures. Too many Twin Cities' theatre customers, potential and otherwise, are still having plenty tough financial sledding, theatrical survey shows.

Independents are waiting for Publix circuit to take the lead in raising prices, but it hasn't shown any inclination in this direction yet. The independents hope that when Publix starts its greater fall and winter season it will announce a boost of five to 10c in admission per house, but John J. Friedl, Publix division manager, disclaims any present intention in this respect. The suggested boosts would put the scales back where they were before the recent Publix cuts.

So far Publix has made one price boost, at the Capitol, St. Paul nabe, from 15c to 20c. Friedl says reaction has been splendid, no complaints and business better.

The Code's Teeth

How men now serving in their own states as NRA officials can be was illustrated Friday when Ed Kuykendall, head of the Motion Picture Theatre Owners of America an administrator for all industries in Mississippi, ordered license revoked and office padlocked of a friend of his who has been a Miss. contractor for the past 40 years.

Kuykendall mentioned this case in the same breath with propaganda which he said had been circulated among exhibs during the past week. This, he said, was in belittlement of the film code and advices that pictures don't have to have a permanent code and that there is nothing for theatre men to be concerned about.

The MPTOA head warned that some exhibs may wake up when it is too late and possibly find themselves in the position of the Mississippi contractor. This builder, Kuykendall said, he had repeatedly cautioned. Finally he turned the case over to the local district attorney and when the d.a. advised him in New York Friday he had affidavits confirming violation of the code, Kuykendall said he wired to close down on him.

Mgr. Says Small Town Critic Alone in U.S. Panning 'Lady for Day'

Louisville, Sept. 25.

Jack Schwartz, manager of the Brown theatre here, believes he has convicted the film reviewer of the Louisville 'Times' of being excessively hard-boiled and a poor judge of what audiences like.

Critic panned 'Lady for a Day' (Col), which got marvelous notices all over the country. Schwartz has made a check of the entire country without finding a single critic that rapped the film.

DAVIDGE INVENTS NEW DEVELOPING METHOD

Hollywood, Sept. 25.

New blanket process of developing him, with which the Davidge laboratory has been experimenting the past three months, will be used exclusevily in the new lab Davidge is to build.

In the process a separate film or 'blanket' of celluloid is wound along with regular film on reels. The blanket is perforated, allowing solution to reach the film, but protecting the latter from strain or swishing while churning in the solution. Blanket also permits film to be moved more rapidly in the solution, aiding the developing. Roy Davidge is credited with inventing the process.

Par Detroit Trustee Makes Proposition

A representative of the trustees of Paramount Theatres is recommending that all claims be waived on the Paramount Theatre here. In return the bondholders' committee is getting a recommendation that all back rents, etc., be waived in favor of Paramount Theatres.

Local management was given a certain time to decide whether they wanted the house before other offers were acted upon. With the recommendations being made the theatre will be used for concert work and opera.

GOV'T STEPPING IN NOW—OR ELSE

Rosenblatt Impatient—Sends 'Em All Home Save a Hand-Chosen 25—Thinks Considerable Progress Has Been Made Despite the Diehards on Duals by Indies, Right to Buy, Et Cetera

NO H'WOOD EDICT

By TOM WALLER

Washington, Sept. 25.

Late tonight the Government virtually took the film code into its own hands. It will assemble it and probably present it to the industry on Monday or Tuesday next, for the film savants to formally okay it.

This means everybody scrams home tonight. The radio code hearings start Wednesday (27) morning, in the meantime.

Washington, Sept. 25.

Deputy Administrator Sol A. Rosenblatt officially announced tonight (25) that further film code conferences will be continued with skeletonized committees and that others may return home tomorrow. It is figured all committeemen representing trade organizations and branches of the industries may not exceed 25. The Government figures it may expedite a code with few members, although it is setting no deadline and is keeping the abbreviated committees on right through the radio code hearing which starts on Wednesday (27).

Press conference tonight gave the Deputy a laugh when he said, 'Considerable progress has been made, even though no one knows it'.

He stated he has his own ideas on a number of points, but will not reveal them to the industry until he finds clauses satisfactory.

Exhibitors this afternoon and evening are in their second session, devoted entirely to the right to buy. No one as yet, Rosenblatt said, has been able to define this proposal. He declared that this and all clauses must be clearly interpreted before they can get into the code.

The deputy also announced that major producers and distributors have expressed a willingness to omit all mention of double features in the code.

It is known, however, that indie producers want duals protected by having it stated in the code that no exhibitor will suffer any restriction of product if he continues to double.

Last minute proposals was received by the Government this afternoon from a west coast property interest. This asked that the code enjoin producers from borrowing each other's sets and costumes.

Rosenblatt said he has lost 18 pounds since he started work on the film code. It was reported around the lobby that he was taken ill after the conference with exhibitors which broke up early this morning. The Deputy figures he has not been averaging four hours sleep during film conferences.

verybody Dizzy

The film merry-go-round in Washington is whirling faster than ever through a fog which hourly is thickening over codism. One grand series of snags, clinches and deadlocks which get stronger and more plentiful as the time passes, has literally gotten the picture mind to the standstill point awaiting action by the government.

But the government in the form of a solc deputy, now hollow-eyed and leg-weary from racing from floor to floor, meeting after meeting, day after day and night after night, making progress one hour only to retrogress in the very next, is now commencing to lay the first of cards in the next deal on the table.

It wants the mob to go home and the mob already is figuring codism to date has cost the industry over $400,000 in top representative salaries and lawyer fees.

Deputy Administrator Sol A. Rosenblatt early this morning made known he would like trade associations to designate on an average of three spokesmen and ship all the others back. The Deputy had voiced his opinion two weeks ago and additions were made until the present convention-like proportions were evidenced in the existing code-continuing committees.

The peculiarities of the business as compared to other industries make a national formula of fair trade practices hopeless in the opinions of some of the shrewdest showmen.

There is talk among them of going directly to the President and asking the Government to set up a control board which would deal with the hundreds of varying box office situations individually.

The Deputy Administrator has already indicated appreciation for a need of local autonomy on some practice phases such as referring them to zone vote. But just when he thought this could be done with premiums and double features, submitting their destiny to a 75% vote of indies and a 75% majority of indie exhibs in each territory, the usual happened and the Deputy announced new wrinkles.

In this dizzy atmosphere with everybody seemingly concentrated on maneuvering the other fellow the calm high light is simply that the business today is exactly where it was, only badly shaken up and self-conscious of its 'injustices.'

That H'wood Situash

The Hollywood situation for instance, with all the forebodings and repercussions of a few days back, is stalled on adjusting salaries. The Deputy referred all questions as to whether the NRA can establish a maximum salary in pictures to Gen. Johnson. Major producer spokesmen frankly admitted over the weekend that controlling artists' remuneration is out of the question.

All of that talk about railroad heads taking a cut is now held up as no analogy since films are not attempting to borrow money from the government and since it is up to stockholders to exercise their rights if they think they are being cheated. Also the fact that farming of stars is omitted doesn't prevent producers from continuing that practice. Of course the Government is the Government and anything is liable to happen before it's all over. But right now, that ultimatum credited as emanating from Pres. Roosevelt, is reported by insiders to have been a rehash within the industry of what the President said generally about the entire NRA idea some time ago. It is true that the deputy is still credited with 'a stench in the nostrils' line, but he as well right now remains unspecific about salary adjustments. His observation that producers are busily redrafting is met by certain company heads that high salary regulation is as good as shelved.

MPTOA's Stands

When the celebrated right to buy had its innings in exhibitor caucus early today it was reported a number of brands were eveloped and that there were some 19 interpretations for each brand. The MPTOA for the first time went clearly on the record as opposed to any brand that would give a barn or tent show the privilege of showing day and date with the biggest emporium in any locality. It wanted the clause thrown out entirely unless a clear cut definition could be recorded. 'Rights,' now, is a slogan for everything. The Academy wants the right to live, the distributors the right to sell, and the producers the

(Continued on page 59)

Hollywood Salary Jams Obstacle To a Code Written by the Industry As New Complexities Cloud Outlook

Mindful that for 10 years the industry itself has been unable to do anything about most of its bitter conflicts, filmdom returned to Washington Friday night reconciled to admitting Hollywood beyond its control and that only the government can call a halt to the ascent of salaries. In industry high places it was regarded as a certainty that before the end of this week a code will come out written 50-50 by pictures and the Government with Washington left to handle all of the snarls such as right to buy and double features along with the Hollywod plight.

Meetings during the past week in New York served chiefly to build up new arguments on conflicting points for presentation in the series of final star chamber debates under way over the week-end with Deputy Administrator Sol Rosenblatt.

The President's brief talk with Rosenblatt relayed and interpreted from all angles, no two persons back from Washington having the same version. Persons who stayed on at the capital, not returning until late last week or just in time to make a round trip, report that Roosevelt called Rosenblatt's attention to numerous complaints being reccived by the Department of Justice from small picture interests all over the country. Everyone, however, quoted the Government as expressing the Hollywood situation to be a hard nut to crack.

As summarized by one of the industry's chief strategists, this is the picture:

Must Settle Question

'The President will insist that something be worked out in the code that will limit or cure the Hollywood financial excesses. Many persons in official Washington for a long time have viewed with alarm statements from Hollywood that another player has become dissatisfied with a salary of $2,000 a week or $50,000 for a feature and is about to receive $4,000 a week or $100,000 for a feature.

'Many of the present administration regard with raised eyebrows such statements, t.ue or untrue, while 13,000,000 people are unemployed and while labor is fighting for 40 cents per hour as a minimum wage scale.

'Add to this condition the fact that many prominent film executives have frankly admitted to official Washington that the industry has no plan to check certain mounting costs of production and it is no wonder that official Washington has expressed a desire to help the industry crub what is commonly referred to as its toughest problem.'

The iajors on the day of departure for the last round at the capital also conceded that the very fact it has never been able to tabulate unit costs is proof that the Federal Government cannot come to its aid by way of specific stipulations. The theatre can't figure its admission costs because it can never tell how many people are going to buy into each show. And the distributor who sells the same article to many more customers can't figure an average price.

Much of the private New York sessions were taken up with debates over the right to buy principle. When the majors entrained, according to the conferees, they did so with the impression that Washington has not a clear picture of what this clause means. Therefore in support of their latest contention that the distributor should have the right to use his own judgment in selecting customers they are prepared to put these principles on the record:

istributor

(1) The distributor must have an outlet for his entire season's product. He cannot accommodate the exhibitor who wants one picture.

(Continued on page 55)

L.A. Coasting, 'Paddy' and 'Harvest,' With Stage Bolstering, 'Dinner' Each $17,000; 'Woman' Fair H.O.

Los Angeles, Sept.

Temperate and warm weather has biz pretty well down. Loew's State, Chinese and Paramount will run at about an even pace. The State has 'Paddy' as its magnet and should hit around $17,000.

The Paramount with 'Golden Harvest' and Al Pearce's Radio Gang on the stage will come within that sphere.

The Chinese's 'Dinner at Eight' in its fourth week will be over the $17,000 mark.

The Warner houses both held over 'I Loved a Woman,' which only did a fair business on the first week. Looks as though the Downtown will hit around $8,000, surprising, while the Hollywood will go to around $9,000.

Orpheum, with its double feature screen offering and 10-act vaudeville show, flipping around a $6,000 gait.

'The Masquerader' is in its fifth week at the Criterion and may come home at around $3,600.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Dinner at Eight' (MG) and stage show (4th week). Trade has tapered off a bit; nights, however, consistently good; around $17,000. Last week, third stanza, registered $18,000.

Criterion (Tally) (1,600; 25-40)—'Masquerader' (UA) and stage show (5th week). Being carried along on account of an eight-week contract and will hit around $3,600. Fourth week, around $4,500.

Downtown (WB) (1,800; 25-70)—'I Loved a Woman' (WB) and vaudeville (2d, final week). Surprising by getting $8,000. For first six days last week it got close to $7,000.

Hollywood (WB) (2,756; 25-63)—'I Loved a Woman' (WB) and vaudeville (2d, final week). Hold-over trade fair, around $9,000. First week with a $3 premiere not up to expectations at $13,000.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Wives Beware' (Regent), and 'Platinum Blonde' (Col). Went along very nicely to close to $4,000. Last week 'Laughing at Life' (Misc), and 'Big Town' (Trojan) brought in around $3,700.

Orpheum (B'way) (2,270; 25-35)—'Shanghai Madness' (Fox) and 'Don't Bet on Love' (U) and vaudeville. Still doing heavy matinee business at 25c and around $6,000. Last week 'Before Dawn' (RKO) and 'Devils' in Love' (Fox) helped to around $6,000.

Paramount (Partmar) (3,595; 25-55)—'Golden Harvest' (Par) and stage show. This Charlie Rogers picture and will come home with around $17,000, okay. Last week four days of 'To the Last Man' (Par), not hot, $8,500.

RKO (2,950; 25-40) — 'Brief Moment' (Col). Not strong for this house against stage and screen competition, looks below $4,000, with Jay Clarke drawing better than picture. Last week 'One Man's Journey' (RKO) disappointing at about ditto.

State (Loew-Fox) (2,024; 25-55)—'Paddy' (Fox) and stage show. Gaynor opus and Ed Lowry's stage show look like box office winners at $17,000. Last week 'Power and Glory' (Fox), with Tex Guinan as the stage magnet, hit a little over $18,000, very hey-hey.

Tacoma Fair Over, That Helps; Biz Pretty Oke

Tacoma, Sept. 25.

Roxy having good success with full week and longer runs, with 'Song of Songs' on for this week. 'Dr. Bull' last held two strong weeks. Other houses follow splits.

Puyallup Fair is over, and that helps. Weather spotty, but Fair held strong draw. Still the same fare at the Fair, but still they go.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'I Loved You Wednesday' (Fox), 'Voltaire' (WB) split. Latter for four days, anticipated a good $3,200. Last week 'Her First Mate' (U) five days, oke $2,200; 'Moonlight and Pretzels' (U) three days, $1,200, fair.

Roxy (J.-vH) (1,300; 25-35)—'Song of Songs' (Par). Dietrich pretty good at $4,000. Last week 'Dr. Bull' (Fox), second big week, $4,600. Management says they hated to let it go.

Blue Mouse (Hamrick) (650; 15-25)—'Zoo in Budapest' (Fox), 'Secrets of Blue Room' (U) split. En route to usual $800. Last week 'Arizona to Broadway' (Fox), 'Blind Adventure' (RKO), split, average $725.

'BEAUTY' PLUS MILLS UNIT WHAMS PROV. 18G

Providence, Sept.

Things popping all along the line this week, but in the main the most forte pace is with the spots sporting stage entertainment. The hottest spot in town this week is Loew's State where 'Beauty for Sale' is sprinting way past nearest opposish on the strength of a stage show that features the Mills Brothers and Don Redman's band.

Opening was big, and other stands got only the overflow. Saturday Loew's hit big stride and four shows were all packed. There's no sign of a let-up in the pace, and most likely house will come near the record established few weeks ago by 'Tugboat Annie.' Every indication of grossing $18,000 at least and more if the house can find some way of accommodating the customers.

Fay's, the other vaude stand in town, is doing nicely on the strength of flesh also. 'Heroes for Sale' on the screen, and while Barthelmess always does fairly well in Providence, it's the vaude that is bringing them around this week.

The biz seems to be pretty well distributed among the straight picture stands, but just now it seems as though the Paramount has a slight edge with a twin bill featured by Torch Singer.' Plenty of comment on the bill. Pace indicates something like $6,500.

The Majestic also sporting twin bill with 'Dr. Bull' as the main attraction. 'Goodbye Again' is the companion picture. Ordinarily this would be a corker bill, but this week certain features are against it. First the legit house, Modern, is playing 'Goodbye Again' in stock, the attraction booked purposely against the picture to see what effect films can possibly have on stage attractions. Last year the Modern stock people played shy of several plays because they had been done in films. If 'Goodbye' clicks against the film around the corner Modern plans to stage productions that have already been picturized by Hollywood.

Rave reviews for Will Rogers in 'Dr. Bull'; can't possibly mooch over $6,000.

RKO Albee started off rather well but the double bill headed by 'Rafter Romance' is not likely to turn out good. Not more than $4,000 in prospect.

Estimates for This Week

Fay's (1,900; 15-40)—'Heroes for Sale' (FN) and vaude. Stage show rather forte, with Sammy White heading the parade, but opposish from Loew's is very likely going to cut in somewhat this week. However, anticipated gross of $5,800 is oke. Last week 'Private Detective 62' (FN) nice at $6,500.

Loew's State (3,200; 15-40)—'Beauty for Sale' (MG) and vaude. Mills Brothers in these parts for first time packing them in. House forced to do four shows Saturday, and still turned them away. On strength of present pace there's no doubt of $18,000, if not more, if they can accommodate them. Almost as good as 'Tugboat Annie' record. Last week 'Penthouse' (MG) went even better than expected, and tilted a great $15,000.

Majestic (Fay) (2,200; 15-40)—'Dr. Bull' (Fox) and 'Goodbye Again' (WB). Too many elements against this one from grossing a decent figure; most house can hope for is $6,000. Last week 'Voltaire' (WB) and 'Charlie Chan' (Fox) gave the house the best showing in months. House came near garnering $9,000, great.

Paramount (Indep) (2,200; 15-40)—'Torch Singer' and 'Avenger' (Mono). Bill well liked, especially the first one. Papers giving Colbert great break, and word of mouth most likely will keep gross well over $6,500. Last week 'One Sunday Afternoon' (Par) and 'Tarzan' (Print) plenty good, around $6,000 even though 'Tarzan' was taken for a ride by the critics.

RKO Albee (2,500; 15-40)—'Rafter Romance' (RKO) and 'Midshipman Jack' (RKO). About the weakest bill house has had since it quit vaudfilm policy. The cards are against it, and even though it opened fairly good, gross cannot possibly hurdle $4,000, poor. Last week 'Lady for a Day' (Col) and 'Flaming Gold' (RKO), $4,900.

RKO Victory (1,600; 10-25)—'Revenge at Monte Carlo' (Mayfair) and 'The Wrecker' (Col). Close to $1,100 for three days on split week. 'Shriek in the Night' (FD) and 'Crossfire' opened nicely Sunday and should go through Wednesday for at least $1,300, oke.

'Dr. Bull' Health-Giver To Birmingham, $9,000

Birmingham, Sept. 25.

There's a Dr. Bull in town this week and the whole town's consulting him. 'Baby Face' across at the Ritz will rank next but the Alabama has the dough this week.

Estimates for This Week

Alabama (Wilby) (2,300; 30-35-40)—'Dr. Bull' (Fox) ticking away to the tune $9,000. Last week 'Torch Singer' (Par) and makeshift stage show of local talent $7,000.

Ritz (Wilby) (1,600; 25)—'Baby Face' (WB), $4,000. Last week 'Broadway to Hollywood' (MG) weak, $2,200.

Strand (Wilby) (800; 25)—'Sweepings' (RKO). A fairly good week on account of Lionel Barrymore, $1,700. Last week 'Forgotten Men' and 'Tomorrow at Seven' (RKO) around $1,300.

Empire (BTAC) (1,100; 25)—'Heroes for Sale' (FN). Dick Barthelmess may mean a pretty good week, $1,500. Last week 'Blondie Johnson' (WB) around $1,300.

Jefferson (Indie) (2,000; 15-25)—'Sucker Money' and stage show. Around $1,700. Last week 'Riot Squad' and stage show $1,500.

Vaudfilm Riding the Waves in Hub, 'Midshipman'-Benny 20G, Met $37,000

Boston, Sept.

Flesh spots stride the show biz peak this week, with the Met leading for a smash $37,000 on 'Too Much Harmony. One striking feature is that Orpheum, instead of suffering in the outstanding success of the reopened rival Boston, is itself hitting its biggest stride in months. Loew house has been standing 'em up.

Keith's bettered recent weeks in the draw of 'Emperor Jones.' At this spot Tom Meehan caused talk by trailer announcing booking in of Jesse Crawford and his wife in new organ ideas next Saturday. Crawfords come for four weeks, with option, for long time consoles have been generally disused.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-50)—'Emperor Jones' (UA). Bringing in the biz for a happy change at this do luxe spot, $18,000 in prospect, satisfactory. Last week 'Ladies Must Live' (U) weak sister, for sad $5,600, new low for house.

Boston (RKO) (4,000; 30-40-50)—'Midshipman Jack' (RKO) and Jack Benny topping his own revue on stage. Flesh doing the work unaided by screen. Benny wows 'em, and house may expect $19,000, plenty velvety. Last week 'Vanities' busted the all time house record, intake going a few hundred above $29,000. Screen fare, 'Headline Shooter' (RKO) of little aid.

Orpheum (Loew) (3,000; 30-40-50) —'Penthouse' (MG) and good vaude bill. Pulling the brass rings in grand style. Good daylight biz, packed evenings. Film apparently unusual in audience reaction of pleasure and outside praise. Stepping fast for $16,500, perhaps shade better. Last week vaude and 'Broadway to Hollywood' (MG) had gravy in gross of $14,000.

State (Loew) (3,000; 30-40-50)—'Solitaire Man' (MG) and one act, special stage bill Sundays, stagnant film draw. Lucky to get $8,000. Last week 'Beauty for Sale' (MG) not so hot, $9,000.

Met (M&P) (4,330; 40-50-65)—'Too Much Harmony' (Par) and stage show. Perhaps it's Bing Crosby, but there's far better than average pep at the box office; $37,000 is aces. Last week 'Torch Singer' (Par) and stage show, $22,000, good.

Scollay (M&P) (2,800; 25-35-45-55)—'This Day and Age' (Par) and vaude. Might pull through to $8,000, margin of profit in that. Last week 'Song of Songs' (Par) and vaude, better, for $8,500.

Paramount (M&P) (1,800; 35-45-55)—'Pilgrimage' (Fox). Clicking and making 'em laugh and weep copiously. Co-feature, 'To the Last Man' (Par), the tear-jerker pulling okay $8,000 for this house. Last week 'India Speaks' and 'Blind Adventure,' former surprisingly successful latter minus, and the gross was excellent $9,000 plus a good deal of praise for the Halliburton adventure fil-lum.

Philly So-So, '1st Mate,' Thurston, Get $14,000; 'Bittersweet' $6,000

VAUDE'S MILD RETURN TO COL., 'TARZAN,' 5G

Columbus, Sept. 25.

Vaudeville is back in town. J. Real Neth is the chance-taker. Booker is Pan-Fisher, into his recently re-oped Hartman. Five acts and a full length feature film make up the bill, but opening biz at this policy cool.

Reopening of Ohio State U. and six other local colleges this week and next is expected to do much to bolster the take everywhere, but even now biz is better than fair despite the fact that the town is supporting 30 some night clubs in heavy fashion, with black and tan layouts favored. 'Tarzan' at the Majestic going big.

Cool weather also doing its share, with record cold toward end of last week doing plenty to bump prospects at all theatres. Warner Baxter being in 'Penthouse' and also a local lad made that film more than a surprise at the Ohio last week.

Estimates for This Week

Palace (RKO) (3,074; 25-40)—'Power and Glory' (Fox). Off mildly after heavy exploitation and no world beater. Lucky to top $4,500. Last week 'Lady for a Day' (Col) picked up every day for fair $6,300.

Ohio (Loew-UA) (3,000; 25-40)—'This Day and Age' (MG) started weak but should do good enough $7,000 and maybe better. Last week 'Penthouse' (MG) surprise with $10,400 in the bag.

Hartman (Neth) (1,200; 30-40)—'Sing, Sinner, Sing' always good eating better light and hardly better than $5,000 in sight. Last week 'Life of Jimmy Dolan' (FN) and 'Crazy Quilt' on stage very nice $10,800.

Grand (Neth) (1,100; 25-40)—'I Loved a Woman' (WB) off to amazing biz and should get mighty fine $6,500 for the week. Last week 'Bureau of Missing Persons' (FN) up near close and took $3,500.

Broad (Loew-UA) (2,500; 22-32)—'The Solitaire Man' (MG) and 'I Have Lived' (double billed) no better than the average $2,600. Last week 'Beauty for Sale' (MG) and 'Private Scandal' (Tower) just passed $2,200.

Majestic (RKO) (1,100; 22-32)—'Tarzan the Fearless' (Principal) taking hold nicely and ought to come off with big $5,000. Last week 'Rafter Romance' (RKO) $1,500.

Every K. C. Flicker On Upbeat, 'Dr. Bull' $4,500, 'Lady' 12½G

Kansas City, Sept. 25.

Manager Lawrence Lehman, of the Mainstreet, right behind 'Lady for a Day' in a big way and prospects are for one of the best weeks the house has given a picture for months. It will all depend on the picture as there is no stage show.

Loew's Midland's 'Beauty for Sale,' too, drew strong publicity. 'Voltaire' opened easy at the Newman Friday, not expected to do anything sensational as Arliss has never been strong in this house.

The Uptown with another Will Rogers flick, 'Dr. Bull,' started counting up before the opening as Rogers is always good for a better week than most of the others.

Estimates for This Week

Liberty (Dubinsky) (880; 10-15-20)—'Professional Sweetheart' (RKO), 'Silk Express' (WB), split. House holding fairly normal and expected to get $2,200, good. Last week 'Melody Cruise' (RKO) and 'Little Giant' (FN) not so hot, just a shade under $2,000.

Mainstreet (RKO) (3,000; 25-40)—'Lady for a Day' (Col). Opened strong and as the reviewers gave it their best will come close to $12,500, big biz. Last week 'One Man's Journey' (RKO) and 'Shuffle Along,' colored stage unit, a strong $14,000.

Midland (Loew) (4,000; 25), 'Beauty for Sale' (MG). House has been building a large following of regulars with its 25c policy, and this week brought the usual lines in front for the week-end openings. Lots of good laughs in the feature and that's what many of the fans seem to want. Should take close to $13,000, good. Last week 'Penthouse' (MG), $13,600.

Newman (Par) (2,800; 25-40)—'Voltaire' (WB). Heavily billed but got away to only a fair start. Will draw the Arliss fans but not the youngsters who will pass it up; not expected to get over $7,000, fair. Last week 'Torch Singer' (Par), good $10,000.

Uptown (Fox) (2,040; 25-40), 'Dr. Bull' (Fox). Strong advance billing, Will Rogers big; week looks like close to $4,500, oke. Last week 'Charlie Chan's Greatest Case' (Fox), fair at $3,500.

Philadelphia,

Business in the downtown picture houses eased off a little last week and promises to be about the same this week, although a couple of the houses have real names to sell.

Thurston is proving a good drawing card at the Earle and should give this vaude house an above-average week. Picture is 'Her First Mate,' with Zasu Pitts. An okay $13,000 expected. The Karlton has a first run in 'The Secret of the Blue Room,' but won't get over $3,800, while 'Midnight Club' looks only fair for the Arcadia (second run).

'Bittersweet,' second of UA's films to be shown at the Aldine, received some pannings. How it can be held beyond a week is hard to figure, but apparently it will be.

Keith's is now open again, this time with a straight picture policy (second run Fox films), under the management of Sablosky. Current film, 'Paddy the Next Best Thing,' is doing right well.

Estimates for This Week

Aldine (1,200; 40-55-65), 'Bittersweet' (UA). Will probably be lucky to get $6,000 in first week and hard to see how it can be held in. Last week 'The Masquerader' (UA). Down to $6,200 in third and last week.

Arcadia (600; 25-40-50), 'Midnight Club' (Par). Shoved in suddenly and looks only fair with $2,000 indicated for this second run. 'Her Bodyguard' (Par), Floppo with $800 in three days and off pronto.

Boyd (2,400; 40-55-65), 'Penthouse' (MG). Didn't start so well. Weak $10,000 indicated and no more than a week. 'I Loved a Woman' (FN), $11,000 last week, disappointing for a Robinson pix.

Earle (2,000; 40-55-65)' 'Her First Mate' (U) and vaude. Thurston on the bill should pop gross up to $13,500 and maybe to $14,000 which would be okay all around. Last week 'No Marriage Ties' (RKO) and vaude. Mediocre $12,000 registered with show lacking namcs.

Fox (3,000; 35-55-75), 'Power and the Glory' (Fox) and stage show. Gus Van headlined. Combination figured to get $17,000—pretty good. Last week 'Charlie Chan's Greatest Case' (Fox) and stage show. $15,500—off from recent pace.

Karlton (1,000; 30-40-50), 'Secret of the Blue Room' (U). First run for a change. Nothing over $3,800 indicated. Last week 'Morning Glory' (RKO). Very big $5,500 for this second run.

Stanley (3,700; 30-55-65), 'One Man's Journey' (RKO) and stage show. Barbara Stanwyck headlined and Herb Williams on bill. Not more than $18,000 expected, which is well under recent pace. Last week 'Torch Singer' (Par) and stage show headlining Ethel Barrymore. $19,000—about $4,000 under gait of previous two weeks.

Stanton (1,700; 30-40-55), 'Broadway to Hollywood' (MG). Good notices and fair biz. $7,000 forecast. Last week 'This Day and Age' (Par). Disappointed a lot. Only $6,500.

BUFFALO VERY BULLISH; 27G'S FOR SHEA'S PAIR

Buffalo, Sept.

Business on the whole showing improvement this week, only the Hippodrome and Hayman's indie Lafayette slipping back, but that because both went to smash figures the previous week.

Buffalo looks to a fine $15,000, while the other Mike Shea house, Great Lakes, with vaude, comes up to a $12,000 or more and the Century has a chance to hit a nice $7,000.

Lafayette also will do $7,000, after a smash take of $10,000 last week.

Estimates for This Week

Buffalo (Shea) (3,600; 20-40-55), 'Morning Glory' (RKO) and stage show. Much better this week at a chance for $15,000, good. Last week 'Broadway to Hollywood' (MG) and stage show, house slipped back to near four figures at $10,700.

Hipp (Shea) (3,400; 25-40), 'Voltaire' (WB). Indications point to $7,200, okay, but not comparing with the fine $9,000 last week by 'Song of Songs' (Par).

Great Lakes (Shea) (3,400; 25-40), 'Silver Cord' (RKO) and vaude. Checking in strongly, this week's show looks to about $12,000 or better, good. Last week 'Storm at Daybreak' (MG) and vaude got a mild $8,800.

Century (Shea) (3,400; 25) 'Midnight Mary' (MG). Exhibiting good draft and ought to finish with $7,000, nice. Last week 'Pilgrimage' (Fox), $4,400, mildish.

Lafayette (Ind.) (3,400; 25), 'Brief Moment' (Col). Will do a neat $7,000 after last week's 'Lady for a Day' (Col) smash gross at $10,400.

Loop Awaiting Legion Spurt; 'Woman,' Ellington Band to 42G; Palace Zooms, 'Lady' $29,000

Chicago, Sept. 25.

Town now waiting for the American Legion convention for its one big spurt as the Fair goes into its final month. Expected to hop theatre grosses for the large splurge before everything settles down to the pre-Fair normal. While the pace of the Fair has slacked slightly the effects of out-of-town attendance are still favorable at the box-office.

Apparent mecca for visitors is the Chicago theatre but this week slips to $42,000, good, however, as compared to pre-Fair grosses.

Currently the show includes 'I Loved a Woman' (FN), the Duke Ellington band and the additional holdover of Sally Rand, fan dancer.

Other top grosser of town is the vaudfilm Palace where 'Lady for a Day' (Col) is reaping box-office fodder from a sheaf of capital letter notices. Lou Holtz on the stage is exhibiting his new-found box-office strength for Chicago since he went the ether route. Palace has been establishing self recently as the house with human interest flickers. Hasn't had an s.a. picture on the screen in some weeks, all of the product being character work and that heart throb business has been paying heavy dividends at the register.

Both Oriental and United Artists held off switching flickers last week, 'Tugboat Annie' managing a full fourth week to continued profits and 'Paddy' picked up at the finish on the announcement of closing date.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) 'I Loved a Woman' (FN) and stage show. Duke Ellington band on first visit to town in some time and Sally Rand once more the only fan dancer in the loop, looks like only $42,000, good, but away below houses's recent average. Last week 'Dr. Bull' (Fox), and Ted Lewis unit on the stage smacked 'em over at pace that spelled plenty profit at $60,100.

McVickers (B&K) (2,284; 25-35) 'Bureau of Missing Persons' (WB), and Ross-Canzoneri fight. Both flicker and fight reels attracting patronage. Will turn in one of the neatest figures for this house at indicated $17,000. 'Captured' (WB) fell away swiftly in its second half of the fortnight to finish lamely with $4,200 on four days.

Oriental (B&K) (3,200; 30-40-65) 'Tugboat Annie' (MG). Finishing today (25) and will be replaced by 'Too Much Harmony' (Par). Switch due last week was postponed at the last minute when 'Annie' exhibited renewed vigor. Will finish after more than a month's stay to fair $8,500 for the final week. Previous week $13,700, okay.

Palace (RKO) (2,583; 40-65-83) 'Lady for a Day' (Col) and vaude. Lou Holtz headlining. Picture is in the big money from the gong starting with the biggest overflow in the loop on the opening day. Building on word-of-mouth and will touch high up on the gross list. Maybe $29,000; high-de-high. Last week 'Pilgrimage' (Fox), held the pace to hot $25,600.

Roosevelt (B&K) (1,500; 25-35) 'Shanghai Madness' (Fox). Maybe $11,000, okay. 'Bcauty for Sale' (MG), clicked previous session $10,400.

State-Lake (Jones) (2,700; 20-40) 'Tomorrow at Seven' (RKO) and vaude. Smoothest box-office pace in town, seldom varying from its steady take. Not off more than two grand either way on any week. Currently looks like $15,000. Last week 'Don't Bet on Love' (U), excellent at $16,200.

United Artists (B&K-UA) (1,700; 35-55) 'Paddy' (Fox). Will stretch it out to three weeks with 'Voltaire' in on Wed. (27), after having been pushed back and back. 'Paddy' perked will finish at $9,000 for final week. Previous session okay at $12,600.

No L'ville Labor Jams, 'Power Glory' Big $4,300

Louisville, Sept. 25.

Threatened labor trouble in theatres did not take place. Rialto, Strand, Locw's and Mary Ann, rated as A theatres, now paying operators $56.50 each week. Brown, rated as B, paying $50 each, and the Alamo and Kentucky, rated as C theatres, employ only three operators at salary of $55 each.

Stagehands' yet made.

Estimates for This Week

Loew's (3,400; 25-40), 'Beauty for Sale' (MG). Fair gate, $3,500. Last week 'Penthouse' (MG), better at $4,100.

Mary Anderson '(Switow) (1,100; 5-40), 'Goodbye Again' (WB). Good goin' for $3,400. Last week 'Mayor of Hell' (WB), $2,800, light.

Rialto (Fourth Ave.) (3,000; 25-40), 'I Loved That Woman' (WB). Edw. G. as a pash hero liked here for $3,300, fair. Last week 'Torch Singer' (WB), $3,500, more hotcha.

Strand (Fourth Ave.) (1,786; 25-40), 'Power and the Glory' (Fox). Corking gross, $4,300. Last week 'Voltaire' (WB), $2,500.

Brown (Schwartz-Pierson) (1,500; 25-40), 'Her Bodyguard' (RKO). Off, only $1,500. Last week 'Lady for a Day' (Col) bowled 'em over for a big $3,000.

Alamo (Schwartz-Pierson) (950; 15-20-25), 'Sing You Sinner' (Maj). Average at $1,100. Last week 'Stranger's Return' (MG) and 'Rafter Romance' (Radio), split, $900.

'GLORY,' 'LADY FOR DAY' 'BULL' BULLISH, INDPLS.

Indianapolis, Sept. 25.

Things are breaking right for the Indiana this week and it looks like the town's ace deluxer will finally turn in a winning gross with the figures dancing along towards the $12,000 mark on 'Morning lory' plus a strong stage bill. its fourth week of trying to turn the trick since its reopening under the Katz-Feld banner, the Indiana is in good shape to show a profit for the first time this season. Hepburn is developing into a strong picture name here and Johnny Perkins on the stage is helping considerably. In addition, the Lyric is still closed since its squabble a week ago with the operators' union. That eliminates the only stage show competition in town and the holdover at the Apollo cuts down further on the downtown competition.

Smiling faces are in evidence at the Circle for the first time in several weeks as 'Lady for a Day' heads confidently for a very good $5,000. Rave reviews, national ads, and excellent word-of-mouth are helping this one build, and it's possible that the Circle will do even better than the current pace indicates. At any rate, the picture is sure to come out ahead of anything shown at the Circle for some time. The Apollo is faring well in its holdover of 'Dr. Bull,' the Palace is still having its troubles as 'Beauty for Sale' lags along at a small pace, and Keith's is doing only moderately well with 'Picture Snatcher' as its second attraction since its opening.

No announcements have been made concerning the reopening of the Lyric which was closed Sunday (17) by Charles M. Olson, owner, as a result of the ultimatum by the operators' union demanding the signing of a new contract at an increased scale amounting to $1[illegible] man more than the current wages. Olson claims it was a walkout, and the union claims it was a lockout. The outlook for reopening is gloomy. The Indiana and Circle, which were involved with the Lyric in the same squabble, have managed to reach an agreement with the operators' union forestalling the increased scale at least until December.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40), 'Dr. Bull' (Fox). In its second week, the gross is justifying the holdover with figures of $3,400 indicated. Last week the picture led the town with its strong $5,700.

Circle (Katz-Feld) (2,600; 25-40), 'Lady for a Day' (Col). Is steady and looks like it will build to something more than good with a gross of at least $5,000 looming up. Last week 'Tarzan the Fearless' (Prin) was disappointing at $3,500 after a big opening.

Indiana (Katz-Feld) (3,100; 25-35-40-55), 'Morning Glory' (RKO) and stage presentation. Into the black for the closing week of its first month under the present management with figures of $12,000, okay. Last week was dismal with 'This Day and Age' (Par) and stage presentation hitting the bottom at a bad $7,000.

Keith's (Switow) (1,200; 15-25), 'Picture Snatcher' (WB). The low price scale is attracting a fair business but it hasn't had a chance to reach par figures yet. This one looks no better than fair at $1,700. Last week, in its opening stanza, the house did $1,800 with 'Little Giant' (WB).

Loew's Palace (Loew's) (2,800; 25-40), 'Beauty for Sale' (MG). This house still in the doldrums with a bad $3,000. Last week was sour at $2,900 with 'Penthouse' (MG).

Legion's 'Forgotten Men' Tie-In Counts in N. H.

New Haven, Sept. 25.

College getting oke results from a plug on 'Forgotten Men,' by advertising 'not recommended for those with shattered nerves or weak hearts!' A nightly parade by American Legion, under whose sponsorship film is offered, stirred up some telling publicity.

Palace, working Columbia's 'Lady for a Day' stunt locally, drew enough free space to send picture off to great start.

Spreading of openings for deluxers over four nights beginning Wednesday seems to give everybody a better break.

Estimates for is Week

Paramount (Publix) (2,348; 35-50), Three Cornered Moon' (Par) and 'To Last Man.' Headed for a nice $8,500. Last week 'This Day and Age' (Par) and 'Her Splendid Folly,' $4,900, mild.

Palace (Fox-Poli) (3,040; 35-50), 'Lady for a Day' (Col) and 'Ladies Must Love.' Indicates big $8,500 to equal last week's 'Doctor Bull' (Fox) and 'Chan's Greatest Case' (Fox).

Roger Sherman (WB) (2,200; 35-50), 'I Loved a Woman' (WB) and 'Dance Girl Dance.' Probably a nice $6,000. Last week 'Bureau Missing Persons' (WB) and 'Rafter Romance,' okay at $5,500.

College (Fox-Poli) (1,565; 35-60), 'Forgotten Men' and 'Flying Devils' (RKO). Best opening to date should build to a satisfactory $4,000. Last week 'Turn Back Clock' (MG) and Ross-Canzoneri fight at $3,500 meant no complaint.

'Penthouse' Off To Good Start In Pittsburgh

Pittsburgh, Sept.

Looks like a week of in-and-outers, but with possibilities of a better than average showing at that.

'Penthouse' started big at the Penn and on strength of excellent notices and inevitable word-of-mouth should have no trouble building to an attractive $16,000. At Stanley, 'Torch Singer' has Claudette Colbert for a marquee name and some good entertainment to back it up, with a $10,500 week in prospect.

Nothing to account for good getaway of 'Shanghai Madness' at the Fulton unless it's Spencer Tracy. This one gave house a good opening and unless there's a serious reaction ought to sail along to an all right $4,700. 'Ladies Must Love,' with a flock of censor deletions, will have a struggle on its hands to crack $2,000 at the Davis, where elimination of duals in favor of single features, has affected business materially.

At the Warner, 'One Sunday Afternoon' shapes up like a surpriser on a chance for $6,500.

Main Stem, eyeing steady and profitable business of Fulton, wondering what house will do when next-door Alvin opens up and if picture code, eliminates two-for-ones.

Estimates for This Week

Davis (WB) (1,700; 15-25-40)—'Ladies Must Love' (U). No marquee names and less entertainment, which means magnolia. Will be lucky to struggle through to $2,000. Elimination of double features obviously costing this site business. Last week 'Brief Moment' (Col) around $2,150.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Shanghai Madness' (Fox). House seems to have struck a happy average since reopening. Doing nice business and turning a fair profit. Current session looks like $4,700, all right. Last week 'Tarzan the Fearless' (Small) slightly over the $5,000 mark.

Penn (Loew' -UA) (3,300; 25-35-50)—'Penthouse' (M-G). Brisk entertainment should account for a fine $15,000. Hearst paper started to run the story serially 10 days before picture got to town. Even so, this one can stand on its own merits. Last week 'This Day and Age' (Par) pretty brutal at $7,500.

Stanley (WB) (25-35-50)—'Torch Singer' (Par). Has a good femme angle and should capture a nice matinee trade. A $10,500 week at least looked for, which isn't bad. Last week 'I Loved a Woman' (FN) came through for good $12,500.

Warner (WB) (2,000; 25-35-50)—'One Sunday Afternoon' (Par). Shapes up as a surprise grosser and climbing to a big $6,500. Last week 'Bureau of Missing Persons' (WB) crashed through to $6,200 on strength of some first-rate ballyhoo.

Sister Aimee $5,000 Flop at Cap; 'Harmony' $60,000; M. H. $86,000; 'Jones' Wow 37½G, 'Woman' 32G

Aimee Semple MacPherson, saving souls at the Capitol at $5,000 a week, as the current issue of Paramount News facetiously puts it, has the wrong kind of an act for New Yorkers from all indications. Her routine may be big box office at the Angelus Temple in L. A., but at the Cap the Loew people are finding it of little appeal.

Theatre and Aimee are dying as New Yorkers, avoiding the evangelist, are filling all the other houses instead. 'Solitaire Man' on the screen, isn't helping, either.

On the basis of the snubful beginning the Cap will be lucky to hit $35,000. It's a blow in the face for Loew's, paying a juicy $5,000 for Aimee in expectation of packing 'em in.

If it was publicity, Aimee's announcement she planned an Angelus Temple here to save the souls of sinful New Yorkers, it's okay as such, but if the pulpit spell-binder was serious about opening a branch here, she might look at her Capitol flop for guidance.

While the rule along the street is good business it's the Paramount this week which kites itself away above this year's house average to a striking $60,000 on 'Too Much Harmony.' Theatre has Ethel Merman and Borrah Minevitch on the stage as an aid.

This is the finest business the Par has done in so long memory doesn't serve. Its average has been around half of that right along all summer. Picture will be held over.

Encouraging

Outstanding grosses are also flowing into the Music Hall, Rivoli, Strand and Rialto. With 'My Weakness' the giant in Radio City started out stoutly, public probably preferring that title to what an Aimee sermon promised, and on the week expectations are high for $86,000 or better. Rivoli and Rialto both have unusual attractions which either would die or go above average, 'Emperor Jones' and 'Thunder Over Mexico,' respectively. The 'Joncs' picture, with a big time premiere Tuesday night (19), finishes its first week today (Tues.) at 7,561 big, while the Rialto's 'Mexico' will get $18,000 or more, also very fine. Both hold.

Curiously enough, with the whole street walking away from the Capitol, Sister Aimee's estranged husband, Dave Hutton, is doing better at the Palace than his more illustrious wife. Pal should get around $12,500 or better, good.

At the Strand the Edward G. Robinson picture, 'I Loved a Woman' is up in the big money and thumbing its nose at the MacPherson opposition with a large $32,000. Picture will get a second and perhaps a third week at this rate.

'Wild Boys of the Road' picture, at first booked for the Strand but later switched to the Hollywood, is not doing as good by comparison but won't be so bad at $13,000.

Estimates for This Week

Astor (1,012; 83-$1.10-$1.65-$2.20), 'Dinner at Eight' (MG) (5th week). Maintaining strong appeal on what looks like a healthy run at the tilted scale. Last week (fourth) $20,000.

Capitol (5,400; 35-72-83-$1.10-$1.65), 'Solitaire Man' (MG) and Aimee Semple McPherson in person. Evangelist upset all expectations by failing to lure, although business everywhere else better than average. Sister Aimee's draw very weak at around $35,000. She's getting $5,000 of that as salary and probably is the poorest freak draw yet found. Last week 'Beauty for Sale' (MG) did $44,000, okay.

Gaiety (808; 55-$1.10-$1.65), 'Berkeley Square' (Fox) (2d week). Having a class draw, holding up well on this engagement. Got $11,500 the first week, very good.

Criterion (875; 40-83-$1.10-$1.65), 'S. O. S. Iceberg' (U). Opened Friday night (22) and on first two days, $3,500, good.

Hollywood (1,553; 25-35-55-75-85-$1.10), 'Wild Boys of Road' (WB). Not strong b. o., will have to be satisfied at $13,000, not bad in view of reduced operating nut here.

Mayfair (2,200; 35-55-65), 'Devil's Mate' (Mono). Offers fair appeal and about $10,000, good. Three days on holdover week of Mr. Broadway (B'way-Hollywood), $4,700.

Palace (1,700; 25-40-55-75)—'Lady for a Day' (Col) and Dave Hutton on vaude show. Sister Aimee's husband doing better by this house than the wife is by the Cap; looks like $12,500, pretty good, and 'topping last week's $12,000 on 'One Man's Journey' (RKO).

Paramount (3,664; 35-55-75)—'Too Much Harmony' (Par) and stage show. A powerful draft being exhibited by this one and $60,000 seems assured, sensational and like the old pre-depresh days. Will hold a second week, maybe three. Last week, second of 'Song of Songs' (Par), $35,600, unusually good on a holdover here.

Radio City Music Hall (5,945; 35-55-75)—'My Weakness' (Fox) and stage show. Getting a nice play and ought to come out with $86,000 or over. Last week 'Power and the Glory' (Fox), hit $77,000.

Rialto (2,009; 40-55-65)—'Thunder Over Mexico' (Prin). Eisenstein picture going big and will get $18,000 first week, with holdover for two or three weeks in sight. Final four days of 'Secret of Blue Room' (U), $5,800, okay after first week's take of $13,000.

Rivoli (2,200; 40-55-75-85)—'Emperor Jones' (UA). Eugene O'Neill piece getting a large slice of carriage trade, is taking the hurdles for a swell $37,500 first week. Last week, 'Masquerader' got $12,000 on final four days of third week.

RKO Roxy (3,525; 25-40), 'Lady for a Day' (Col), four days, and 'Three-Cornered Moon' (Par), three days. Duo on split week should get about $14,000, beating previous week's $13,000 on 'One Man' Journey' (RKO), four days, and 'No Marriage Ties' (RKO), three days.

Roxy (6,200; 25-35-55), 'Shanghai Madness' (Fox) and stage show. House won't be as good as previous week, but at nice $23,000 will have no complaints. 'F. P. 1' (Fox-Gaumont) last week drew a handsome $26,500.

State (2,900; 35-55-75), 'Mary Stevens, M.D.' (WB) and vaude. Indications point to the Kay Francis picture enticing around $16,000, good. Last week's 'Penthouse' (MG) soared to a high and handsome $26,000.

Strand (2,900; 35-55-75), 'I Loved a Woman' (WB). Eddie Robinson's latest there at the ticket windows. Opening stoutly, it looks to garner a smash $32,000 on the first week, and holds. Last week, second of 'Missing Persons' (WB), $16,000, okay.

ALL'S BUT FAIR IN ST. L., 'QUILT' ALONE BIG, 24G

St. Louis, Sept. 25.

After several weeks of unexplained big box office, things are easing off. But it's due not so much to the unwillingness of prospective patrons to turn loose the coin as to the fact the screens offer nothing outstanding. Same goes for the stages with the exception of Billy Rose's 'Crazy Quilt' at the Ambassador.

Believing the names the production carries would stand it, that house has hoisted its prices a dime and as a result will enjoy another big week. Looks like around $24,000, which means plenty of profit, despite a big price paid for show.

Offering its second production with former muny opera stars, a tab of the musical comedy, 'Queen High,' the Fox isn't finding the response nearly so rousing as on the first occasion when recent box-office records came tumbling down. Then Gaynor and Baxter were on the screen; now it is only 'Charlie Chan.'

The St. Louis, which took it on the chin for a week or two after its recent reopening, apparently has hit its stride and with a stage program of film and radio names is holding its own at most of the other houses. Except for the Ambassador, the profits will be great nowhere, although little red ink may be spilled.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55), 'Goodbye Again' (WB) and Billy Rose's 'Crazy Quilt' on stage. A big $24,000. Last week 'I Loved a Woman' (WB), only $14,000.

Fox (Fox) (6,000; 25-35-55), 'Charlie Chan's Case' (Fox) and 'Queen High' tab on stage. Heading for a fair $14,000. Last week 'Dr. Bull' (Fox), $15,000, oke.

Grand Central (Skouras) (2,000; 25-35-50), 'Below the Sea' (Col) and 'Blind Adventure' (RKO). Fairish $4,000. Last week 'She Done Him Wrong' (Par) (3rd St. Louis week), and 'Secret of Blue Room' (U), good for $5,000.

Loew's State (Loew's) (3,000; 25-35-55), 'Beauty for Sale' (MG). $9,000 is good money. Last week 'Penthouse' (MG) big $11,800.

Missouri (Skouras) (3,500; 25-35-50), 'Torch Singer' (Par). Better than last week, up to a good $9,000. Last week 'Captured' (WB) and 'No Marriage Ties' (RKO), $6,500, fair.

St. Louis (Ind) (4,000; 25-35-55), 'Big Executive' (Par) and Lillian Miles on stage. Fair at $14,000. Last week 'Lady for a Day' (Col), the same.

Overseated Frisco in B.O. Battle, Reopened Orph, 11½G, 'Goodbye' 20G

San Francisco, Sept. 25.

The war is on. Never in the history of Frisco has competition been so stiff and never has there been so much hope for the stock shows, so little for the weak sisters.

With eight first run houses downtown the burg's total of seats is brought to approximately 100,000 for a total population of 650,000, meaning one seat to every six San Franciscans, and also meaning that the town is plenty over-seated.

It's questionable if the friendly spirit of co-operation that has characterized the past will continue. That low 40c admish of the Orpheum has everyone keeping an eye on that house. And if the Orph sails to the grosses Marco and Wagnon hope, it may mean a lowering of tariffs for Fox-West Coast, RKO, and UA alike.

Meanwhile, the problem is to hold up the quality of all shows. Any name that might draw own salary and a little more is a cinch for booking in Frisco. Any unique idea, any outstanding campaign, any freak booking that has a dollar and cents sign on it, will find open arms and purses. Because it's a battle now, let the weak ones fall where they may.

It looks like no one will suffer this week, except the naborhoods which are bound to take it on the chin because of the downtown attractions. Beyond a doubt, the total Market street attendance this stanza will be something of a record, and the total first run take is a cinch to hit at least $80,000.

Of this $11,500, meaning 40,000 people, is likely for the Orpheum, which got under way Friday (22) with Fanchon & Marco and Bill Wagnon operating. With 'Headline Shooters' and a big stage show headed by Rube Wolf, Mitchell and Durant, and 'F&M's 'Ballet in Blue' house is off to a good start and $11,500 is just about capacity.

'Lady for a Day' is no less a sock for RKO's Golden Gate, where take has been exceptionally fine and building daily since opening. Columbia film has had extra plugging, and May Robson took a bow first night to get it going, and it's been gathering momentum since.

Texas Guinan, as rough and ready as Frisco likes 'em, is the Warfield's bait along with 'Goodbye Again' on stage. Tex is drawing 'em in, and the house is holding up to the exceptionally fine average it has established these past months.

Then there's Edward G. Robinson in 'I Loved a Woman' at the Par. Robinson's the Romeo this time, not the tough guy, and that means less dollars for him; still the Paramount is getting its fair share of the natives' dough.

Naborhood Fox El Capitan playing Cagney in 'Mayor of Hell' but thre days, dumping it Monday in favor of 'Gold Diggers of 1933,' slated to do 11 days.

Estimates for This Week

Embassy (FWC)—'Dr. Bull' (Fox). After good week at the Warfield okay here at $5,000. 'Tugboat Annie' (MG) after two big weeks at the Par got $6,000, not bad.

Fox (Leo) (5,000; 15-25)—'Platinum Blonde' (Col) and 'Wives Beware.' Harlow in a reissue, a lifesaver, getting $7,000. Last week's 'One Year Later' (Mono) and 'His Private Secretary' (Coop), fair $7,000.

Golden Gate (RKO) (2,344; 30-40-65)—'Lady for a Day' (Col) and vaude. A wow, and $16,500 is sweetest biz here in some weeks. Last week 'Her First Mate' (U) wound up with fairish 11 grand.

Orpheum (F&M) (2,800; 25-40)—'Headline Shooters' (RKO) and stage show with Rube Wolf, Mitchell and Durant, others. Opening stanza with much publicity, stars, etc., sending house to possible $11,500, which is a lotta dough at such prices.

Paramount (FWC) (3,700; 30-40-55)—'I Loved a Woman' (WB), Robinson, not the rough one they like here. Only $10,000, below expectations. Last week 'One Sunday Afternoon' (Par) sagged to $5,500.

St. Francis (FWC) (1,500; 25-40) —'Chan's Greatest Case' (Fox) and 'Heroes for Sale' (WB). Barthelmess and Charlie Chan mean average biz of $7,000. It was about the same last week on 'Shanghai Madness' (Fox) and 'Midnight Club' (Par).

United Artists (1,400; 25-35-50)—'This Day and Age' (Par) (2d week). A featherweight take $4,000 on six days, while first stanza got around $8,000.

Warfield (FWC) (2,700; 35-55-65) —Goodbye Again' (WB) with stage show topped by Tex Guinan and gang. Guinan's a Frisco natural and sending house to around $20,000. Last week Anson Weeks and his Hotel Mark Hopkins band, with 'Penthouse' (MG) on screen, smashed an attendance record for the year—$25,000—and kept building each day until the last session was bigger than the first.

PORT'S B.O.'S BULLISH, 'PILGRIMAGE' BIG 6G

Portland, Ore., Sept. 25.

All b. o. biz is better and picking up steadily wherever good product warrants additional exploitation. Parker's Broadway went over the top with 'Moonlight and Pretzels' in a big way. Pic was supplemented by style show stage unit, which got extra attention.

'Masquerader' somewhat disappointing at Parker's United Artists. Pic grossed well for one good week, but failed to hit a mark that warranted holding. UA now has 'Three Cornered Moon,' and that comedy pic is getting along briskly and will close strong.

'Morning Glory' is getting big results in its second week at the Music Box. Hepburn pic connected from the start and never slackened its b. o. pace all through the first week. May hold for three. 'Headline Shooters' at the Oriental got along well and followed 'Flying Devils' hitting an average.

Liberty having success with its upped admish. 'Pilgrimage' is holding this house in line with improved biz. Last week 'Tarzan' got strong matinee biz, but fell off nites. Vaude helps at this house.

Practically no opposish in the burg. Ill McCurdy planning to bring road shows into the Playhouse; house dark at present.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Penthouse' (MG). Looks good and will hold this house up to its high average, around $6,000. Last week 'Moonlight and Pretzels' (U), with stage style show, and clicked splendidly for $7,800.

United Artists (Parker) (1,100; 25-40)—'Three Cornered Moon' (Par). Getting along nicely for an okay $5,000. Last week 'The Masquerader' (UA) connected for the strong week at $4,700, but not enough to hold.

Music Box (Hamrick) (1,500; 25-40)—'Morning Glory' (RKO). Good second week, around $3,500. First splendid at $5,900.

Oriental (Hamrick) (2,500; 25-35) —'Fying Devlis' (RKO). Getting some attention and should close for good enough $3,000. Last week 'Headline Shooters' (RKO) just average at $2,700.

Liberty (Evergreen) (2,000; 25-40)—'Pilgrimage' (Fox) and vaude. Off with big strides and should close strong around $6,000. Last week 'Tarzan the Fearless' (Prin) and vaude well exploited, got okay $4,600.

Better Pix, Weather Combine for Better Grosses in Capital

Washington, Sept. 25.

Better pictures, closing of open-air spots and cooler weather are starting the annual return to better times. Opening of schools have cut into mats, but nights have picked up proportionately.

Big thing this week is 'Lady for a Day' at Keiths. Same stunt as was worked in N. Y. was staged three days before opening taking old lady newspaper vender and giving her 24 hours in best shops, hotels and night clubs. Papers went for it head over heels, with 'News' giving it three-column spread on page one. Result was big opening and promise of a $12,000 week. Pic is backed up with stage appearance of Ark Godfrey, local air announcer, and contest winners.

Met opened last week after repainting with 'I Loved a Woman,' and is doing second week with it. Fox is celebrating sixth anniversary with 'This Day and Age.' Critics scoffed at idea that pic is DeMille triumph, but were nice to it as entertainment. With Boswell Sisters on stage should see nice week.

Estimates for This Week

Keith's (RKO) (1,830; 15-25-35-50-60)—'Lady for a Day' (Col). Beautiful bally is resulting in promise of big $12,000. Last week 'Bitter Sweet' (UA) went out after six days with light $6,800.

Fox (Loew) (3,434; 15-25-35-50-60)—'This Day and Age' (Par) and vaude. Boswell Sisters helping on stage. Should see nice $23,000. Last week 'Dr. Bull" (Fox) and Mme. Alda kicked in o. k. $24,600.

Earle (WB) (2,424; 25-35-50-60-70) — 'Torch Singer' (Par) and vaude. Phil Spitalny staying week on stage. Colbert getting youth and Phil getting musically curious of all ages. Looks like o. k. $16,000. Last week 'One Sunday Afternoon' (Par) missed out on younger element with light $13,500.

Palace (Loew) (2,363; 15-25-35-50-60)—'Pilgrmage' (Fox). Disappointing, maybe $8,000. Last week 'Paddy' (Fox) held up to o. k. $11,500.

Met (WB) (15-25-35-50-60-75)—'I Loved a Woman' (FN). In second week and may see fair $3,500. Last week house opened after two weeks redecorating and played same pic to nice $7,900.

Columbia (Loew) (15-25-40)—'Shanghai Madness' (Fox). Should get o. k. $3,000. Last week 'The Wrecker' (Fox) acceptable with $2,000.

NEW'K ALL HOPPED UP OVER EXCHANGE MOVE

Newark, Sept. 25.

Town is all pepped up over the transfer of the stock exchange to the Centre Market here. It will benefit directly the Terminal but if it is not stopped by lawsuits and goes through 100% it means plenty for everybody.

The Little has opened under the management of Exhibitor's Film Exchange (Fierstein and Kleinman) with an English picture, 'Money Talks.' Has good bookings including 'Thunder Over Mexico' in two weeks.

Shubert will open shortly with films. Said to be controlled by the Brandts. Rialto is not set but negotiations are on.

'Lady for a Day' at Proctor's should lead with $12,000 which is great here.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'I Loved a Woman' (WB). Beautiful opening but this Robinson opus had weaknesses and doubtful of pulling over $10,000 which is nice. Last week 'Bureau of Missing Persons' (FN), $10,200.

Capitol (WB) (1,200; 15-25-35-50)—'Tugboat Annie' (MG). Film has played two weeks downtown and this house not so good with a single feature. Maybe over $4,000. Last week 'Mary Stevens, M. D.' (WB) and 'Three-Cornered Moon' (Par) grand at $5,000.

Little (Indie) (299; 35-55)—'Money Talks' (HK & A). Prices maybe a little high save for sensations. Starting slowly and maybe $650.

Loew's State (2,780; 15-75)—'Broadway to Hollywood' (MG) and vode. Nice opening but hardly $11,000 expected. Last week 'Masquerader' (UA) okay with nearly $14,000.

Newark (Adams-Par) (2,248; 25-99)—'Song of Songs' (Par) and vode (2nd week). No smash holdover but looks as if it might go over $8,000, okay if so. First week fine at $15,300.

Proctor's (RKO) (2,300; 15-25-30-40-55)—'Lady for a Day' (Col). Going great and can hardly fail to swing $12,000 even at these prices. Last week 'One Man's Journey' (RKO) okay at nearly $11,000.

Terminal (Skouras) (1,900; 15-40) —'Morning Glory' (RKO) and 'Flaming Gold' (Fox). New policy brings with it prices cut to 25c mats and 40c nites. Should be around $3,000. Last week 'Shanghai Madness' (Fox) and 'Last Trail' (Fox) good at $4,800.

Mpls. Temporarily on the Fritz; 'Dr. Bull' Stands Out with $10,000

Minneapolis, Sept.

Comparatively weak line-up of attfractions is a drag on grosses currently. Aside from 'Dr. Bull' (Fox) at the State, and 'Tarzan' at the Orpheum, there isn't anything in the loop calculated to arouse the fans from their spending lethargy. This follows a succession of good weeks.

Will Rogers rates ace high as a draw here and the State will have no difficulty in leading the field this week. But if early indications are any criterion, takings will be far from sensational.

Helped by its title and cast names, 'Beauty for Sale' has been luring some feminine patronage into the Century. Unfavorable reviews, though.

'Maedchen in Uniform' ran a scant two weeks at the World, quite a contrast to the 21 weeks' engagement of its predecessor, 'Be Mine Tonight.' Reluctance of Jewish trade here to buy anything bearing a German trademark is regarded as a factor in this comparative flop. Incidentally, the world apparently is fighting shy of German pictures for the present, with a return of the Swedish 'Warmlanningarna' current and French and British pictures underlined.

Estimates for This Week

State (Publix) (2,200; 40), 'Dr. Bull' (Fox). Will Rogers a magnet here, but picture no world-beater. Should breeze through to neat $10,000. Last week 'Paddy the Next Best Thing' (Fox), $8,000. Pretty good.

Orpheum (Singer) (2,890; 40), 'Tarzan the Fearless' (Principal). Youngsters are flocking here and some family trade also being brought in. Opened Saturday, instead of Friday, to give 'Lady for a Day' (Col) an extra day. That means six days' run. May hit $6,000, big. Last week 'Lady' $13,000 for eight days. Big.

Century (Publix) (1,600; 40), 'Beauty for Sale' (MGM). Fair array of cast names and sexy title assets. Critics lukewarm and that isn't helping. Maybe $3,500, fair. Last week 'One Sunday Afternoon' (Par), $2,400, poor.

World (Steffes) (300; 50-75), 'Warmlanningarna' (Swedish). Did heavy business for three weeks when presented at this house before and this return engagement also gives promise of clicking. May hit $2,000, good. Last week, second and last week of 'Maedchen in Uniform' (Filmchoice), $1,200 after $1,500 first week. Fairly good, but below expectations considering critics' raves.

Uptown (Publix) (1,200; 35), 'Hold Your Man' (MGM). About $2,500 in prospect. Pretty good. Last week 'Stranger's Return' (MGM), $2,600. Good.

Lyric (Publix) (1,300; 25), 'Pilgrimage' (Fox). Good enough audience picture, but no cast names that spell box-office. Looks like around $2,000. Light. Last week 'Captured' (WB), $2,200.

Grand (Publix) (1,100; 25), 'College Humor' (Par) and 'I Loved You Wednesday' (Fox), second loop runs and split. About $800 indicated. Light. Last week 'When Ladies Meet' (MGM), $900. Fair. Second run.

Aster (Publix) (900; 25), 'The Nuisance' (MGM), 'Gambling Ship' (Par) and 'Goodbye Again' (FN), first two second-runs; latter, first-run. Split. Around $500 indicated. Light. Last week 'Bed of Roses' (RKO), 'Narrow Corner' (FN), second runs, and 'To the Last Man' (Par), split, $600. Light.

'PADDY' LIKELY $7,000; MONT'L LOOKS GOOD

Montreal,

Marie Dressler pictures repeat in this town and pay plenty at that, so His Majesty's has a second week of 'Dinner at ight' at $1.50 top and can look for a further $8,000. Palace tried 'Tugboat Annie' for another seven days and got away with $7,000.

Weather conditions have been ideal for pix and this town is well away to a reasonably good fall season with strong hints of vaude coming back to Loew's about mid-October, following a meeting of Famous Players' big shots at that theatre Thursday (21). This house has done poor biz on pix alone and needs variety.

Palace is showing 'Paddy' with Gaynor-Baxter combo liable to pull in up to $7,000. Capitol brace 'Pilgrimage' and 'Charlie Chan's Greatest Case' should get $6,000. Loew's 'Emergency Call' and 'Turn Back the Clock,' which may do better than average at $5,000. Princess goes British, showing 'Soldiers of the King' and 'Sally Bishop' with fair chances on week-end outlook of $6,500. Imperial has 'La Pieuvre,' maybe $2,300. Cinema de Paris ends long run of 'Gars de la Marine' and tries out 'Mr. Quick' for a probable $1,800.

Nabes are beginning to look a little livelier with a few more of them out of the red.

Estimates for This Week

His Majesty's (Ind) (1,600; 50-1.50), 'Dinner at Eight' (MG) (2d week). Good for a further $8,000 after last week's $10,000.

Palace (FP) (2,700; 60), 'Paddy' (Fox). Gaynor-Baxter duet sure to bring in the femmes and may get $7,000, good enough. Last week's repeat of 'Tugboat Annie' (MG) held up well at $8,000.

Capitol (FP) (2,700; 50), 'Pilgrimage' (Fox) and 'Charlie Chan's Greatest Case' (Fox). Around $6,000, fair. Last week 'One Sunday Afternoon' (Par) and 'This Day and Age' (Par) had good reception at $7,000.

Loew's (FP) (3,200; 50), 'Turn Back the Clock' (MG) and 'Emergency Call' (Fox). May gross $5,000. Last week 'No Marriage Ties' (RKO) and 'Big Brain' (RKO), $4,000.

Princess (CT) (1,900; 50), 'Soldiers of the King' (Brit) and 'Sally Bishop' (Brit). Maybe $6,500. Last week repeat of 'Lady for a Day' (Col) and 'Dangerous Crossroads' (Col), $6,000.

Imperial (France-Film) (1,600; 50), 'La Pieuvre' (French). Pretty good $2,300. Last week 'La Belle Aventure' (French), $2,000.

Cinema de Paris (France-Film) (600; 50), 'Mr. Quick' (French). Up a bit, $1,800. Last week, fifth of 'Gars de la Marine' (French), $1,250.

Denver Still Ga-Ga Over Vaudfilm

'Three Cornered Moon' and 'Woman' Plus Acts, Wow $10,500 and 12G

Denver, Sept. 25.

They're still ga-ga over stage shows with Denham doing standouts every day, sometimes two and three times daily since going stage shows five weeks ago. Rush keeps up in spite of boosting of tariff. For probably first time in first run history stage show, with the addition of one more act, was held over and for than ever. Campaigns by Manager Louis Hellborn doing lot in getting crowds in.

Orpheum slightly under last week with better stage show. Holdouts Saturday, opening day, and mighty close Sunday indicate exceptional week. Again film gets big share in draw. Boost in tariff seems to have helped here also as well as at Denham.

Night football game Friday with 14,000 gate seems to have made no difference in crowds at any of the stage show houses.

Closing Elitch amusement park Sunday night should further help downtown theatres. Elitch theatre, which closed month ago, was stiff competition with 75c top. Park better patronized than past two or three years.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40)—'Bitter Sweet' (UA). Viola K. Lee at the organ. British stars and film made to order for this nabe, $3,000. Last week 'Charlie Chan's Greatest Chance' (Fox) had a steady seven days and finished with a good $4,500.

Denham (Hellborn) (1,500; 25-30-40)—'Three-Cornered Moon' (Par) and stage show. Wow biz here, $10,500. Getting to be the talk of the town. Holdouts and nuthin' else but. Last week 'Song of Songs' (Par) and stage show packed them in and turned crowds away to the tune of $9,500. Both held an extra day.

Denver (Huffman) (2,500; 25-30-50)—'Dr. Bull' (Fox). Edna Dodd at the organ. Will Rogers' pulling at par, $6,000. Last week 'Beauty for Sale' (MG) felt the severe competition of the Orphcum and Denham and was pulled after six days, a poor $3,500.

Orpheum (Huffman) (2,600; 35-40-55)—'I Loved a Woman' (FN). Fred Schmitt and orchestra with stage show. F. & M. label on stage shows means a lot to this house. Biz steady and strong, $12,000. Last week 'Paddy' (Fox), together with the first week of the return of F. & M. stage shows, packed them and copped close to $14,000.

Paramount (Huffman) (2,000; 25-40)—'Disgraced' (Par), and 'Midnight Mary' (MG), split. West Masters at the organ. Steady at $3,000. Last week 'Shanghai Madness' (Fox) played to an appalling emptiness most of the time and closed with a poor $2,700.

Vaude In, Scale Up 15c; 'Lady for Day' $2,000; Noncombustible 'Torch'

Lincoln, Sept. 25.

With two vaudefilmers running full blast here, there isn't and hasn't been much chance for straight pics, but with this week bringing 'Lady for a Day' in at the State, there should be some competition from that source. 'Lady' was screened last week for the cricks, notables and weighty gossippers about town and, with every window grabbed for bills, the opening should be strong.

Most prevalent news along the row this week is the departure of Bert Stern from the Lincoln Theatre Corp. and his scheduled return to Oklahoma City, from whence he came about a year ago. He is being replaced by Norman Pregger, another man from OC, to look over the publicity and manage the Lincoln.

With the advent of vaude at the Lincoln last week, the top adm. was jumped from 25 to 40 cents, which leaves the Orph still in the price-appeal favor since the two-bit piece is still large enough there. Orph gets Tracy Brown for its stage

(Continued on page 62)

Comparative Grosses for September

Total grosses during September for town and houses listed as previously reported weekly. Dates given are the closing day of the week.

NEW YORK

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
CAPITOL (6,400; 35-72-83-$1.10-$1.65) High. $110,400 Low.. 16,000	Tugboat Annie $62,800	Tugboat Annie $45,000 (2d week)	Turn Back the Clock $35,000	B'way to Hollywood $40,000
PARAMOUNT (3,953; 35-55-75) High. $95,000 Low.. 14,000	3-Cornered Moon $37,800	3-Cornered Moon $33,000 (2d week)	Day and Age $27,500	One Sunday Afternoon $38,500
MUSIC HALL (6,945; 35-55-75) High. $115,000 Low.. 48,000	Pilgrimage $77,000	Morning Glory $101,000 (45-65-85c Top)	Paddy $33,000	One Man's Journey $102,900
ROXY (6,200; 25-35-55) High. $173,600 Low.. 7,000	Tarzan, the Fearless $29,000	Blarney Kiss $21,500	Flying Devils $21,600	Her First Mate $28,000
MAYFAIR (2,200; 35-55-65) High. $53,800 Low.. 3,500	Faithful Heart $5,300	Police Call $7,500	Police Call $6,000 (2d week)	I Have Lived $7,500
STRAND (2,900; 35-55-75) High. $78,800 Low.. 6,500	Mary Stevens $16,800 (2d week)	Captured $26,700	Captured $14,700 (2d week)	Good-Bye Again $15,000

CHICAGO

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
CHICAGO (3,940; 35-55-75) High. $54,500 Low.. 18,500	Midnight Club $55,800 (Sally Rand on Stage)	3-Cornered Moon $72,500 (Cab Calloway and Sally Rand on Stage)	Good-Bye Again $44,000 (Amos 'n' Andy on Stage)	One Sunday Afternoon $68,100 (Burns and Allen on Stage)
PALACE (2,583; 40-65-83) High. $30,000 Low.. 5,000	Secret of Blue Room $30,400 (Ethel Barrymore on Stage)	Moonlight and Pretzels $28,000	Marriage Ties $30,000 (Geo. Jessel and Dot Stone on Stage)	Morning Glory $38,100 (Sophie Tucker on Stage)
UNITED ARTISTS (1,700; 20-40) High. $20,000 Low.. 3,300	Man Who Dared $7,100	Masquerader $22,600	Masquerader $15,300 (2d week)	Masquerader $9,000

LOS ANGELES

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
DOWNTOWN (1,800; 25-70) High. $38,500 Low.. 5,000	Had to Say Yes $9,500	Narrow Corner $9,000	Good-Bye Again $10,000	Captured $9,500
HOLLYWOOD (2,756; 25-65) High. $37,800 Low.. 3,100	Had to Say Yes $12,000 (Eddie Peabody on Stage)	Narrow Corner $11,000	Good-Bye Again $12,000	Captured $11,000
PARAMOUNT (3,595; 25-55) High. $57,800 Low.. 5,600	3-Cornered Moon $14,500	This Day and Age $18,300	This Day and Age $9,000 (2d week, 5 days)	One Sunday Afternoon $14,000 (9 days)
STATE (3,024; 25-55) High. $48,000 Low.. 5,000	Tugboat Annie $27,000	Tugboat Annie $24,300 (2d week)	Tugboat Annie $18,000 (3d week)	Pilgrimage $9,000

BROOKLYN

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
FOX (4,000; 25-35-50) High. $60,000 Low.. 00,000	Arizona to Broadway $10,000	Big Brain $15,000	Don't Bet on Love $12,000 (Voice of Experience on Stage)	
METROPOLITAN (2,400; 25-35-50) High. $00,000 Low.. 00,000	Another Language $21,900	Tugboat Annie $23,000	Tugboat Annie $17,000 (2d week)	
ALBEE (3,500; 25-35-50) High. $40,000 Low.. 9,000	Mama Loves Papa $11,500	Pilgrimage $18,000	Morning Glory $18,000 (Edmund Lowe on Stage)	
STRAND (2,800; 25-35-50) High. $28,500 Low.. 4,000	Golddiggers $13,300 (4th week)	Golddiggers $11,300 (5th week)	Golddiggers $10,000 (6th week)	

SEATTLE

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
FIFTH AVE. (2,400; 25-40) High. $26,000 Low.. 2,800	Her Bodyguard $23,000 (Al Pearce on stage)	Hold Your Man $8,200 (9 days)	Man of the Forest $14,000 (5 days)	Stranger's Return $7,400
ROXY (2,300; 25-35) High. $22,500 Low.. 4,000	Her First Mate $5,700	Devil's in Love $4,500	Secrets of Blue Room $6,100 (Dave Hutton on stage)	Man Who Dared $4,100
PARAMOUNT (3,109; 25-40) High. $21,000 Low.. 2,700	Tugboat Annie $4,000 (40-50c)	Midnight Club and Had to Say Yes $3,200	F. P. 1 $3,200	Song of Songs $7,200
LIBERTY (1,900; 10-25) High. $12,000 Low.. 2,100	Death Kiss and Easy Millions $3,700	Phantom Broadcast and Man From Arizona $4,100	False Faces and Return of Casey Jones $4,600	Rustler's Round-Up and Shriek in the Night $4,100
MUSIC BOX (900; 25-40) High. $17,000 Low.. 2,100	Double Harness $3,000 (2d week)	Baby Face $3,100	Bed of Roses $4,000	Moonlight and Pretzels $4,800

WASHINGTON

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
EARLE (2,424; 25-35-50-60-70) High. $27,000 Low.. 6,000	Private Detective $11,500	Had to Say Yes $11,000	Captured $16,000	
FOX (3,434; 25-35-50-60-70) High. $41,500 Low.. 11,000	Arizona to Broadway $16,800	Devil's in Love $17,000	Turn Back the Clock $18,000	
KEITH'S (1,830; 15-25-35-50-60) High. $20,000 Low.. 3,700	No Marriage Ties and Her First Mate $8,500	Her First Mate $5,000	Morning Glory $12,500	
PALACE (2,363; 25-35-55-60-65) High. $29,300 Low.. 6,000	Tugboat Annie $24,000	Tugboat Annie $12,000 (2d week)	Song of Songs $12,500	
COLUMBIA (1,268; 15-25-35-40) High. $19,000 Low.. 1,100	Haunted House $1,800	Life in the Raw $1,800	Laughing at Life $3,000	

CINCINNATI

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
ALBEE (3,300; 35-44) High. $33,500 Low.. 5,800	Tugboat Annie $12,000 (2d week)	Another Language $10,800	Paddy $17,500	Masquerader $16,500
PALACE (2,600; 35-44) High. $28,100 Low.. 4,500	Stranger's Return $9,000	Midnight Club $7,000	No Marriage Ties $12,500 (Vaude)	Her First Mate $14,000
LYRIC (1,894; 25-44) High. $23,900 Low.. 3,300	Best of Enemies $6,800	Professional Sweetheart $5,900	Pilgrimage $5,200	3-Cornered Moon $6,000
KEITH'S (1,500; 30-44) High. $22,100 Low.. 3,200	Voltaire $7,300	Captured $6,000	Golddiggers $4,200	Good-Bye Again $6,000

PROVIDENCE

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
STATE (3,700; 15-40) High. $28,000 Low.. 2,500	Nuisance $9,000	Midnight Mary $8,500	Turn Back the Clock $9,000	Broadway to Hollywood $14,800
MAJESTIC (2,200; 15-40) High. $00,000 Low.. 00,000	Mayor of Hell and Devil's in Love $6,000	Mary Stevens and Man Who Dared $5,000	Had to Say Yes and Corruption $4,500	Pilgrimage and Her Resale Value $5,000
PARAMOUNT (2,200; 15-40) High. $18,000 Low.. 2,200	Midnight Club and Appointment Only $6,000	Notorious But Nice and 3-Cornered Moon $5,200	Big Executive and Laughing at Life $5,500	Song of Songs and Skyward $8,800
ALBEE (2,400; 15-40) High. $20,000 Low.. 2,600	Headline Shooters and Blue Room $3,200	Her First Mate and Wrecker $6,500	Morning Glory and Easy Millions $6,000	One Man's Journey and Her Splendid Folly $4,800

PORTLAND, ORE.

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
B'WAY (2,000; 25-40) High. $21,000 Low.. 2,900	Her First Mate $4,700	Midnight Club $4,400	Lil Turner $4,000 (6 days)	Song of Songs $8,500 (8 days)
UNITED ARTISTS (1,000; 25-40) High. $13,200 Low.. 1,200	Midnight Mary $2,500 (6 days)	Tugboat Annie $13,200 (New High)	Tugboat Annie $6,900 (2d week)	Tugboat Annie $5,200 (3d week)
ORIENTAL (2,500; 25-35) High. $24,000 Low.. 800	Melody Cruise $2,400	Professional Sweetheart $3,000	Jimmy Dolan $2,600	Marriage Ties $2,700

MONTREAL

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
PALACE (2,700; 60) High. $18,000 Low.. 7,000	Double Harness $9,000	Another Language $8,000	Waltz Time in Vienna $8,000	Song of Songs $9,000
CAPITOL (2,700; 50) High. $30,000 Low.. 5,500	Midnite Mary and Her Bodyguard $9,500	Stranger's Return and Gambling Ship $9,500	Lil Turner and Detective 62 $9,000	Moonlight and Pretzels and ig Executive $8,000
LOEW'S (3,200; 60) High. $18,000 Low.. 6,000	Trick for Trick and Arizona to Broadway $8,000	Great to Be Alive and Bondage $7,000	Secret of Blue Room and Black Beauty $8,000	3 Cornered Moon and Disgraced $7,000
PRINCESS (1,900; 60) High. $25,000 Low.. 3,500	Private Lives and Samarang $7,500	Love on the Spot and Midshipmaid $5,500	Masquerader and Study i Scarlet $8,000	Masquerader and Study in Scarlet $6,000

LOUISVILLE

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
LOEW'S (3,400; 25-40) High. $28,000 Low.. 3,000	Tugboat Annie $13,000	Nuisance $7,000	Midnight Mary $6,000	Turn Back the Clock $4,500
RIALTO (3,000; 25-40) High. $16,000 Low.. 1,900	3 Cornered Moon $3,800	Song of Songs $3,900	Big xecutive $4,300	
STRAND (1,786; 25-40) High. $12,500 Low.. 1,400	Her First Mate $2,200	Pilgrimage $3,100	Paddy $5,500	
BROWN (1,500; 15-25-40) High. $14,000 Low.. 900	Marriage Ties $1,700	Morning Glory $1,600	Be Mine Tonight $1,100	
ALAMO (950; 15-20-25) High. $11,600 Low.. 900	Devil's Brother and Fiddlin' Buckaroo $3,300	Ladies Meet and Blind Adventure $1,900	Tarzan 1,200	

(Continued on

'Penthouse' 12G In Cincy; Grand $3,300 with 'Tarz'

Cincinnati, Sept. 25.

Chilly weather inducing a zip in general biz of celluloid emporiums along main lanes. Of the current screen features, 'Penthouse' is the b. o. leader. 'Doctor Bull' has the Lyric restored to the important money division, from which it was absent for some weeks. Palace, vaudefilm, is feeling want this week of trade-bringing names on screen and stage. Grand is being greatly enlivened by 'Tarzan the Fearless,' peaches and cream among juves.

Strand, indie, has retaken to the field with its owners the operators. Has pop family pictures and vaude policy. Management showed evidence of seriousness by investing more than 50 grand in improving the theatre.

Estimates for This Week

Albee (RKO) (3,300; 35-44)—'Penthouse' (MG). Warner Baxter and expert support in a play of wide appeal fetching $12,000, good. Last week 'Torch Singer' (Par), $8,600, mild.

Palace (RKO) (2,600; 35-44)—'Brief Moment' (Col) and vaude, William Demarest topping. Start indicates $10,000, tolerable. Last week 'Moonlight and Pretzels' (U) and Lillian Miles headlining stage, $12,000, good.

Lyric (RKO) (1,394; 25-44)—'Doctor Bull' (Fox). Will Rogers corraling $9,000, the biggest take for this house in weeks. Last week 'Shanghai Madness' (Fox) dropped to $4,000, poor.

Capitol (RKO) (2,000; 35-44)—'Beauty for Sale' (MG). Bringing $7,500, fair. Last week 'Lady for a Day' (Col), $11,000, luscious.

Keith's (Libson) (1,500; 30-44)—'This Day and Age' (Par). DeMille production and spectacle proportion loud speakered in extra ads. In line for $6,500, fair. Last week 'Bureau of Missing Persons' (WB), $4,700, mild.

Grand (RKO) (1,025; 20-25-30-35)—'Tarzan the Fearless' (Prin). Luring swarms of kiddies to tune of $3,300, hurrah. Last week 'Her Bodyguard' (Par) and 'Don't Bet on Love' (U), split, $1,700, slow.

Family (RKO) (1,000; 20-30)—'Man Who Dared' (Fox), 'Devil's in Love' (Fox), and 'Professional Sweetheart' (RKO), second runs, split. Not over $1,400, sorry, while only $1,200 last week with 'Zoo in Budapest' (Fox). 'It's Great to Be Alive' (Fox), and 'Mama Loves Papa' (Par), split repeats.

Strand (1,600; 25-35)—'Laughing at Life' (Mascot) and five acts of vaude, booked by Gus Sun, with Sid Lewis as headliner. House has been re-decorated, refurnished and equipped with cooling system at cost of $50,000 or more. Harry Willsey's 7-piece band peps overture with original vocal interlude number that makes for intimacy with family trade. Vaude lineup n. s. b. General improvement of location of theatre good for at least $3,200, tame. Better stage talent will increase biz.

'HARMONY' VERY MUCH SO, WOW 36G IN B'KLYN

rooklyn, Sept. 15.

The Jewish holidays influenced business at the downtown box offices. There was a considerable spurt in attendance at all houses.

Paramount, offering 'Too Much Harmony' (Par) and long stage show, should do $36,000, splendid. Strand is doing well with 'Voltaire' (WB), $11,000.

Estimates for This Week

Paramount (4,000; 25-35-55-65)—'Too Much Harmony' (Par) and stage show, with Ritz Brothers and Sid Gary. A dandy $36,000 or better in view. Last week 'Three Cornered Moon' (Par) did $19,300, satisfactory.

Fox (4,000; 25-35-50)—'Secret of Blue Room' (U) and stage show, with Aunt Jemima copping honors. Looks like a good $14,000. Last week 'Moonlight and Pretzels' (U), with Dave Hutton on stage, produced $21,000, fine.

Albee (3,500; 25-35-50)—'Power and Glory' (Fox) and vaude. Expected to do $20,000, okay. Last week 'Lady for a Day' (R) and vaude, $18,900.

Loew's Metropolitan (2,100; 25-35-50)—'Beauty for Sale' (MG) and vaude. Burns and Allen on stage. Mebbe $19,000, mild. Last week 'Penthouse' (MG) did $23,000.

Strand (2,000; 25-35-50)—'Voltaire' (WB). A good $11,000. Last week 'Goodbye Again' (FN) did $10,000, quiet.

MUSIC HALL, N. Y.

Very conventional stage show at the Radio City Music Hall this week, perhaps a bit below the usual low par. Considering the resources and equipment of world's champion cinema, the general formula routine of the presentation at times makes one wonder whether the regisseurs only concern themselves with formulating new variations of Roxyetto routines or how to introduce Patricia Bowman differently.

It resolves itself down to the same idea of precision stuff, ballerina solo specialty, vocal soloists and flash ensemble. Each component is technically proficient, and while the ingredients superficially might be deemed sufficient for the purpose thereof, the blending, as it has been the procedure in recent shows, lacks sufficient novelty and distinction from one week to the other.

As a seasonal offering Erno Rapec overtured a beautifully orchestral pot pourri of 'Hebrew Themes' arranged by Maurice Baron. William Robyn, tenor, was the soloist in a secular temple setting with the choral ensemble wearing the reli ious Hebrew shawl (tallus).

Following the newsreel, 'Jazz Keyes' was the Roxyettes' specialty, followed by Douglas Stanbury, to Richard Liebert's organ accompaniment, with 'Sylvia' and 'Ro-Ro-Rolling Along,' the latter not particularly in keeping with the quality aura of the general presentation. The piece de resistance of the rostrum stuff is a series of three 'Divertissements'—always a good label for disjointed specialties. Patricia Bowman distinguishes herself in her solo ballerina opportunity.

'My Weakness' (Fox), feature.
Abel.

ALBEE, BROOKLYN

Nicely balanced stage program, headed by Bernice Claire, stands strongly in support of 'Power and Glory' (Fox), current week's feature. They may come to see the picture, ith a good week indicated by the standing-room start Friday night, but they won't go out displeased with the stage bill. In accordance with the policy recently installed here of a presentation number to close, theatre this week goes Victor Herbert, offering a 15 minute tab of 'The Fortune Teller,' with the house's permanent line of irls to add color.

Doris Niles, dancer, from the picture houses, heads the Herbert tab, working a Russian number and another at the close with an unbilled man. About middle she does a single gypsy dance. Setting is simple but impressive, and the costuming colorful. A gypsy camp in the forest serves as the background for the line work and the chorus singing, featuring hit numbers from the Herbert operetta. A good soprano voice stands out in chorus numbers where featured.

Getting away from the regulation cut-and-dried vaude show of five or six acts would appear commendable, even if a strong punch in the closing productions may be missing now and then.

Joe Penner draws next to closing for his nut stuff, talk and singing, and Friday evening went all the way on landing solidly. Although Penner lost his cigar and didn't have a spare on hand, it seemed to make little difference.

While the Penner act is clicksure on the whole, the restaurant scene following his regular routine could be trimmed down a little and still be good fun. He did 21 minutes Friday night, rather long for a turn of this kind.

Center of the bill holds Bernice Claire in song which sell well, along with a personality to fit. Miss Claire, working with a male pianist, announces herself as doing music from pictures in which she appeared, mostly operettas for the Warners, and closes with other numbers. She slides into audience favor strong with 'Frees' and winds up with her own impression of a pop, well sung.

Trampoline act, Three Lordens, are spotted second instead of first, while a comedy girl team, Boice and Marsh, opens. For the sake of variety and balance, the trampoline act is okay where it is and gets over as well here as it would anywhere else.

Boice-Marsh duo, also, does not seem at odds in opening the show. They struck favor immediately Friday night with their rowdy talk and clowning, most of it the burden of the heftier member of the act. Miss Boice, the other girl is the dancer type, and at one point does an acrobatic number while playing the violin.

For an appropriate touch during the Jewish holidays, there is a brief orchestral presentation built around 'Kol Nidre,' with the chorus from the closing stage number borrowed for chanting the prayer. Stage is fittingly lighted by candle.

Trailers on 'My Weakness' (Fox), coming feature, and stage show held down pretty well.
Char.

PALLADIUM, LONDON

London, Sept. 12.

Too many dancing acts with an influx of dumb comedy detracts from the quality of the program, making it at times rather monotonous. American newcomers are Garner, Wolf and Haskins, assisted by Jack Egan and Rosemarie, and the Mae Wynn Four. Harry Roy and his Band, from the Mayfair hotel, not her in , since when he has gained quite a radio reputation, is another headliner.

Opening are Mary and Drik, with a third partner unnamed. They have a classy skating act done in period costume, and make an effective opener. Gaston Palmer, second, due to his doubling at the Holborn Empire, is still a laughing hit, despite little change in his offering since he played here a couple of seasons ago.

Roy's band of 13 takes third spot, due to doubling at the Mayfair. Band has improved greatly, with Roy attempting everything from comedy to dancing, all to good results. Boys all have likable personalities and work as if they enjoy it. Joe Daniels does a takeoff of Jack Powell which scores. Band stops show, with Roy having to beg off.

Buster Shaver and his midgets repeat their last week's success. Closing the first half a coveted spot, is the Mae Wynn Four in a tornado of dancing with not a moment's pause. Work is not exactly new, but is done with such speed and tempo as to stand out. One of the hits of the program. Mae Wynn is no newcomer here, as she played here two years ago.

Second half is opened by Raymond Smith, ventriloquist, bringing something new. His dummy in full evening regalia and drunk is worth while. Plenty of comedy in this act. Garner, Wolf and Haskins are the hokiest of hokum offerings. Audience went for them in a big way. Act is typically 'West-End,' suiting the sophisticated mob down to the ground. But outside of London they would not mean a thing. Came near stopping the show.

Seiler and Wills, another holdover, suffer by the influx of dancers ahead of them, but they still deliver something that is different. Fred Sanborn, here in fourth return, is still good for many laughs. Management is at last realizing the suitability of this act for the 'Crazy' seasons, with act scheduled to go in for the next one, due Oct. 9. As a specchless comic, Sanborn can hold his own with most of the talking kind, and his xylophone playing is about the best around.

Three Cresso brothers, Swedish acrobats, fit in in closing niche. Attendance bad.

PARAMOUNT, L. A.

Los Angeles, Sept. 21.

Al Pearce and his gang appear to be the draw that packed this house opening afternoon, for the audience accepted a four-minute stage wait, the familiar shoddy air material, advertising plugs, and the utter lack of tempo that characterizes the combo ether and stage broadcasting of the Pearce aggregation not only with good humor, but with gusto.

tage show started a few minutes before 2 p.m. with an arm-and-leg drill done well by the Fanchon & Marco girls. After their exit, the stage was empty until the hour had struck and Pearce was due on the air. Then, without explanation or apology, the mike fodder began.

A solid hour of ear-entertainment followed, consisting of pop songs and crossfire. After the show went off the air, another 15 mins. of ether favorites continued, winding up with a class fan dance by the F&M line.

Of Pearce's group Morey Amsterdam is below his usual par with a boring bedtime story. Andy Andrews clicks with topical lyric delivery. The Rhythmettes and the Three Chcers, femme and male trios, stand out with smart song delivery.

Mabel Todd, doing a goof in dialog and then switching into a hotcha ditty and dance, isn't consistent, but gets across just the same. Tony Romano plunks a guitar acceptably but his love songs sound a bit callow. Carlyle Bennett is a tip-top warbler of straight songs, cashing in heavily.

Tizzie Lish and Lord Bilgewater, typical coast radio characters, have a following all their own who laugh at a majority of their gags. Homer Smith and Jackie Archer, at the pianos, do much to keep the show running smoothly.

Pearce gets some laughs with a giggle song. For the broadcasts, which comprise the first matinee show daily, he is dressed in chef's costume to bear down on his air sponsor. For the remaining shows costume, station announcements and plugs are out.

'Tarzan' serial and 'Golden Harvest' (Par) round out the bill.
Leny.

CAPITOL, N. Y.

New York, Sept. 23.

Capitol went to hell-and-brimstone for its headliner. And by Saturday it looked pretty certain that business for the week had gone the same place. Broadway gave Sister Aimee MacPherson the go-by. A 30-foot cutout of the clap-hands-for-salvation lass was on view above the Capitol marquee, so that all New York might know that Sister Aimee was inside. Indications were that this giant figure was a beacon light with reverse results. It kept them away.

Of course, the argument will immediately begin about whether Aimee was the creator of the egg or whether the Capitol's picture was to blame. Maybe 'Solitaire Man' (MG) won't draw them in droves. It's not supposed to, having been intended solely as an average programmer. But Sister Aimee was supposed draw them in droves and was guaranteed $5,000 plus a split with that thought in mind. It's unlikely that there'll be much splitting.

All of which does not detract from Sister Aimee's gab-slinging talents. If Sister Aimee had married Lord MacPherson instead of a preacher, and had an English constituency, she would have out-sparkled Lady Astor, whom in many respects she resembles. Since she couldn't make parliament congress, Sister Aimee made converts. But can she talk! She never misses a comma, and she never pauses for those left-handed sophisticated titters when a sin-drenched Broadway audience chose to interpret some of her remarks as witty when they obviously were not aimed that way.

They laughed when she said: 'Don't frighten me—I'm timid enough already.'

They tittered when she called herself: 'The humblest of the humble.'

But they almost became raucous when she declared: 'Money—oh, how it has been supplied to me all these years.'

Some further details about Sister Aimee will be found under New Acts. Meanwhile, with the house sparsely populated, the rest of the show didn't look so good. Maybe it wasn't a good show or the management was purposely adopting a church-like pace for the week. Anyhow it was pretty slow.

There was Eddie Miller, Rosette and Luttman, and the Radio Aces. And the Chester Hale girls. Quite a lot of the Chester Hale girls, since there was so little to contrast with them and provide change of pace from the very lovely but distinctly dilatory ballets, one in black and one in white. Black costumes and style sexey in the snakehips manner, and white fluffiness for the supplementary ballet in the sweet ingenue manner did, of course, give two different samples, but the Radio Aces were too short a gap between basically alike divertissements.

Smart is the word for Rosette and Luttman, who dance with the ballets. In particular their acrobatic rhythms performed with arms and shoulders are arresting. Turn is as up-to-date as the NRA.

Radio Aces and Eddie Miller do nicely, but the audience remains lethargic throughout. Indeed, Sister Aimee, accustomed to the clamorous acclaim of Angelus Temple, was plainly piqued when unable to milk the customers for even one good bend.
Land.

Leicester Sq., London

London, Sept. 12.

Seven standard American acts here this week, although most of them have already played the Palladium. Bill is entertaining and diversified.

Ben Dova, here after a couple of seasons in America, is too good for opening spot, but despite that proves more interesting than the average acrobatic comedy offering. Buck Warren and Chic Cooper in rope spinning, fair. The lady's attempt at crooning is feeble. Franklyn D'Amore, assisted by Jack Lane, offers some solid comedy acrobatics with clever balancing, scoring one of the hits of the bill.

'A Night in Spain,' dance flash by Clarence Robinson, in which Berinoff and Charlot are featured, is a good effort on the part of the colored producer. Berinoff and Charlot are about the best ballroomers around. In order to make the changes, Smarte and Clarke, a couple of local steppers, are put in to fill in. Act lets the scene down, with both their dancing, which is mediocre, and their attire on a par with their dancing.

Bertilino, French ventriloquist, works in the same style as Leo Bill, but is not as clever. Relies on a Maurice Chevalier impression, which has been done to dcath. Connie Graham and Harold Scott, here as replacer for Duncan Gray, in comedy which at times in unfunny. Girl has possibilities, but is hindered. Max and his Gang are a pleasing offering, the dogs being distinctly novel. Vic Oliver, assisted by Margot Crangle, is the laughing hit on the bill. James Evans, with female assistant, one of the foremost foot jugglers, makes a perfect closing act.

NEWSREELS

TRANSLUX

Business is coming over here this week, probably because 'Three Little Pigs' (UA), that remarkable, Silly Symphony cartoon, is here again. On Saturday afternoon the house was playing only to standing room, but to in front of the box office which were held in wait until there was more room inside.

At the opposition Embassy business was good, too, but not capacity, so it must be the 'Pigs' short with its catchy theme song, 'Who's Afraid of the Big, Bad Wolf,' that enticing. Numerous children were in the audience Saturday afternoon, undoubtedly brought just to see the cute short subject.

There's also a Mickey Mouse cartoon on the show, further reason to lure the children, including the old ones. It's 'The Mail Pilot' (UA), a rather funny Mouse subject.

In addition, program includes two comedy shorts, 'Twenty Million Dollars Can't Be Wrong' (Col), with Smith and Dale, and a Burns and Allen one-reeler, 'Let's Dance' (Par). For added variety show gets issue No. 5 of the Columnist Newsreel (Educ).

It's getting so that newsreel matter is coming close to taking second place in importance to the running time here. There can be danger in minimizing the news end by booking of so many shorts, particularly among those newsreel fans who may not want to wade through a lot of one and two-reel subjects to find out what the Par, Pathe and U reels have to offer here.

This week's show is particularly long on time, 92 times. Originally the running time was about half that. News program currently presents nothing sensational, but an average outlay of material provided and entertaining.

Prize contribution is a clip on Aimee Semple MacPherson, this week playing the Capitol on a stage engagement for Loew's. It's credited as a Paramount exclusive, but isn't exclusive She's also over at the Embassy and probably was nabbed by Par and Fox newsmen at last week's luncheon.

Par builds Aimee into a laugh right away with a subhead caption which says she's saving souls at $5,000 a week, referring to her stage engagement. After that when she comes on with an evangelistic spiel the audience gives her the haw-haw. Par follows up the Aimee clip with one of hubby Hutton at the piano doing a song bit and some banal gab. A laugh, too

In the straight news division, Par scores a interesting scoop on all reels, getting pictures of the gang which kidnapped O'Connell. It also contributes, as an exclusive, pictures of the Louisiana penal farm outbreak and capture of three who murdered their way out of the prison, while U furnishes further intercst with its coverage of the Urschel kidnapping trial in Oklahoma city.

NRA's counsel on recovery and end of the NRA coal strike in Pennsylvania, with Gov. Pinchot getting in strong licks in favor of the miners figure as blue eagle, material not over at the Emb. War vets in line at the Ford factory for 5,000 jobs promised, grabbed by U, also missing at the other house, but of interest just now. Emb also forgot to get anything on the Jewish New Year, remembered rans by U.

Curiously enough, Par reel matter is in the majority here currently. Company is reprcsented by 10 of the 26 clips, U by ni and Pathe by only seven.
Char.

EMBASSY

This is still more the newsreel house than the Translux, but lately it has turned more to shorts than in the past, when a Magic Carpet release each week was all that supplemented the usual Fox and Hearst reels. Offering only the Magic Carpet short and a Terrytoon cartoon leaves the running time, just slightly over an hour, a little more applicable for newsreel drop-in trade than the Trans. If it's a question of length of show, then the other house is the better two-bit buy.

On newsreel material the Emb has, perhaps, a greater variety, including more sports and foreign stuff, but the Trans layout leaves a better impression. There is also a rather long fashion show over here, announced as exclusive from London. A little too much of it for newsreel purposes and preceded by a brief clip on some models in cellophane dressing from New York.

Less NRA here currently, as compared to last week and at the opposition this week. Emb satisfies itself with a well-prepared boost by Gen. Pershing from Paris, but has a spiel by William Randolph Hearst on inflation that might be regarded as fitting. Hearst proves pretty camera shy and a little microphone conscious.

Another personality of importance on show here is Frank Prial, whose victory in primaries for New York comptroller last week was a big page one. Prial okay in front of the camera, but his prepared speech is rather hackneyed and colorless.

The Hoovers visiting the Chicago fair also here, but nobody probably cares, nor is there such great interest any more in the time-worn routine celebrations, reviews, visits, dedications, etc., by foreign rulers to which Emb seems partial. Of what's here this week exception is forgivable for the Fascisti boys' parade and choral singing, under review of Mussolini. King of Belgium opening a tunnel, Queen Wilhelmina under cheering, and King and Queen of England visiting Scotland are the others.

In addition to Belmont Futurity, Dunlap's winning of golf championship, and Notre Dame practice, also at the Trans, this house has considerable additional sports matter, including British St. Leger race, other football teams warming up, and a California boat race won by a woman, but forgot the most important of all, new swim record set in L. A. Latter was obtained for the Trans by Pathe.

Aimee MacPherson also received snickers, in about the same amount as Mayor O'Brien when latter met Giants team at City Hall on winning pennant.

Both houses have the Lindberghs on their trip. Trans devoting more to it than this theatre, and also trouble in Havana, Hearst-M. getting more on latter than Par at the other house.

Address by Curtis Dall on plans to move the stock exchange to New Jersey exclusive here, along with hop-harvesting in California and milk-striking in Illinois, not important.
Char.

ORPHEUM, N. Y.

What's on view here the fore part of this week is not a rang-tang of a bill, but it should satisfy. It's graced on the startoff with a crack little animal act, well bolstered in midsection by Venita Gould's fetching parade of impersonations, and rounded out at the finish with the eye-filling exhibit of the Vannessi torso. Friday evening's clientele gave their mitts a pretty solid workout. Attendance on this occasion was capacity. Where the responsibility for the turnout lay was obvious. Heading the screen fare for the first four days is 'Penthouse' (Metro).

For the opening the stage setup gives them something different in the way of a pony and pooch menagerie. It's billed as Gautier's Toyshop and is smoothly routined as they come. Perhaps the one thing that can be held against it is that it is too perfect in the precision with which the midget equines and their canine partners go through the bits. Friday night's performance revealed not the slightest of a slip-up. Out front they marveled and kept punctuating the quadruped puppetry with one salvo after another.

Gregory and Raymon, next item, pull tunes out of such freak sources as innertubes, vacuum cleaners, balloons, bicycle pumps and saws, and gather the giggles as they go along. It's vaude of an old-fashioned color, but the elements for keeping the family class of customers engrossed are all there. To show how really versitale they are, the two lads go acrobatic for a finish. With this mob they piled up a neat score.

It was solid iling for Venita Gould from the start. Everything in the way of a stage, screen or air personality sidelight drew the approval from all corners, with the crash sendoff following her takeoff of Mae West. It's a piece of mirroring, this Madame West bit, that almost outshadows the original from the viewpoint of quality termed glamor. Here is a mimicry that offers a point or two to the source. They must have recognized this here, judging from the number of recalls with which they showered the impersonator. Next to finish has Bert Renard and Nat Rome exchanging nifties and making song for the interludes. Rome's Hebe stuff takes satisfactorily enough, and Renard garners himself a vote or two on the baritone soloing.

As ever, Vanessi is at her best when that figure is in action. She warbles and handles the wisecracks written for her ably enough, but it all passes for just so much folderol between terpsy moments. The 'Shanghai Sal' bit, which climaxes the act, is the old melodramatic hoke with a brownish taste to it, but the thing lands unanimously.
Odee.

PARAMOUNT, N. Y.

It looked like the U. S. mint was handing out samples here Saturday. A half hour before noon they were lined up around the corner. Good stage show and an attractive musical feature, 'Too Much Harmony' (Par) both good enough reasons for the biz.

Ethel Merman is the stage topper and she has her own spot early in the running. Arrangement splits the show into two parts, one for Miss Merman, who does 11 minutes, the other for the production item in which Borrah Minevitch's gang knocks 'em silly.

The production involves a western plains setting, cowboy costumes rhythmically blinking prop bon fires and 'The Last Round Up' as a title. The song of the same name isn't used, although lightly suggested by refrain in the opening and closing theme song.

Lester Cole and His Soldiers of Fortune, male chorus, try their best to look like cowhands. They sing all right but somewhat long and the show loses its otherwise swift pace by the time they're half way through. Lucky Boys, Cherry and June Preisser and the Minevitches are the bill's speed merchants. Each is a sock on its own and the net result is an exceptionally entertaining stage show.

A waterfall at one side of the set, with real water dripping down plaster rocks, gurgles throughout the scene.

Miss Merman's 11 minutes are devoted to a couple of songs and an encore. At the finish she told them she's going to Hollywood for a picture with Bing Crosby. They liked her singing tremendously.

Emery Deutsch conducts the pit orchestra through a gypsy medley, climaxing it with his own fiddle solo, and he can fiddle. On applause it was another of the bill's several punch items.

Running pretty heavy on trailers this week, future billing getting two different spots on the program.

Bige.

STATE, L. A.

Los Angeles, Sept. 21.

Neat, unpretentious stage show with a sufficient amount of entertainment is on the boards at this house and works in well with 'Paddy, the Next Best Thing' (Fox), which had 'em lined up outside, opening day.

Don Barclay, in his first appearance here for eight years, digs up the mindreading bit, which still collects laughs. He also has an ancient W. Griffith film to aid him and solidly with the audience.

Ed Lowry clicks with his warbling and introductions, leading the band in a pair of hot and noisy numbers. Jimmy Baxter, 13-year-old baritone, is singing too low to give out the ease and personality that he is hiding.

Mistake made by Thelma White is to debut with a German comic song on the Jewish New Year. Miss White should have harkened to the laughs Lowry got when he said 'Happy New Year.' Her tapping is okay and appreciated. Foster Triplets are plenty eye and ear appealing with their close harmony.

Barclay's final bit, an egg-receiving gag while imitating David Hutton is messy but funny. Closing slide off weakly, Lowry introducing a hoorah football number, very synthetic, and the entire company swinging into a slow moon ditty. Using 46 minutes, show can be tightened up.

Three Little Pi ' (Disney) gives howls. *Leny.*

ACADEMY, N. Y.

It's about time that the operators of this spot did something to rectify the house public address system. Way the thing is now set up, an act working before a mike is at a decided disadvantage. To at least those seated on the side aisles everything coming out of it sounds either distorted or blurred. They've eliminated the speakers from the apron and replaced what may have been a cumbersome sight with a blatantly defective piece of sound engineering.

Picture this half is right up the Academy regulars' alley. It's 'Lady for a Day' (Col). Business at the first matinee Saturday was solid, not only on the main area but along the two shelves. Spliced into the film phase of the bill is a Mickey Mouse, some newsclips and the usual reel or two of trailers.

It was an applause mood that made itself consistently evident right down through the five acts of vaudeville. The Three White Flashes roller-skate themselves into a nifty outlay of palms, and the threesome, Roy, Lee and Dunn, keep up the good spirit with a daffy mixture of roughhouse clowning, soft-shoe shuffling and acrobatics. Neat, confident and aggressive, these lads should cut for themselves a high niche in what's left of the business in quick time.

The Mae West characterization that Ruth Lockwood, of Leavitt and Lockwood, unreels as part of the third inning scored high, wide and noisy with this bunch and gave carte blanche to whatever else the act had to offer. Even without the carte blanche thing, the stooge pair, Jerry Greene and Tiny, would have garnered some special votes for themselves. They liked Greene's warbling treble and took added pains to show it, while the hard-of-hearing bit between Leavitt and Lockwod draws plenty of guffaws. For these latter passages they pass up all sense of nicety, but the more fundamental they come, the easier, it seems, is the reaction among this 14th street denizenry.

Kay Hamilton would have had a better crack at it had they spotted her in deuce and left next to closing to Roy, Lee and Dunn. But despite the malarrangement, the good-looking little warbler has little difficulty warming them up from the start to her way of selling a pop tune.

With Jimmy Brierly and Harriet Lee there to brighten things up for him, Harry Reser of Cliquot program (NBC) note has a smooth time of it closing. Reser's 14-piece combo holds them interested, but it takes the Brierly-Lee interlude to lift the turn up to the level called surefire. Brierly and the girl, whose radio background has been wide, but not of especially impressive proportions, make a crack team both in the way of harmony blending and personality dovetailing. Everything the pair does gets a walloping sendoff here, and with them in the act it's okay for Reser regardless of place and time. *Odec.*

IMPERIAL, TORONTO

Followi Imperial goes back to names, with FP-Can deluxer playing the Connie's Inn unit, Mills Brothers, Dave Appolon and Thurston in that order for the coming four-week schedule. Marks the avowed intention of the FP-Can chain under the new Nathanson regime to play up the stage-prez angle.

Policy has the FP-Can-controlled Loew's in Montreal going flesh Sept. 30; the FP Halifax house ditto Sept. 25, and the St. John spot in with presentations Sept. 22. Dates are feelers, but it is understood the Winnipeg house in the west is next in line. Hy Fine is doing the booking for these Eastern houses out of Boston and is in charge of all talent playing. Nothing is yet plussaved for the Coast, but one bright spot is in the projected opening of the Strand, Vancouver, after an 18-month period of darkness.

The Jack Arthur house here chalked up a record matinee over the Jewish holiday and, for the first time in many moons, saw lobby hold-outs. Bill opens in two with a back-stage glimpse of the line girls in their dressing room describing the various acts on the bill and omitting pannings. Dozen girls are before mirrors and stands for costume change, with rhythmic dialog written by Marjorie Alton. Call has the girls darting off as traveler swings in for Carl Emmy's dog act. Mutts with some new tricks score heavily.

Opening to ballet number is novel here. Horace Lapp is at the organ with words on screen and the tenor, 'Voice of the Imperial,' warbling by the public address system as lights come up slowly to reveal the line girls behind the scrim in a full-stage garden set for toe work. The 'Voice,' who is slowly being built up for the unmasking, is Jimmie Swarbrick, a pleasing tenor. With Lorry Day in the pit going piano solo, the classical number on toes fades into the organ obbligato with scrim down. Stella Powers, billed as the Australian Nightingale, is out before the traveler in Colonial costume for high-pitch work that registers in the closing half.

Slate Brothers next, face-slapping and kidding trio scoring on mayhem and building up to comedy adagio work with a dummy femme for laughable sprawling and anticipated kick-finish as one of the line girls doubles in duplicate costume for the dummy. Production number has a full-stage Mexican patio set, stunningly lighted, with girls easing on for rhythmics in Mex costume as warmer to LaMae and Alice Louise. Pair throughout the summer has been featured in the King Edward hotel floor show here. Starting out with a tango that pleases, they finish with a rhumba that's in bad taste. Only clement that kept the finale from thudding after this reaction was the clever work of the girls.

Stage bill runs 40 minutes. Overture is 'Songs from Italy,' with Arthur conducting. Band shuffle has four newcomers, Freddy Treneer, Red Ginler, Tommy Boland, and Bert Veery. Feature is 'Torch Singer' (Par). *McStay.*

BUDD ROGERS JOINS LIBERTY

Budd Rogers joins M. H. Hoffman's Liberty Pictures as general sales manager, with headquarters in New York.

Rogers was last associated with First Division.

STATE, N. Y.

There's a clever boy at the State this week. The management isn't quite fair to him, or the customers, but probably nobody will worry much about that. Such is the way of booking offices. The boy happens to be a draw; quite naturally, the house is packed; business is and will continue to be good for the week, so what matter the customers?

Milton Berle's gone up in the world. He remained in a Chicago vaude house for five weeks and got himself talked about. He comes back to New York, into the State, and repeats. So for his second week at the State the management gives him the stage, some scenery, a half dozen incapable girls, and leaves the kid stranded. Berle will draw them in. Not realizing that 86 minutes of Berle is an awful lot to sit through—even at the State, where the customers are the most easy-going mob anywhere.

Berle opens the show and closes it. He works 20 minutes solid on the apron at the beginning and 10 more minutes at the end to finish. In between he just sort of lingers, clowns, kids, gags and tells jokes. That's in between. He doesn't leave the stage more than three or four minutes at a time throughout.

After Berle's working 20 minutes as a single, which includes some chatter with Madelyn Killeen and a few blackouts, he gives the stage over to Pops and Louie. That's two colored boys who sing and dance. Pretty good. Then the N.T.G. act, and there's the show. Three acts no matter how it's figured.

N.T.G. means a nite-club scene in full, with a dozen undraped gals sitting around. Granlund never was funny on his own, and his girls have never been capable. They're pretty. They're beautiful. They have lovely bodies and they don't mind who knows it. But if it weren't for Berle kidding Granlund throughout and playing a bit with the gals it would be a pretty dull half hour. For a finish, after sweeping the girls up and off, Berle comes back to the apron and chats a bit more and sings some.

Mary Stevens, M.D.' (WB) is the screen accompaniment, there's a swell short on the NRA with Dick Powell, a newsreel, and a nice assortment of trailers. *Kauf.*

STATE-LAKE, CHI

Chicago, Sept. 24.

Business continues at a gratifying pace here, opening shows each Sunday delivering a sidewalk holdout. Bargain prices for plenty of entertainment that's right up the alley for these customers. Pitchers still remain of the slough quality but apparently oke here. Currently 'Tomorrow at Seven' (RKO).

Vaude half of the show is fast and loaded with sock entertainment. Albee Sisters open on their songs and closing tap number, leaving the acrobatics for the Michon Brothers, spotted trey. Between Joe and Pete Michon and Medley and Duprey there is hardly a laugh left in the audience. More than 20 minutes of continuous rumbling that is customer-satisfaction plus.

Medley and Duprey are now a three-act, a stooge having been added. He serves for laugh fillers in between the phonograph bit which remains a sock piece of business. Michons are slowly getting away from the acrobatic side and building the comedy. A clean-cut variety turn.

Baby aping has come to be the sure-fire bit for ventriloquists. Fabor and Grey, which belongs in burlesque as it's presently routined. The gags are old and not for a family audience. This could have been perceived from the howls for the Nagel turn and the deathlike silence for Faber's. The girl is wearing a peek-a-boo dress at the finish that is strictly Star & Garter.

It takes Joe Griffin to dig the show out of the trap. Griffin over with his Irish pipes. Seemed a bit strange to see Griffin on this stage after years across the street in the B. & K. Chicago. But he drew a neat reception in this Jones spot and proceeded to warble himself home.

PALACE, CHICAGO

Chicago, Sept. 22.

Lou Holtz oughtn't do things like that. And, besides, somebody should have tipped him off that the skit he's using was used only three weeks ago by George Jessel.

Holtz is m.c.ing the show and in and out all the way through, he deuces and closes. Closing bit is the weakest ever. As if it were a carnival sideshow—'that's all, folks; hope you enjoyed the show.'

Bryant, Rains and Young open with two dance numbers, a single ballroom and a trio adagio finale. Mitzi Mayfair, strangely in the closing spot, has no trouble overcoming the dance bit here, halting the proceedings with her two selections.

Gordon's Dogs, locally spotted, mop up in the trey spot, with Holtz stooging for the dogs and getting some laughs for himself, too. More clowning than acrobatics for these dogs, but it's pie for any audience.

Lillian Shade is an easy winner on her three songs.

Business big at the second show Friday. Holdouts on the sidewalk and jammed to the balcony roofs inside.

'Lady for a Day' (Col) flicker and must be figured.

ROXY, N. Y.

Good show current. Saturday (23) night biz went into the balcony. Roxy is a 6,000 seater and when the customers will sit in the balcony it denotes biz.

Vercell and Sinnoth, Rodney and Gould, Fred Zimbalist, Alex Grey and Sid Page are the variety bunch that's current. Mildred Hamlin, blonde soprano aids Zimbalist. Two girls help Page, plus a slim comical youth.

Rodney and Gould don't seem to be listed, so maybe they're new. They recall Shaw and Lee duo, only the R and G pair work with their feet more than with their hands as Shaw and Lee. Wear some kind of brown-gray suits with derbies and one of the boys looked white faced from the mezzanine. Zimbalist is the harmonica boy. Miss Hamlin is a soprano and a looker besides.

Before everything gets started, the voice of Dave Schooler is heard from behind stage through a mike. The usual Roxy intro. Then the line in a doll dance that looks okay. After that Dave and the band. Acts follow in front of the band, as usual.

Page closes and had them laughing when caught, so did Rodney and Gould. Vercelle and Sinnoth, also probably a new team, are blondes who wear white gown and do a fan dance for their first number. Later, they spiel a waltz together with the line. The line is fine in this number, or maybe it's the transparent gowns they wear. Lighting on all the acts is simple and effective.

Alex Grey pulls a smart one by singing a Hebrew chant, 'Rachem' currently. Performs it okay with Schooler at the piano. Jewish holiday season being on currently, that number rates a hand and gets it.

Always where possible and after their numbers the line drapes the stage for backgrounds. One big set, as usual, after the first line number, with hanging and affecting a kind of rotunda effect that's efficiently lighted for the effect received.

Customers here get plenty for their money. In addition to all this a Mickey Mouse short, a traveling and one of the Tarzan serial shorts are included on the screen end. Next week 'Three Little Pigs' the Disney cartoon does a return engagement. *Shan.*

Going Places

By Cecelia Ager

imee Among Hussies

Though they say thousands of people are better men and women for having heard Aimee Semple MacPherson, she just can't do a thing with the Chester Hale Girls in the Capitol stage show this week. Contrary maidens, something about the association on the same ill with Sister seems to make them naughtier than

There stands ister, chic blonde head with its smartly set large waves framed by a painted stained-glass window drop, her white satin robe shrewdly molded and seamed to make her a fine figure of a woman, her eloquent arms outstretched toward the proscenium arch, her hypnotic voice rising and falling into a carefully tuned mi .

There she stands, exhorting, exhaling, but not extemporizing, waving the Good Book, humble then proud, full of elocution like the Shooting of Dan McGrew—and what does it mean to the Chester Hale Girls but that they come right out on that hallowed stage the very moment she leaves—doing what, those impish Chester Hale Girls? A snake-hips. A snake hips in wicked black transparent dresses, their busily undulating bodies boldly peering through, slinking, sidling, provocatively flicking the black cellophane ruffles on their trains about their ankles, their red wigs flaming beacons of worldliness, their white cellophane fans calling with the devil's movements. And but a moemnt before—ere Sister did her act, they were sweet, those Chester Hale Girls, skipping about innocently in white ballet skirts, their toe dancing a model of spiritual, virtuous grace. Well, one man's meat....

Dependable Lilyan

Really there is so much scatter-brained goings-on Much Harmony,' somebody's got to keep her head and remember there are young girls out front, young girls simply yearning to pick up a few items anent fashion 1933. Heaven knows what they'd do without conscientious Lilyan Tashman. There she is agai bearing on her smart but oh willing shoulders the whole burden of instructing the eager little dears—illustrating just where in one's coiffure to spot rhinestone stars, just how to mass one's blonde ringlets at the topside of the head to attain height, sauciness and that precious but so rarely achieved mood of engaging cock-eyedness. It's up to her, it seems, and in a cast full of healthy young women who ought to help her but don't, to teach the flaps that evening ensembles must be arresting, not practical, that though there's no earthly good in a white fox muff with a net sequined costume, it attracts awfully good business, that next time they save up enough to get a new dinner costume, it should be dark brown satin with its coat collar tied high round the neck with sables, that there's nothing like large black picture hats with shallow crowns and safely tilted brims to make one's presence felt in a speak.

Shirley Grey can only suggest to the girls that it is still possible to be tight and tolerable if you don't stay in one place too long, Kitty Kelly that you can be a good pal if you don't work at it too consistently, and Judith Allen, by horrible example, that stiff marcel waves diminish s.a. in direct ratio to their

(Continued on page 49)

ORPHEUM, S. F.

San Francisco, Sept. 22.

With the Orph finally opening, Fanchon & Marco is in the unprecedented position of booking and producing its own shows in its own house, while at the same time booking and producing for the opposition.

Down the street a few blocks, & M. have its presentations, in Fox-West Coast's Warfield, also booking for the naborhood El Capitan. But the FWC shows have got to be good, or out they go.

Orph has another unique angle. It's the first non-chain house to get major product in Frisco in a long time. F-WC has Metro, WB, Fox and Par tied, United Artists has UA, Golden Gate has RKO and choice of Columbia. Even while the Fox and other theatres were bending every effort to get some major product, Orph picked off some Radio, a bunch of Universal, and everything else that looked good.

But it's the price scale that's expected to shove the Orph over the top, along with F. & M. shows. It's 25c and 40c, the lowest in town for stage shows and first run major films. Other theatres get up to 65c. In addition to this, the Orph is giving 'em free auto parking, which means a saving of two bits to customers.

House was originally built by Pan and operated by him for a time. It's been an in-and-outer under the RKO banner, finally folding up a year ago until the Marshall Square Properties and William B. Wagnon set the deal with Marco whereby Wagnon & Marco operate with latter staging the shows.

If F. & M. keeps up the calibre of the first show house will have little trouble, provided the pix keep coming, because Frisco's a town that likes good stage entertainment. Rube Wolf as m. c. is a good bet, always big here. Presides over a 16-piece band which is on stage all the time—no pit work at all. About 40 girls. Mitchell and Durant and Marty May are the acts.

Flash of the show is the 'Ballet in Blue' which F. & M. did at the Hollywood Bowl few months ago with Rube conducting. It's a nicely staged ballet with Ada Broadbent doing the solo work. 'Rhapsody in Blue' closing the 60 minute production is similarly done, packing a whale of a wallop.

House's augmented lighting effects add greatly to these numbers, while the newly installed public address system all along the foots brings out all the chatter of the acts. No solos for Wolf or the band except a piano interlude by Bernard Katz in 'Rhapsody' and a pair of tunes tenored by Max Lerner.

Mitchell and Durant's knockabout acrobatic., and Marty May's chatter with Joan Carroll are socks.

Show slows up considerably with the introduction of Radio Pictures players at this matinee, including Rosco Ates, Bert Wheeler, Pert Kelton and Helen Mack.

'With Headline Shooters' (Radio) on screen. House off to a flying start, packed by one p. m., and with holdouts. Seats 2,800. *Bock.*

93,472 people in FIRST 4 DAYS* at RADIO CITY MUSIC HALL . . . truly "THE YEAR'S MONEY MUSICAL"

**opening day established a new money & attendance record!*

LILIAN HARVEY
LEW AYRES
MY WEAKNESS

Charles Butterworth, Harry Langdon, Sid Silvers,
Irene Bentley, and Everybody's Weakness—
Hollywood's Most Beautiful Girls

Directed by David Butler
B. G. De Sylva Production

JOIN THE UPSWING WITH FOX

Talking Shorts

SCREEN SNAPSHOTS
Star Novelty
9 Mins.
Translux, N. Y.
Columbia

For a change this Snapshot gets a little away from regulation, with the S. S. 'reporter' vacationing on a farm and answering inquiries of a fan as to this and that, with film cutting to what he's talking about.

Polo game with stars participating, bridge game, Mary Pickford in connection with a parade, the Four Marxes putting their footprints into the Chinese theatre's concrete and a strong man doing his stuff, figure. Every now and then the film cuts back to the farm-vacationing m.c. Latter provides a laugh finish, topping the strong man sequence by walking up to a bull, taking it by the tail and, by trick photography, tossing it into the air. *Char.*

$20,000,000 CAN'T BE WRONG
With Smith and Dale
Comedy
18 Mins.
Translux, N. Y.
Columbia

Hokey Smith and Dale item that draws the laughs by the usual Smith and Dale methods, with the aid of a few gags that would be funny in anyone's hands. Perfect comedy relief for the shorts end of bills.

Smith and Dale are bankers. One is making an address before the board, attended by only two, and the other asleep. The napping member goes into a dream and short cuts to a plan of how to lose money fast and thus, in reverse English, be successful. Difficulties bankers have in losing money forms the screwy background.

A bit is provided by a panhandler that's very funny while it lasts. Joseph Santley directed. *Char.*

GOOFYTONE NEWSREEL
8 Mins.
Criterion, N. Y.
Universal

Several photographic clips parodying newsreel freaks, but too much alike in treatment for the best results, though it was received with much favor here by the first nighters.

Standout is a parody of a European chancellor telling why he can't pay the debt to America that is a wow. Idea is capable of expansion, but variety is needed if it is to avoid sameness. *Chic.*

'HOT FROM PETROGRAD'
Dave Apollon and Band
10 Mins.
Strand, N. Y.
Vitaphone No. 1547

Nothing more than Dave Apollon and his band in a productional setting. Opens with the Russ leading his band in the steerage while the cabin passengers look on. One remarks he must hire him for his nite club, so the next flash shows him in the night club, where he runs through most of his act, including Norah Williams.

Picturesquely done and well photographed and recorded, but just a band in spite of the billing. *Chic.*

CLARK and McCULLOUGH
'The Gay Nineties'
Comedy
18 Mins.
Mayfair, N. Y.
RKO

Succeeds fairly well in stirring laughs even if the material provided Clark and McCullough break no records for originality or punch. Largely the interpretation of the material by Clark and McCullough, plus their regulation comicalities, that makes subject worthwhile.

Action is laid in a hotel, headquarters of a political campaign. Only connection with the title, 'The Gay Nineties,' is in the costumes and dress.

James Finlayson and Dorothy Grainger in supporting cast. Direction by Mark Sandrich. *Char.*

WALTER DONALDSON
With Betty Keane and the Fitzgibbons
Songs
10 Mins.
Strand, N. Y.
Vitaphone No. 1548

Another of those Vitaphone exploitations of composers, with plenty of tuneful bits which are interpreted by a dancing team, a quartet and a pair of singers. Quartet is the Revelers.

Opens on a steamer deck with Donaldson in a chair and the other passengers gazing on him with awe. Breaks to the musical sequence with duo and solo dancing, not particularly well done, but the popularity of the numbers saves the effect.

Pleasant enough 10 minutes. *Chic.*

Miniature Reviews

'Thunder Over Mexico' (Ind). Serge Eisenstein's much discussed film. Grand photography, but not much else.

'Emperor Jones' (UA). Beautifully made picture, Paul Robeson giving a striking performance, but for the classes rather than the masses and questionable commercially. Well produced, with no skimping. Anything but a shoddy treatment of the Eugene O'Neill character study of a Napoleonic Negro.

'I Loved a Woman' (1st Nat). E. G. Robinson out of his class as a Napoleon of the provision biz. May cut grosses.

'Too [M]uch Harmony' (Par). Musical with enough its music and cast to overcome story handicaps. Should be an easy pleaser.

'SOS Iceberg' (U). Mostly visual appeal but with some poignant moments. Will please mostly as a scenic.

'[M]y Weakness' (Fox). Introduces Lilian Harvey in a Hollywood-made screen musical, and favorably. Fox's new star will impress personally and film will be liked.

'Wild Boys of [the] Road' (F.N.). Distressingly vivid picturization of hardships of kids thrown on their own and hoboing. Thoroughly depressing and lacking in entertainment. Not a commercial picture.

'Ranger's Code' (Mono). Bob Steele in a pictorial but average western.

'The Solitaire Man' (Metro). Diverting crook melodrama in the drawing room manner. Good deluxe programmer with some doubt on the box office pull, but none on the general entertainment values.

'Shanghai Madness' (Fox). Not a particularly bright film drama but has plenty of action. Hokey stuff, but entertaining except to the super-cultivated. Oke for kids.

I LOVED A WOMAN

First National production and release starring Edward G. Robinson; Kay Francis featured. Directed by Alfred E. Green. Adaptation by Charles Kenyon and Sidney Sutherland from the novel by David Karsner. Cameraman, James Van Trees; film editor, Bert Levy. At Strand, New York, Sept. 21. Running time, 80 minutes.

John Hayden	Edward G. Robinson
Laura McDonald	Kay Francis
Martha Lane	Genevieve Tobin
Shuster	J. Farrell MacDonald
Sanborn	Henry Kolker
Charles Lane	Robert Barrat
Henry	George Blackwood
Davenport	Murray Kinnell
Larkin	Robert McWade
Oliver	Walter Walker
Farrell	Henry O'Neill
Maid	Lorena Layson
Warren	Sam Godfrey
Theodore Roosevelt	E. J. Ratcliffe
Hotel Proprietor	Paul Porcasi
Bowen	William V. Mong

Another of the pseudo-historical series with which Warners apparently seeks to steer Edward G. Robinson out of the treacherous shoals of gang pictures and into the presumably more permanent waters of respectability. Robinson troupes gorgeously at times, but he is handicapped by an overlong, jumpy and exaggerated story which starts before the Spanish-American war and ends in 1928; a span of thirty years, which permits hitting only the high lights.

It is rather surprising that the authors have managed to retain as much as they have of the intimate touch in the rapid speeding of events. A generally good production will probably please a majority of the patrons, but one more of these in the series which began with 'Silver Dollar' will divorce his gangster loving following and leave him with a far less solid constituency. He could doubtless win back many of those who formerly admired his character acting, but he will have to do it with a better knit and more compact story than this.

The story starts off with Robinson an impetuous and rather idealistic son of a Chicago pork packer. He marries the daughter of another member of the canning fraternity, a narrow-visioned, self-centered and spiteful young woman of the early nineties type. He turns for relief to an aspirant for musical honors, furthering her success and being led by love for her to seek supremacy in his field. He heads the packing trust which supplied the embalmed beef to the troops in Cuba and when Roosevelt comes into the Presidency he is indicted, but acquitted. He becomes the provisions overlord of the World War, but crashes when peace is suddenly effected. Broken, he flees from a second indictment and ends his doddering days in the Greece where he first learned to love romance. The meat packer makeup does not completely disguise the resemblance to Sam Insull.

With the ground to be covered there is little time to dwell upon those finer details which help to build up characterization. Robinson must paint his huge canvas with broad strokes and only inherent taste prevents him becoming too wildly mediodramatic and ranting. His reading is remarkably good and he invests the character with almost a semblance of reality in spite of the bombastic lines. Kay Francis is a grateful and sympathetic opera singer who holds interest even when she is caught double-crossing her benefactor, and Genevieve Tobin puts catty force back of a seemingly colorless character. E. J. Ratcliffe does a brief but effective bit as Theodore Roosevelt, not stressing the teeth, and Robert Barrat plays the father-in-law with a suggestion of the early Corse Payton school. The others are scarcely important.

Photography exceptionally good, with stress on camera angles, a number of which are novel. The staging shows the result of careful research work, but sometimes is so faithful as to distract from the story.

'I Loved a Woman' should be good box office in the deluxers if they can be dragged in on the assurance it is not a gangster story. Its fate lower down is problematical. Since Robinson has already broken from the gangster cycle, it would be interesting to see him in a compact and definitely motivated drama of the business world. He cannot well do the society hero. *Chic.*

SOS ICEBERG

Universal production and release. Directed by Tay Garnett. Features Rod La Rocque. Dr. Arnold Fanck, story and head of Greenland expedition; Tom Reed, screen play and continuity; Edwin H. Knopf, dialog; Paul Kohner, associate producer; Zoltan G. Kagl, sound; Robert Fellowes, asst. director; Alfred Stern, production manager; Paul Desau, music; Dr. Fritz Loewe, Dr. Ernst Sorge, technical advisors; Hans Schneeberger, Richard Angst, camera; Andrew Marton, editor; Maurice Pivar, editorial supervision. Made in Greenland. At the Criterion, New York, on a twice daily run, starting Sept. 22. Running time, 117 mins.

Dr. Carl Lawrence	Rod La Rocque
Ellen Lawrence	Leni Reifenstahl
Dr. Johannes Brand	Sepp Rist
John Dragan	Gibson Gowland
Dr. Jan Matushek	Max Holsboer
Fritz	Walter Riml
Ernst Udet	Maj. Udet

Made chiefly in Greenland under the aegis of Knud Rasmussen, polar authority, deputized by the Danish government, Universal had the further advice of two members of the ill-fated Wegener expedition for correctness of color. The result is an authentic and authoritative series of Polar pictures which scarcely need the press book assurance that no miniatures were used to supplement the straight shots. No miniaturist possibly could achieve the startling effects shown.

For grandeur of scenic investiture 'Iceberg' stands alone in the Arctic category. It is greatly to be regretted that the resources of the scenarist did not even approximate the immensity of the locale. As is, Arnold Fanck follows the lines of least resistance with airplanes brought in to supposedly raise the suspense toward the close of the picture, which promptly goes Hollywood. This will be somewhat bettered when the film is cut for regular showing for then, probably, the extirpated footage will consist chiefly of the flying scenes which now hamper the action and delay the finish.

Even as it stands 'Iceberg' is one of the really notable products of the screen. It is not motion picture entertainment as generally conceived. It smacks more often of the scenic than the dramatic, but it has its moments of high inspiration, stark drama and both visual and mental appeal.

Briefly, a young scientist seeks to recover the records of the lost Wegener expedition. He achieves his purpose with the aid of three friends, experienced ice men, and his financial backer, who goes along for the fun of the adventure and is driven mad by the awful perils. They are marooned on an iceberg. The hero's wife, a noted flier, goes to the rescue and crashes against the berg in landing. They are rescued by Maj. Udet and a fleet of Eskimo in kayaks. Three of the five have died.

The scenes in the ice pack with the party of five are grim reality, tense, well knit and magnificently played. LaRocque, who do[es] the hero, drives ahead to gain the records, and the others follow in spite of the protests of the backer, who wants to seek safety before the ice breaks up. Until the arrival of the girl there is a grip in every scene, but from there on the picture sags sh[arply and winds up wi]th the magnificent spectacle of the kayak flotilla speeding to the rescue; a duplication of the ride in 'Birth of a Nation,' the chariots in 'Ten Commandments' and similar massed effects; striking th[ea]trical[ly] but bearing no relationship to the utter simplicity and conviction of the prior action. It would seem that where the technical advisors sat in on the story they gave it reality. Where the script was intruded the tension falls.

There are some splendid bits of photography, including the birth of an iceberg which is infinitely beyond earlier efforts in this direction. Several times bergs are caught turning turtle, and there is a striking bit where Sepp Rist goes into the water to swim to the [la]nd for aid. No papier [mâché] ice here. It's the real article. From a pur[e] pictorial view the flotilla of kayaks is spectacularly striking, but not to compared to the majesty of the ice masses which form the background for the major portion of the scenes.

La Rocque is shunted int[o] th[e]

(Continued on page 20)

Thunder Over Mexico

(Mexican Made)
(SILENT)

Produced by a syndicate headed by Upton Sinclair and distributed by Principal Pictures. Directed by Sergei Eisenstein, with an entire native cast. Musical score by Hugo Riesenfeld. At the Rialto, N. Y., week Sept. 22. Running time, 60 minutes.

[Seldom] there have been, [if ever] are yet, so many arguments revolving about this film, plus any number of right and wrong stories connected with it, it might be best to classify it right off the bat. The picture, as is, will not get to first base, either as a critic's picture, or in straight box-office parlance.

There are many fine things about the film, so that it does deserve pretty complete analysis.

When Eisenstein started the picture he intended calling it 'Que Viva Mejico' and he wanted it to be a case-book of Mexican life and history. He made about 220,000 feet of film. What he would have done with it all, had he been allowed to, is a moot question. He was not allowed to. After 220,000 feet Upton Sinclair, with his last nickel in the venture and with his home mortgaged, lost some of his literary Red and went a completely physical red. He sent the Russian packing and tried to collect the film on his own.

Sinclair deserves all the sympathy and understanding in the world. He was in a tough spot. But, unfortunately, he hasn't helped his condition any. It took a more expert man than he, or any of his friends, could corral to turn 220,000 feet into a six-reeler. Especially since Eisenstein saw the whole film, planned it, dreamed it, and shot it for memorial purposes.

Picture is pretty much travelog, [a]lthough something of a story running through it. It's silent with titles and a musical score (a very fine musical score, incidentally). It's beautiful, slow, and dull, with only one really exciting moment. That is almost enough, that moment, because it gives the exploiteer something to use. It's a scene where three Mexicans are punished. They're buried alive, with only heads and shoulders above ground and packed in solid. Then a troupe of wild and woolly riders are sent riding back and forth over the three heads until the three are quite completely dead. Eisenstein managed to photograph this scene with all its brutality and cruelty so it is bound to stick in the memory for a long time. How he managed it, actually, doesn't matter. It looks like the McCoy.

In this film Eisenstein goes in for sentimentality and emotion to a greater extent than ever before. But his hold on the camera is still something. From a trade standpoint it ought to be seen by everyone connected with film biz just as an example of what can be done with a camera.

Film is now in the midst of an argument, possibly nurtured along by the distributors. Communists are deriding it because their hero was put out before being allowed to finish it. Others can't forget that it is Russian in concept and even has one of those Russian 'new day is coming' finales. At the Rialto, in New York, Doc Joe Lee handled it in such a way as to get a terrific turnout and front page pul[bl]icity in several dailies. It'll bring that house a bit of business for a couple weeks. But by and large it will have to stand on its own, as a film, and it can't do that. *Kauf.*

EMPEROR JONES

John Krimsky-Gifford Cochran production and United Artists release. Stars Paul Robeson, with Dudley Digges, Frank Wilson, Fredi Washington and Ruby Elzy in support. Directed by Dudley Murphy. Based on play of same name by Eugene O'Neill, with adaptation by DuBose Heyward. Musical arrangement by Rosamond Johnson. Photography by Ernest Haller. Recording by J. Kane. At Rivoli, N. Y., Sept. 19. Running time, 80 mins.

Brutus Jones	Paul Robeson
Smithers	Dudley Digges
Jeff	Frank Wilson
Undine	Fredi Washington
Dolly	Ruby Elzy
Lem	George Haymid Stamper
Marcella	Jackie Mayble
Treasurer	Lueboy O'Connor
Carrington	Brandon Evans
Stick-Man	Taylor Gordon

Artistically 'Emperor Jones' ranks high in cinematic achievement and for Paul Robeson it marks a personal triumph, but as a commercial property it is doubtful. Picture's circulation will be greatly limited, not only in appeal but in exhibitor acceptance.

The south is entirely lost to it for consumption by whites, while in the colored theatres down in Dixie some question aris[e]s as to whether it will not meet opposition. It is understood already that colored operators below the Mason-Dixon line are objecting to the use of the term 'nigger,' which may have to be cut where occurring if exhibition is wanted for the Ethiopian trade.

What 'Emperor Jones' loses in the south and elsewhere in America where it may be considered too highbrow and O'Neillish, it has chances of making up in the foreign markets. With Robeson popular in England and Europe, these markets will undoubtedly bring it a good return.

The O'Neill play always enjoyed a class rather than a mass appeal and thus its best grossing possibilities are limited to the larger urban centers of the U. S. In the medium-sized and smaller localities, it is not regulation screen fare. That probably explains why the O'Neill play, produced 10 years or more ago on the stage and highly successful in New York, was never purchased before for filming by any of the major producers.

A character study of a colored gentleman with a Napoleonic complex, it is more strictly the portrait of an individual, perhaps, than anything O'Neill has done, comparing closely to his 'Hairy Ape,' rather than a situation piece, with plot, as 'Anna Christie' and 'Strange Interlude,' both of which have been filmed.

The Krimsky-Cochran twain, who lined their already well-velveted pockets through 'Maedchen in Uniform,' have attempted to build acceptable film plot around the Brutus Jones who becomes an island emperor. While achieving this in a degree greater than others might have, the picture is still a character study of a Negro whose audience acceptance will either be sympathetic or unsympathetic, according to viewpoint.

The forest settings eerily effective and the monotonous thumping of tom-toms adding to it, Robeson's performance of a madman, shooting at apparitions which appear in the darkness until crawling into the hands of his followers to receive the silver bullet, is one of the best things ever contributed to the screen.

Picture was produced at the Par Astoria studios, where the budget obviously was not encumbered to the detriment of production value. The settings themselves are imposing, notably of the emperor's island castle and the forest.

Robeson is the entire picture, [b]ut in Dudley Digges, as a white trash Cockney trader, he has chief of support that is excellent. Minor performances are contributed by colored artists, including Frank Wilson, Fredi Washington and Ruby Elzy.

In a couple sequences the recording is not as clear as desired, but not seriously a fault. *Char.*

The Woman's Angle

'Berkeley Square' (Fox). Class production and cast in a story too rarified and cerebral for mass femme consumption.

'My Weakness' (Fox). Lilian Harvey works hard at displaying her musical comedy talents in a smartly dressed up routine yarn whose love story suffers from a hard-boiled slant on dames and an ungallant hero.

'I Loved a Woman' (FN). [E]. G. Robinson lives another life story. Lacking flow and basically sympathetic motivation, it yet grabs off a fair share of mature femme attention with its interesting period backgrounds and robust characterizations.

'Wild Boys of the Road' (WB). On too [illegible] sweep of sociological compassion inherent in its theme, ing as is for femme picture entertainment.

'Too [M]uch Harmony' (Par). Personaliti[es] and light-hearted goings-on beloved in a b[ig] way by the younger picture set.

[illegible] (Metro). Regulation gentlemen crook meller in mod[ern] [illegible] er Cast raises it to adequate program fare for the ladies.

FOX manpower welcomes

TWO MORE PRODUCING GENIUSES TO ITS ALREADY BRILLIANT ROSTER

GEORGE WHITE

To direct and produce "George White's Scandals" exclusively for FOX . . . one a year, for five years.

Producer of 14 Broadway hits in a row . . . including the famous "George White's Scandals", "Manhattan Mary", "Flying High." Gave George Gershwin his first chance. Developed Ann Pennington, others. Introduced many famous dance steps.

ERIK CHARELL

His first: a subject startling in nature, entirely novel for films, on a scale commensurate with his other outstanding successes.

Producer of "White Horse Inn", current hit of all Europe. Max Reinhardt's associate in "The Miracle." Successfully produced "The Merry Widow", "The Three Musketeers", "Madame Pompadour", many other hits, in Berlin's Grosses Schauspielhaus.

● George White! Erik Charell! Internationally famous producers of musical hits. Now members of the aggressive FOX producing organization. Further assurance that today's mighty achievements of FOX manpower will be maintained... surpassed. The records of these two men are a guarantee of your profits. Read them!

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NRA MEMBER U.S. WE DO OUR PART

GERMAN FILM CREDIT PLAN

Chinese Absorb Cleverness

Bandits Get Ideas of Violence from American Pix, Report Asserts

Nanking, Sept. 18.

Hollywood-made films are responsible for banditry in China and the recent re-occurrence of kidnapping in Shanghai, according to a report of the National Educational Cinematographic Society of China.

Implication of the report is that the famed Chinese bandit would be an innocuous gent, but for the ideas he gets looking at imported, mostly American, films.

'Social and moral order of China has been more disturbed by these films,' the report says, 'than by guns and bombing shells.'

Caused Unrest

Further, it is claimed, the social and family life of China has been rudely disturbed by American films dealing with sex topics.

'Our disturbed society can not afford to be further demoralized with such ideas of adultery, robbery, luxury, decadence and cruelty,' the report continues. 'For the sake of our national existence the importation of such films must be prohibited.'

Cinematographic Society lists the picture of the last few years it likes, and gives the reasons, as follows:

'Abraham Lincoln,' UA, because it is a capital production expressing the national spirit.

Productiveness

'Safe Guidance Into Life,' Soviet. It encourages productive enterprises.

'Captain of the Guard,' Univ. Based on the French revolution, it encourages a patriotic spirit.

'Seventh Heaven,' Fox. A tunnel sweeper, overcoming obstacles, is able to achieve success in the end.

'Emil and the Detectives,' UFA. The spirit of sacrifice, mutual help and friendly love are fully expressed.

Doomed for Loss

'Resurrection,' UA. Saturated with humanitarianism. Its moral influence upon an audience is great.

The society also declares companies which present China in a bad light in pictures will be barred from exhibition.

MAE WEST FILM PARIS LONG-RUN SENSATION

Paris, Sept. 15.

'She Done Him Wrong' (Par) has entered its seventh month at the Cinema Raspail here and is still going strong. Film is being shown in its original English version with French superimposed titles.

Natives have fallen for 'Lady Lou,' as the film is advertised here, to a surprising extent and are patronizing the picture to a greater extent than is generally true of an English language film.

Kane Fox Production Contact on Foreigns

Bob Kane finally got his Fox status straightened out last week with definite appointment to the company's executive staff and the presentation of a title. He's now liaison production manager for Fox's foreign activities, working between Winnie Sheehan on the coast and Eric Pommer in Paris.

Immediately on designation of the spot Kane was sent to Europe, sailing on the Champlain Thursday (21) to confer with Sheehan and Pommer and to oversee the work on the first couple of Pommer films, now in the works abroad.

BELGE NATIVE FILMS

Brussels, Sept. 17.

Although particulars are not yet available it is confirmed that a modern studio for the production of native Belgian films is to be built on the outskirts of Brussels.

Machado Regime Hurt Cuban Film Imports

Havana, Sept. 25.

As a consequence of ruinous taxes imposed by the past Machado government, the film importing dwindled considerably during the first part of 1933, according to statistics made known now.

During the first six months of this year, 722,000 feet of films were imported from the States and 1,507,252 feet were imported from all sources, compared with 2,228,623 imported during the same period in 1932.

The films imported during the last five years are as follows:

1928	2,926,444 ft.
1930	2,645,981 "
1932	2,228,623 "
1933	1,507,252 "

PORTUGAL SETS UP 15-1 RATIO

Lisbon, Sept. 15.

Government has finally got its quota law shaped and passed. It's a fairly innocuous instrument at first glance, though full of poisonous possibilities for American and other foreign producers. Tentative schedule calls for a quota basis of about 15-1.

Law is a short instrument and yet manages to be both a subsidy to local industry and a quota bar to foreigners. Subsidy angle is in the first and second of three paragraphs. It allows complete freedom of taxation for the Campania Portuguese de Filmes Sonores Tobis-Klangfilm, which is the only existent local producing company. Company is also given freedom of import or duty charges on machinery or equipment brought into the country for production purposes. Means, of course, that any other producers setting up locally, will be allowed the same advantages.

Second paragraph gives freedom of taxation to picture houses showing a minimum of two-third local mades. That's supposedly to induce exhibs to favor the contingent. Exhibs, generally, are the stumbling blocks on moves of this sort.

Actual quota regulation calls for a ratio of 600 meters of Portuguese film to 9,000 meters of foreign made, though no mention of what the metarage must consist. Also the law is a permanent one, but a proviso here that this clause may be changed annually.

Trouble, from an American standpoint, is still the Spanish angle. Will Spain, a more important market, follow suit? If so, Americans can't afford to bother about Portugal, since both countries use the same language and it would require two versions of films for markets not strong enough to support one each.

Two Mex Natives

Mexico City, Sept. 25.

Aspa Films, a new native producer, has completed 'Sagrario' ('Sacrarium'), Mexican drama, and promises it for release here next month. Picture was mogged by Ramon Peon.

Final scenes of 'Juarez and Maximilian,' depicting the ill-starred career of the Archduke Maximilian as Emperor of Mexico, are being made at Cuernavaca, historic tourist resort near here, by Miguel Contreras Torres.

FOX PARIS REOPENING

Paris, Sept. 14.

Fox is preparing to reopen the Theatre Edouard VII, tomorrow (14) with the same policy as last year, Fox pictures exclusively in original English versions.

First film to reopen the house is Lilian Harvey's 'My Lips Betray.'

WILL FINANCE PIX UP TO 70%

Nazi's Film Kredit Bank Ready to Start Functioning—Calls for Unequivocal Hypothecation of the Production Until Credit Is Paid Up

30% ALL NECESSARY

Film Kredit Bank has been reorganized by the Nazi government and is now in what is hoped to be good enough running order to begin functi ing. Bank was first organized prior to the Nazi entry, but was so complicated by Ufa interference that failed to get going promptly.

Producers of films, according to the bank program as laid out, must not only take care of 30% of the stated production cost, but also of 30% of an overdraft reserve, as well as 30% of the printing costs for Germany. The overdraft reserve is estimated at 15% of the total production cost. The remaining 70% of these three items will be financed by the bank. So, for instance, with an estimated production cost of 150,000 RM, to which are to be added 22,500 RM for overdraft reserve and 27,500 RM for printing costs, the total costs would be 200,000 RM, thus requiring the producer to dispose of a cash capital of about 60,000 RM.

For the security of the credit the grantee must transfer all his rights from the German release agreement to the bank until the credit has been fully paid up. The German distributor must also join the financing contract between the producer and the bank, but only, however, within the extent of the distribution agreement which he himself has closed with the producer. In addition all world distribution rights of the film must be transferred to the bank as security.

The bank will currently control not only the expenditure connected with production, but also returns from distribution.

The bank will have the character of a trustee whose activities might also be extended to the financing of the 30% initial capital through third parties. The disposal of the credit will thus be made as follows: That the producer will hand the acceptance to the bank, that he himself secure from the German distributor, as well as his own acceptance for the remaining amount of the credit. The acceptances and other data will be used by the Film Kredit Bank as a discount credit with one of the larger banks interested in the venture. The credit will ultimately be paid up in accordance with the progress of production, not to the producer himself, however, but under control of the bank, to the suppliers of materials and other parties concerned. The credit may be extended if necessary up to a maximum of one year.

Bank's First Claim

The cleaning up of the credit will be effected through the obligation of the producer to submit all domestic and foreign returns of the film to the bank.

The German distributor must submit to the bank all receipts from the utilization of the film up to an amount of 70%, if he supplies the supporting program, of which the film in question is a part, or of 65%, if he secures the supporting program from a thir party.

If the estimate made for the film, for reasons advanced by the producer, is exceeded by more than 15%, or, for other reasons, by more than 20%, without the amount of the excess being covered by insurance or being paid in cash at the bank within a certain time limit,

(Continued on page 55)

Screen Musical Comedy in Russia Calls for Funerals, Corpses, Wakes

FRANCO-RUSSIAN DEAL

Pathe-Natan Houses Opened to Screening of Moscow Newsreels

, Sept.

Pathe-Natan has made deal with the Soviets whereby the entire Soviet newsreel will weekly be sent around to the Pathe-Natan chain of houses.

Theatres don't have to play all the Russ clips, but it's figured nevertheless as a big thing from the Soviet standpoint, as it's the biggest booking deal put over by the manywhere in the world outside of home soil.

FIND DUFRENNE MURDER VICTIM

Paris, Sept. 25.

Oscar Dufrenne, one of the ace French theatre operators, was found dead in his office at the Palace early today. It was obviously a case of murder, his skull having been fractured by a hammer that was found at his side.

Dufrenne, with Marcel Varna, was a theatre operator of importance. He had music hall, revue, and picture houses, among them the Casino de Paris, the Empire, and, at one time, the Folies Bergere. The Empire, long the ace vaude stand in Paris, was taken over by him from the Pathe-Natan group only a few months ago for operating. Palace, where he met his end, was a former vaude stand that went to films recently.

Besides his theatrical activities Dufrenne dabbled somewhat in politics and was elected municipal councillor for the Tenth Paris arrondisement recently.

MEXICO, SPAIN JOIN IN ANTI-LATIN FILM BAN

Madrid, Sept. 14.

Spain and Mexico have signed an accord prohibiting motion pictures which are derogatory to either of the two countries or Spanish America in general, according to an announcement by the foreign ministry.

The agreement textually prohibits commerce, circulation, and exhibition in both countries of films which defame, make fun of or offend, directly or indirectly, the customs, institutions, habits or deeds of Mexico or Spain. The two countries also agreed to use similar procedure and penalties in connection with films which they consider defamatory to any other Spanish-American country.

The pact will become effective Oct. 1.

Mexico City, Sept. 20.

Treaty between Mexico and Spain which went into effect Saturday (16) provides for joint banning of any film which either country deems objectionable to the other. Mexico or Spain may quit this pact by giving the other a year's notice of such contemplated action. Covenant, as announced by the ministry, stipulates among other things:

'When a foreign motion picture producing enterprise or individual which or who has produced a picture that was found objectionable by either Mexico or Spain, circulating or being exhibited in their territories all other pictures produced by the offender. Each government shall advise the other promptly of pictures it has banned. With the consent of both governments, an objectionable picture may be made suitable if it is possible to eliminate the offending parts.'

Moscow, Sept.

First Soviet attempt to do musical-comedy-vaudeville type of sound picture is now under way. Director is Gregory Alexandrov and opus is entitled 'Jazz Comedy.' Title alone will assure the picture crowded houses anywhere and everywhere in Russia, the very word jazz having a flavor of forbidden fruit which excites Soviet interest.

All interiors and Moscow exteriors having been shot, Alexandrov and the whole company are off in Gagri, on the Caucausian riviera for some semi-tropical shots. The filming of certain scenes in the heart of Moscow not so long ago created a sensation. It seems that the scenario called for a funeral, or maybe several funerals, a la jazz, with corpses who wake and other incidents. Tens of thousands watched the antics on Moscow's main streets as cameramen turned the crank.

The jazz comedy, as near as one can gather from general report, will be a hodge-podge of songs, dances and stunts poking fun at our effete capitalist civilization. As an ironical symbol of something or other there will be a few inebriated cows going to bed with their clothes on. These Russians can't do things for fun—there's a pin on the seat in every joke.

ALL JOINVILLE SPACE IN USE

Paramount's Joinville studio, in France, has hit a new high in activity during the past few weeks, according to announcement from Paramount International, in New York. All four sound stages and all the dubbing outfits are now occupied and booked for some time ahead by French and American companies.

Louis Gasnier has started production on his first of four direct shots he's making for Paramount. Fred Bacos is completing the second of two he's making for Fox, and Eric Pommer is preparing to begin shooting his first of three more for Fox. Also in work at Joinville are dub jobs in French and Spanish on 'Calvacade' (Fox).

John Hicks, Jr., and Eugene Zukor, Par International heads, are due in New York Thursday (28) after a second months' European survey, with more details on their observations and accomplishments to be announced at that time.

Mex. High Money Mark Goes to 'Cross,' $30,750

Mexico City, Sept. 22.

'The Sign of the Cross' excelled all recent cinema records here by showing for four consecutive weeks at the Cine Regis, Par's Mexican show window, grossing around $13,000. Showing from four eight days each in nine local second-run houses, production had total additional gross of about $11,250, and yielded $6,500 in exhi its of from three days to a week in five nearby provincial towns. Mexican Par offices have six copies of the picture working.

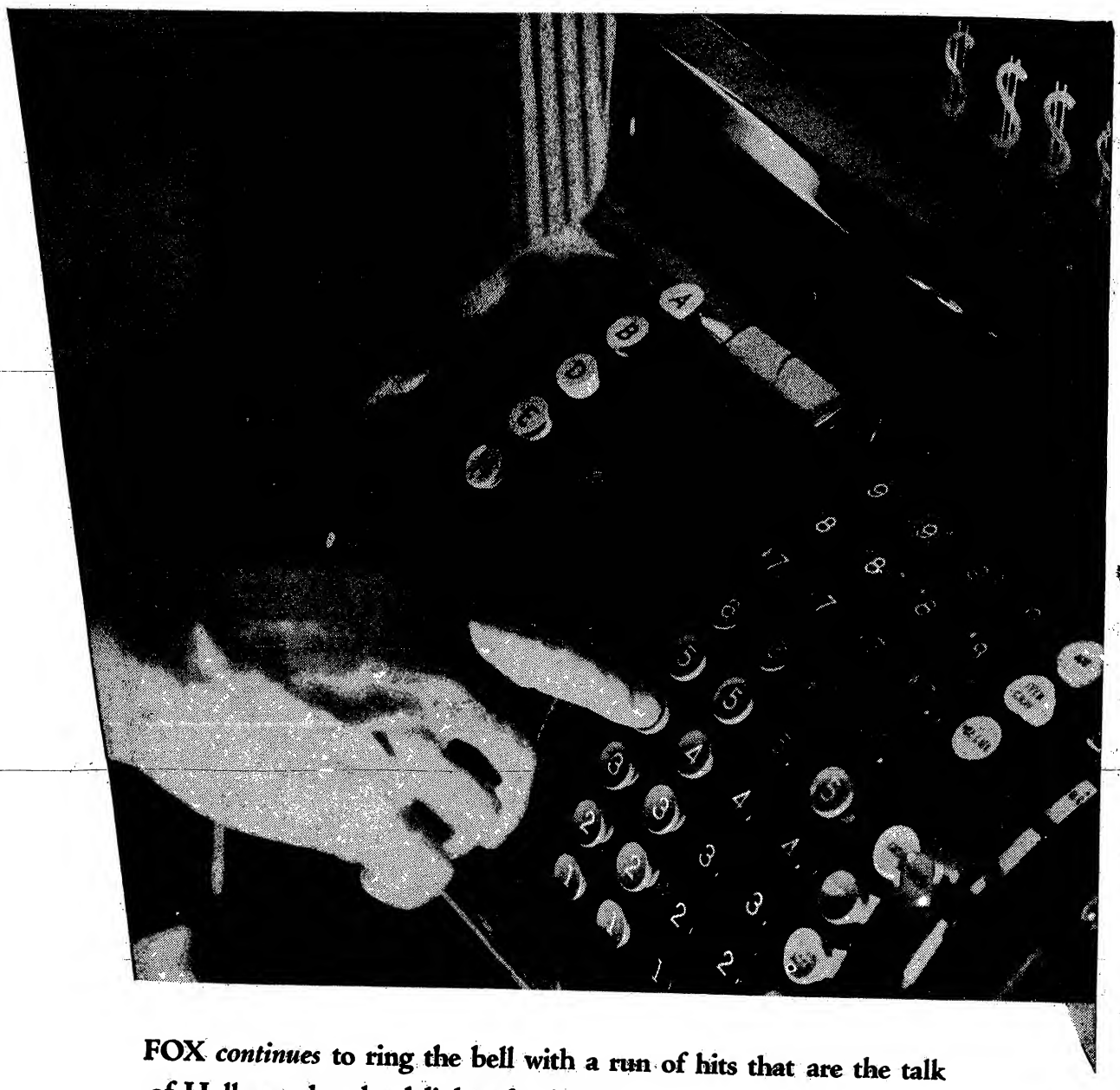
CANADA EXHIBS ELECT

Ottawa, Sept. 25.

Gordon Fillman of the Patricia theatre, London, Ontario, was re-elected president at the annual meeting of the Allied Exhibitors of Ontario.

Harry Alexander and M. Gebertig became vice-presidents while the secretary-treasurer is William S. Brady, proprietor of the Madison theatre, Toronto. O. R. Hanson was reappointed general manager for the third year.

FOX *means Business*



FOX *continues* to ring the bell with a run of hits that are the talk of Hollywood... the delight of exhibitors. In every key spot... new highs... week after week (see facing page). Such *consistent* success comes only from unerring show instinct... *plus* organization. Fox manpower has both... to your everlasting profit!

BERKELEY SQUARE *with* **LESLIE HOWARD** *and* **HEATHER ANGEL.** *Jesse L. Lasky production.* Eight-star hit . . . 4 each from Liberty Magazine and N. Y. Daily News. New York's road-show smash at $2 Gaiety. *Extra shows* needed to handle crowds in *2nd smash week.*

WILL ROGERS *in* **DOCTOR BULL.** Outgrossing "State Fair" by 30% in Portland. Tops town in Seattle, Indianapolis. Held over in Tacoma. Immense in St. Louis, Chicago, New Haven, Philadelphia.

JANET GAYNOR *and* **WARNER BAXTER** *in* **PADDY the Next Best Thing.** Bang-up business in Minneapolis, Des Moines, S. R. O. in Denver. Two-week smash in Chicago, Indianapolis. Leads everything in Cleveland.

MY WEAKNESS *with* **LILIAN HARVEY** *and* **LEW AYRES.** *B. G. De Sylva production.* All-day lines . . . four abreast . . . eighth of a mile long . . . at Radio City Music Hall. "Should do business in all spots. Miss Harvey displays everything a producer wants from a star," says *Variety. It's in!*

THE POWER AND THE GLORY *with* **SPENCER TRACY** *and* **COLLEEN MOORE.** *Jesse L. Lasky production.* Hit of both coasts. Tremendous at Loew's State, Los Angeles, with best gate in months. Smash at Radio City Music Hall despite worst New York storms in years.

JOIN THE UPSWING WITH FOX

SOS ICEBERG

(Continued from page 15)

background. He is out of the picture while his comrades go in search of him. After he is found he merely lies in the ice cave while the story more or less revolves around him. The finest bit of acting is contributed by Gibson Gowland, as the backer. It is acting, but nicely blended into the more materialistic work of Sepp Rist, Dr. Holsboer and Walter Riml, all of whom might have been picked up on the ice pack and pressed into service. They do not suggest they are acting. They seem as much a part of the locale as the ice itself.

Leni Riefenstahl, the one woman in the picture, bears the same relation to the story as the heroine in a standard Western. She supplies the alleged love interest while otherwise serving only to impede the story. Major Udet is also a practical nonentity, brought in for his name and because he probably flew both planes. There is also a dog, given program mention.

Sound is very fair, being recorded on Western Electric and Tobis units. The photography is always good and sometimes inspired. In view of the difficulties under which the cameramen worked, it is an exceptional job. Cutting is generally well done save for the overuse of the flying episodes and a second use of a single clip of the dog howling.

Someone blundered at the premier in permitting the use of a Universal newsreel with a clip of the Lindbergh party in Greenland. This included a scene of the native girls dancing modern steps on the deck of a steamer which detracted from the native scenes at the end of the picture. This was corrected with the replacement by the next news release.

According to the inside, this picture was conceived and started by Germans and turned over to Universal when the originators were unable to carry it through. Interiors were made in Berlin and only the finished negative went to Hollywood. *Chic.*

MY WEAKNESS

(With Songs)

Fox production and release of a B. G. DeSylva musical production co-starring Lilian Harvey and Lew Ayres. Directed by David Butler. Story and dialog by DeSylva, additional dialog by Ben Ryan and Bert Hanlon. Songs by Buddy DeSylva, Leo Robin and Richard Whiting. At Radio City Music Hall week Sept. 21. Running time, 74 mins.

Looloo Blake	Lilian Harvey
Ronnie Gregory	Lew Ayres
Gerald Gregory	Charles Butterworth
Cupid	Harry Langdon
Maxie	Sid Silvers
Jane Holman	Irene Bentley
Ellery Gregory	Henry Travers
Baptiste	Adrian Rosley
Diana	Mary Howard
Eve	Irene Ware
Lois	Barbara Weeks
Jacqueline	Susan Fleming

Lilian Harvey's American screen debut in a Hollywood-made production—a musical—is highly favorable. On personality she impresses herself to the degree it should stand her in good stead when outfitted with a more substantial story. Buddy DeSylva has turned out a good if light musical comedy for the screen, deficient in story sturdiness as is the usual shortcoming of the average musical comedy libretto.

Lightness of the theme is offset by a naive manner of presentation and self-kidding through the medium of a hokum Dan Cupid played by Harry Langdon. He's an amorous talking reporter who recognizes the obviousness of Lew Aryes' romantic possibilities but almost gives up Charles Butterworth as a possibility. When Butterworth finally falls, it makes for much of the comedy in the picture.

Miss Harvey is a hotel slavey who overhears a musical comedy plot to trick Butterworth into a romantic situation. This calls for metamorphosing somebody into a grand lady which Ayres' girl friends undertake and achieve in a couple of weeks of intensive tutoring in talk, walk, class, dash and all that goes with it. The investment is terrific but such a success that the Cinderella winds up in musical comedy fashion in a clinch with Ayres.

Miss Harvey and Ayres are co-starred, with Butterworth, Harry Langdon, Sid Silvers and Irene Bentley sub-featured and distinguishing themselves. Silvers was in DeSylva (and Laurence Schwab's) musical comedy hit, 'Take a Chance,' on Broadway last season, and in exchange for bolstering the book with some supplementary dialog and other material, DeSylva promised him a break in pictures. He takes every advantage of his opportunities.

The fashion show idea permits for some sartorial flash and is the setting for the big laff sequences.

Three songs, 'Gather Lip Rouge While You May,' 'You Can Be Had' and 'How Di Look?' the latter distinguished by its manner of delivery by Dixie Frances, a saucer-eyed, personality hot songstress.

Reunion of David Butler, the director, and DeSylva seems a happy one. Butler and the former team of DeSylva, Brown and Henderson did quite well on the Fox lot in the first screen musical vogue in 1929 with 'Sunny Side Up.'

Production ideas are novel and fresh. There are toy animals, part of the apartment adornments, which are utilized for some dubbed reprise of a song chorus, their mouths moving in ventriloquial fashion. A fan magazine also exposes four Fox stars, Will Rogers, Clara Bow, Warner Baxter and Janet Gaynor, who similarly are heard in their own styles of vocalizing a chorus.

In toto, Miss Harvey's initial fan introduction, while not auspicious, is highly favorable. She can become as big for the American market as during her Ufa days, but she seems worthy of more sturdier stuff than a light musical comedy, although she is equally adept on the song end. *Abel.*

WILD BOYS OF ROAD

Fi t National production and release. Directed by William A. Wellman. Screen play by Earl Baldwin. Story by Daniel Ahern. Arthur Todd, camera; Thos. Pratt, editor; Esdras Hartley, art. At the Hollywood, N. Y., commencing Sept. 21. Running time, 66 minutes.

Eddie Smith	Frankie Darro
Sally	Dorothy Coonan
Tommy	Edwin Philips
Grace	Rochelle Hudson
Lola	Ann Hovey
Dr.	Arthur Hohl
Mr.	Grant Mitchell
Mrs.	Clair McDowell
Ollie	Sterling Holloway
Mr. Cadmust	Charles Grapewin
Judge White	Robert Barrat
Red	Ward Bond
Buggie	Adrian Morris
Harriet	Shirley Dunstead
Aunt Carrie	Minna Gombel
Captain of Detectives	Willard Robertson
Director	William A. Wellman

When a reporter has set down on the record that the First National people have screened a powerful and graphic social document of the times, that covers the artistic phase of the release. Its commercial aspect is something else again.

Subject—that of the youth of the country turning tramp in search of employment and undergoing sorry hardships—is one of the most painful sides of the whole depression.

Granting that boys on the road is a vital public question and that this picture gives it absorbing treatment, the outstanding fact is that it makes a depressing evening in the theatre, one that the general fan public would gladly avoid. Fact is that while the picture has been very well done, indeed, it should never have been done at all for general commercial release. Subjects of this class as a business proposition are a good deal like a man who ran a restaurant and insisted upon putting on his bill of fare only those items that he felt sure were good for his customers—spinach for instance—and ignored the desires of his customers for viands that might not be so good for them in general, but which they liked and wanted to buy. You might applaud his good intentions, but you'd have a poor opinion of his business capacity.

Indeed, the very merits of 'Wild Boys of the Road' are its difficulties. The acting is so gripping and the incidents so graphic that they conspire to make the hour's running of the subject one of considerable discomfort to the spectator. The picture presents a distressing condition only too absorbingly. The spiritual travails of these youngsters detached from their families and homes and left to roam the country, battered, rebuffed and hardened by adversity, is something to leave an impression of gloom not easily erased.

Every incident, every character ceaselessly brings to mind the most gruesome underside of the hard times. It may be a public service to herald these facts to unwilling ears, but the theatre cannot well hope to prosper materially in such a venture.

One of the lobby catchlines says in effect 'Is the youth of the land hitch-hiking to Hell? You can ignore the facts, turn a cold shoulder to the problem. But there it is!' That tells most of the story. As a sales proposition the public is pretty likely to turn a cold shoulder to the problem and to the picture. The times, in short, have anxieties enough without going to the theatre to learn about more.

Picture has practically no story progression; it's a bare narrative of a couple of small town boys who leave home to avoid being an added care to harrassed families. On freight cars they meet up with a young girl beating her way to an aunt in Chicago. There are battles between the growing gangs of boy hoboes and railroad detectives, fights with local police, rebuffs of the panhandling kids by brutal citizens. The girl's Chicago aunt turns out to be a disorderly resort keeper; one of the boys has a leg cut off by a railroad train in a particularly distressing episode. Kids gravitate to New York and innocently become involved in a theatre hold-up which threatens jail for them until a kindly judge rescues them. Finish softens up in a weak compromise. Comedy values throughout are but mild.

Young Frankie Darro turns in a first rate job as the spunky young tramp, his first principal assignment, although he has been seen in numerous bits. Dorothy Coonan, described as a former chorus girl in screen musicals, shows much promise along lines suggesting Katharine Hepburn and there are a number of standard names in a long cast. *Rush.*

Too Much Harmony

Paramount production and release. Bing Crosby featured. Directed by Eddie Sutherland. Original story by Joseph L. Mankiewicz. Dialog by Harry Ruskin. Music and lyrics by Arthur Johnston and Sam Coslow. At the Paramount, commencing Sept. 22. Running time, 76 mins.

Eddie Bronson	Bing Crosby
Benny Day	Jack Oakie
Johnny Dixon	Skeets Gallagher
Ruth Brown	Judith Allen
Max Merlin	Harry Green
Lucille Watson	Lilyan Tashman
Lem Spawn	Ned Sparks
Patsy Dugan	Kitty Kelly
Verne Lamont	Grace Bradley
Mrs. Day	rs. Evelyn Oakie
Mrs. Gallotti	Ann Demetrio
Gallotti	Henry Armetta

Pretty weak on the story end, but there's enough incidental matter to carry this one through. It's a musical with accent on the music and the song and cast should bring it pleasant returns all over.

Between Bing Crosby and Jack Oakie the literary deficiencies are modified. Crosby for the singing and Oakie for the comedy; a strong combo.

Unfortunately, the femme lead selection was not so happy. Judith Allen was picked for looks only and that's all she delivers. Part calls for a singer, but that Miss Allen can't is made too obvious by a badly bungled dubbing job.

Backstage story without even the suggestion of a new idea. It carries Miss Allen from a small time four-a-day combination to Broadway success. Crosby holds to the star classification throughout the picture. He sees the girl on the family time and brings her to New York. Standard complications clutter up the works until the happy ending.

Aiding Oakie with the laughs are Skeets Gallagher, Harry Green, Ned Sparks and Kitty Kelly. With that Murderer's Row of comics batting in order, it was a cinch the comedy would stand out. It not only stands out but makes the picture, regardless of the story. Lilyan Tashman is the other important femme, showing what the well dressed menace will wear and contributing a first rate performance. Oakie's real mother has a bit.

All the appurtenances of the new type of film musical, including trick production stuff and a flock of good looking chorus girls, are included. It all helps.

At least one of the several songs should make the best seller grade in the competent hands of Crosby. His singing ability he always had, but Crosby now has also found himself in the trouping department. It makes him a cinch. *Bige.*

RANGER'S CODE

Trem Carr production and Monogram release. Stars Bob Steele. Directed by R. N. Bradbury. Jack Neville, story; Harry O. Jones, adaptation; Archie Stout, camera; Glen Rominger, recording. Cast includes Doris Hill, Ernie Adams, Geo. Nash, Ed Brady, Geo. Hayes, Hal Price, Dick Dickinson. At Loew's New York theatre one day, Sept. 19, on a double bill. Running time 53 mins.

This the one in which the brother of the sheriff's sweetie gets in with the gang and he has to run him down, torn between love and duty. Duty wins, but of course the boy is innocent. Camera work in this is more carefully done, from the pictorial angle, than usual. Some nicely composed exteriors. Helps, but cannot put it above the average.

Direction good, and sound acceptable. Dialog is flat, but there's plenty of action. Trouble is it's the same old action.

Steele makes an acceptable lead, but Ernie Adams gets right out in front for the acting honors, such as they are. A little heavy handed for more polite company, but outstanding here. Doris Hill is just the girl. No chances. Others are average. *Chic.*

SOLITAIRE MAN

M-G-M production and release. Directed by Jack Conway. Story by Bella and Samuel Spewack. At Capitol, New York, week of Sept. 22. Running time, 62 minutes.

Oliver Lane	Herbert Marshall
Mrs. Vail	May Robson
Helen	Elizabeth Allan
Bascom	Ralph Forbes
Mrs. Hopkins	Mary Boland
Wallace	Lionel Atwill
Mrs. Peabody	Lucille Gleason
Mr. Peabody	Robert McWade
Mr. Hopkins	Harry Holman

This picture is a lot better than the grosses it will probably get. In other words, a sturdy entertainment lacking outstanding box office angles or names but capable of making audiences feel satisfied. Which isn't to be pooh-poohed. If the tally at the Capitol is unexceptional, the record could mention the stage headliner of the week, Aimee Semple MacPherson, as a keeper-outer.

As the title hints this is a retelling of the jewel thief theme but brought up to date. Easy on sets with the majority of the footage within the cabin of an aeroplane crossing the English Channel, it didn't cost Metro a lot of jack outside the salary roster, yet the quality throughout is deluxe and the direction is shrewd all the way. Jack Conway did that and gave all the characters plenty of interesting close-ups.

Herbert Marshall is especially able as the master mind while, reversely, Ralph Forbes' impersonation of a weakling is a good contrast. Elizabeth Allan packs class and humanity in a handsome person, which means she's an attractive woman and a good trouper. May Robson and Mary Boland as might be expected, make small parts stand out, and Lionel Atwill's detective is a plausible scoundrel. In a story with all the characters crooks the villain is naturally the one who is proved to be several degrees skunkier than the rest. Hence, Atwill is made to have uncouth manners in contrast to the genteel bhaviour of the lady crooks and gentlemen crooks.

Technically excellent in all departments 'The Solitaire Man' is kid glove crookdom speckled with a bit of romance and woven together by experienced weavers. *Land.*

Shanghai Madness

Fox production and release. Featuring Spencer Tracy and Fay Wray. With Ralph Morgan, Eugene Pallette, Herbert Mundin. Directed by John Blystone. Story by Frederick Hazlitt Brennan. Adaptation by Austin Parker and Gordon Wong Wellesley. Screen play by Austin Parker. Photographer, Leo Garmes. At Roxy, New York, week Sept. 22. Running time, 63 mins.

Pat Jackson	Spencer Tracy
Wildeth Christie	Fay Wray
Li Po Chang	Ralph Morgan
Lobo Lornegan	Eugene Pallette
First Officer Larsen	Herbert Mundin
William Christie	Reginald Mason
Van Emery	Arthur Hoyt
Rigaud	Albert Conti
Mrs. Glissen	Maude Eburne

Okay generally but in big spots will need stage support. -tainly not for particular customers. No subtleties to the plot—and the yarn is kind of punchdrunk. It's a backwash of familiar plots seen, read and heard many times before.

Nobody's going to agree or dwell too entertainingly on that front part of the picture. That overlong introduction of how come the hero has to shed his officer's uniform of the U. S. Navy to wear civies isn't logical. A naval looey fires back on communists in China when his ship was fired upon. Wasn't in the orders, so he gets the gate by court-martial.

They're going to like that kind of girl Fay Wray plays. A fresh, willing and nicely careless society miss who wants something and goes after it—not in a dirty way So, that part of the film's got to go over. Fact that the captain of the river steamer on which the hero finally enlists as a gunner, is unconventionally chummy with his crew is for amusement sake only, and does amuse.

The Chinese in the film utter gutterals when necessary, but they speak English most of the time in the picture, so regardless of their acting, their speaking is intelligible.

There can be no doubt that the direction helped the yarn. Ralph Morgan has just a bit, and other performers even less than that. Photography nothing to boast about but okay. Sound pretty harsh in spots. *Shan.*

EASY MILLIONS

Freuler production and release. With Skeets Gallagher, Dorothy Burgess, Myrna Kennedy, Johnny Arthur, Noah Beery, Bert Roach. Directed by Fred Newmayer. Story by Edgar Franklin. Continuity and dialog, Jack Jevne; asst. dir., Harry Knight; camera, Jules Cronjager; sound, Terry Kelum; editor, Byron Robinson. Cast also includes Gay Seabrook, Pauline Garon, Ethel Wales, Arthur Hoyt, Walter Long, Henry Roquemore, Theodore Adams. At Loew's New York, one day, on double bill. Running time 57 minutes.

Based on an old foundation from which dozens of smart comedies have been revived, poor development and flat dialog almost offset the efforts of competent cast. Indies have discovered the value of using experienced players to save production time on retakes, but they still have to wake to a realization it will pay even better to put a little more money into script development.

Here the playing is good and the direction generally intelligent, but the average is cut down by slow action at the start, flat dialog all through and badly handled sound. The result is a picture which will lack appeal in the better theatres.

Hero tells a pest he has inherited a million merely to fend off a business proposition. Pest spreads the glad word which becomes triple that sum. He can not renege since a physician tells him the disappointment will kill his aunt. He becomes engaged to three girls and rid of two of them when he is found in a flat with another little tigress. All innocent enough, but she's a fighter. Last quarter is fast and amusing in a stereotyped manner, but it takes a long time to get into action.

Sound is badly monitored, particularly when Noah Beery, who's a double bass, gets into a bit with the soft spoken Skeets Gallagher. Same thing occurs with other players.

Gallagher carries most of the load ably supported by Johnny Arthur. Myrna Kennedy good in a bit. Nominal lead, but she is mostly thrust into the background by the story, which gives better chances to Dorothy Burgess and Pauline Garon. Gay Seabrooke muffs her opportunity through overplaying.

Even with the opportunities this play has its moments and should satisfy in the lower brackets. *Chic.*

PETERSON & BENDEL

(SWEDISH MADE)

Stockholm, Sept. 12.

Among Swedish pictures turned out so far 'Peterson & Bendel,' based on a 'best seller' by Waldemar Hammenhog, is hailed as the best.

The story has to do with a Swede and a Jew, both destitute, who meet one rainy night under a tarpaulin on the Stockholm quay, and go on together to success. The Swede is of the dull and easygoing type, tall and handsome; the Jew is small, intelligent and full of initiative.

The picture was produced at Svensk Filmindustri's studios at Rasunda, near Stockholm, for A/B Wive Film, Stockholm. Treatment is by Gunnar Skoglund. Direction by Per-Axel Branner, foremost figure among native meggers. Photography by Ake Dahlquist of Svensk Filmindustri. Dialog is cleverly worked out. Distribution is by an American company, Warner Bros. in Stockholm.

The cast is well chosen. Peterson's role is played by Adolf Jahr, of the Oscar theatre in Stockholm, where he scored in 'The Desert Song' last season. Bendel is played by Semmy Friedman, clever young Jewish actor of the Dramatic theatre in Stockholm. The principal women are Mia, a cafe girl, played by Bridget Sergelius of the Blansche theatre; the typical Stockholm girl by Isa Quensel, screen comedienne and operetta star; Elsa Carlson, stage and picture actress as well as radio name, is excellent in a minor role.

The story differs somewhat from the book, in which Bendel becomes a great financier. Peterson's character is also changed. In the book Peterson's first love, the cafe girl, drowns herself, while in the picture Peterson is dealt with in a happier vein.

Press comments are extremely favorable and the picture is in its fifth week at Filmindustri's largest theatre—the Palladium—here.

A great picture not only for Sweden and Scandinavia, but also a good prospect in America.

DEVIL'S MATE

Ben Verschleiser production for Monogram release. Features Peggy Shannon and Preston Foster. Directed by Phil Rosen. Story by Leonard Fields and David Silverstein; camera, Gill Warrenton. At Mayfair, N. Y., week Sept. 21. Running time, 65 minues.

Nancy Weaver	Peggy Shannon
Inspector O'Brien	Preston Foster
Natural	Ray Walker
Parkhurst	Hobart Cavanaugh
Gwen	Barbara Barondess
Nick	Paul Porcasi
Joe	Harold Waldridge
Clinton	Jason Robards
District Attorney	Bryant Washburn
McGee	Harry Holman
Collins	George Hayes
Warden	James Durkin
Butler	Gordon DeMaine
Maloney	Paul Fix

One of those unfortunate cases where a film just misses classification above and below the line. It's a mystery yarn, with some good, some new, some bad and some stupid angles. No names in the cast, and that won't help, but there's just enough originality shown so that proper exploitation can get it fair business.

Film starts in the shadow of the electric chair, with the first murder committed on the person of a lad being led to his death squat. That's novel, to say the least. There's one more murder and one more attempt at murder before the film's finished. Customers know, of course, all the time, who the villain is, despite the detectives and reporters' fumbling, but it's well enough paced.

Peggy Shannon is very good in a newspaper gal part, and Preston Foster, although he misses completely in the assistant d. a. assignment, impresses nicely from a future standpoint. Bryant Washburn has a walkon. In character bits Harry Holman, Jason Robard and Paul Porcasi do well. *Kauf.*

The Important Witness

Tower production and release. Featuring Noel Francis and Donald Dillaway. Directed by Sam Newfeld. Gordon Morris, story; Douglas Z. Doty, adaptation and continuity; Leslie Simms, asst. dir.; Harry Forbes, camera; Ralph De Lacey, art. Cast includes Dorothy Burgess, Noel Madison, Sarah Padden, Franklin Pangborn, Robt. Ellis, Ben Hendricks, Jr.; Harry Myers, Ethel Wales. At Loew's New York, one day. Running time, 63 mins.

Gangster picture, but with the violence tempered with comedy and given an excellent production for indie product. Story has been smoothly developed, though it sags slightly in the middle. Good photography and sound satisfactory save in a couple of scenes. Gains additional interest in that much of the action takes place on one of the all-night busses of a kind not familiar in most parts of the country.

Plot has its soft spots, which need explanation, and there is some questionable bathroom comedy, but in general well knit and smoothly told.

Public stenographer taking private dictation sees a gangster shot

(Continued on page 56)

EXPLOITATION

By Epes W. Sargent

Kiss Marathon

Taking a hint from the kiss marathon at the Chi Fair one of the kiddens announced a similar event for his lobby, knowing from past experience that it would probably bring a blast from a limited number of the extra-good who had jumped on a number of his stunts.

Letting the editor into the secret got him an editorial in which the writer speculated on the probable record to be hung up and winding up with 'we are informed the two unknowns entered for the contest can keep it up all day.'

That brought the paper a dozen tart letters which the editor printed, and also resulted in a protest to the police, who promised the kickers to make a pinch if the performance seemed to verge on the indecent, as charged. That was printed, too.

For a week in advance a curtained booth was set up in the lobby with a card announcing that as the site of the contest, and it attracted no end of attention.

On the announced evening, at seven o'clock the curtains were drawn and there were revealed two cutout heads, profiles, with lips about two inches apart. The lips were represented by small red balloons which were alternately inflated and deflated by a small motor-operated bellows. As the balloons bulged out it was a laughable simulation of a kiss, and it drew more comment than any lobby display in months.

Competition

Manager who wants a model airplane to work on a flying picture has offered a prize of $5 for the best plane submitted to a certain date. Prize is really the rental of the plane for $10 for 10 days, but it sounds better expressed as a prize.

Manual training classes of two schools are out to take the honor, with several groups of boys working privately. Takes more than one boy, as the plane has to be 10 feet from propellor to rudder. No special type required, and the only stipulation other than length is that the propeller must be capable of being motorized. Theatre has a small motor which can be set in, drawing current from the house wires through a doorbell rheostat.

Figured that this will be cheaper than making a plane and at the same time give the interest which centers about any contest. Judging will be made at the theatre on a Saturday morning before the show starts, with the hope that some of the crowd will buy tickets when the doors are opened following the judging.

Neat Idea

Travel magazine gets out a circular which is adaptable to any story with travelling. In the form of a passport with a window cut in the stiff paper front cover to permit a number to show through. Idea is not carried on inside, but it is not necessary. Attention has been arrested. To cut down cost it permits a steamship travel bureau to add a card with check spaces for coupon tries the respondent is interested in.

Novelty ideas always catch on better than a straight circular, and if there's something worth while to sell it usually pays to go to a little extra expense to catch the eye. Doesn't pay to go to much expense for a brief booking, but the big idea is that novelty of thought rather than cost of product is what's to be aimed at.

Prismatic

A sign backing which is a little trouble to make, but which yields results warranting its retention long enough to get the material and labor cost back is a sunburst of colored tinsels set back of a wheel carrying various colored lights. Bulbs are mounted in the circumference of the wheel, picking up current through a brush contact, and each is separated from its neighbors by a septum, which prevents the lights mixing.

As the wheel turns slowly, the visible tinsel changes color in a manner to surprise the average person and to attract the eye even after the wonder is over. Front of the sign is covered with chicken netting, painted black, and letters forming the announcement are cut out and attached to this support.

New Again

Two old-timers promise to crop up for the exploitation of 'Berkeley Square.' One was used for the New York opening, with the Fox publicity putting up street markers reading in with the play title around Times Square. The other is the petition to rename the local square.

Best way of handling the gag is to send girls out for signatures to a petition to change the name of the village common, with a tipoff to the local paper. Second step is to announce intention in a newspaper ad not on the theatre page, with the blowoff the posting of a sign or banner either on the square itself or on a building facing the reservation. If on the square, it is wise to obtain permission. In either case the notice recites the intention of the Berkeley Square committee to apply for a change, with a warning to all in opposition to get their protests in.

Should be started far enough in advance to break the story when the first advertising for the picture booking is done. Generally two weeks will be long enough.

Three Way

Developing the old names in the classified ads idea, one theatre has a new three-way gag which seems to work nicely. It's a cooperation between the theatre, some merchant and the newspaper. Merchant is a variable element, all stores desiring being given a chance, but not in regular order.

Newspaper prints a box on the front page stating that in some advertisement in the current issue will be found the announcement of the store which will give free tickets to persons designated. The box also carries copy for the picture.

Somewhere in some store ad is the announcement that the following day it will distribute 50 tickets. Names of recipients are not given, but on application to the store inquirers may learn whether or not there is a ticket waiting. Tickets are in sealed envelopes, each addressed to some person. Names are taken from the store's mailing list, the theatre's list, the telephone book or the newspaper's records, giving plenty of variety. As a rule not more than 10 or 15 tickets are called for.

Gives the store assurance the ads will be read, which also helps the newspaper. Store also gets visitors. Buried announcement requires careful reading; in an evening paper for the following day's distribution. Any store wishing to come in out of turn can do so by paying box office rates for the tickets, repeating as often as desired.

Saving Up

Figuring that some of Ed Wynn's alleged inventions will form part of the comedy of the picture now in the making, one exhib has started to do a little inventing on his own. Hopes by the time the picture comes along to have enough for a lobby display. Figures on using it in the mezzanine the first week and then moving up out into the open.

One idea is a napkin for fat men, an oilcloth bib with a tin trough at the bottom to catch food and drink. Another is a cellophane cover for grapefruit with an opening for the spoon, while a third is a bank check printed on a large rubber ball, so it can bounce back.

Just before the campaign a prize will be hung up for the best contribution from other inventors, but the exhib wants to have enough samples to give the idea. Each contestant will have three minutes during one of the shows to explain his gadget, with that figured to help the fun.

Brass Tacks

Academy, N. Y., which for a time contented itself with an announcement style of mailed program, each looking pretty much like all others, has come to life. Has increased the size, but uses paper instead of card, so the cost is probably little, if any, more.

But the big idea is that it sets out to sell each show as a unit of entertainment and not merely as a film title with the names of some vaudeville acts. Brags up the show without getting unbelievably extravagant, and not only sells the split week but backpages the underlines as proof of the slogan 'We pick the best, then scrap the rest.' Helps to create the right impression.

Gives the press agent a little more to do, but it is time well spent, since it so greatly increases the sales appeal. There may be some sales value to a bare announcement, but sales argument reaches many more people, and does infinitely more good.

Spelling Bee

Bronx, N. Y.

The spelling bee, always a popular feature in rural communities, is to be conducted as a special stunt in this metropolitan section, at the RKO Empire. Will be conducted for five nights, beginning Oct. 2, and open to school students. Prizes will be scholarships to a neighborhood secretarial school, which figures in the publicity. If the stunt attracts, there will be a similar contest for adults.

Cops as Guests

Parkersburg, W. Va.

Manager Barrett of the Strand theatre here boomed 'Bureau of Missing Persons' by presenting all members of the Parkersburg city police department and their wives with guest tickets.

Fixing Five

Making a blanket campaign an offer was made of ticket prizes to those who most correctly placed five unusual pictures booked consecutively. Copy read, 'Examine all the information available at the theatre on these pictures, weigh their probable value in this community, take into consideration that Saturday usually means a better patronage, and then indicate the order in which these pictures will rank at the box office, telling in not more than 50 words for each picture why you think it will merit your placement. This is not a guessing contest. We want to see how closely our patrons appraise our pictures.'

In the lobby were five frames, at convenient reading height, each devoted to printed matter from the press book, trade papers and first run reviews. Quintet received more consideration than any the house ever played, and the stunt seemed to have a distinct influence on business. Three persons made the correct rating, which the manager confessed was better than he had done himself as he reversed the fourth and fifth.

Milk Maids

Oregon City, Ore.

Rural frolic woke 'em up at Liberty theatre here, with milk maids contest the gag. Captain Jack had the milking contest as part of his 'Treasure Chest' vaude show, getting three cows on stage. Three gals were selected from 10 who wanted to show their skill as milkers, and cash prizes were given the maids.

The unusual got the crowd and the contest itself panicked 'em.

Circulation

Coney Island's Mardi Gras has shown an average attendance of a quarter million persons nightly. Most of them see the parade. Brooklyn Strand got coverage by entering a sound truck with a camera atop and taking shots of the crowd while the truck barked that the pictures would be shown at the Strand the following day.

Backed up by announcements and art in the Brooklyn papers.

Sounds Fishy

Portland, Ore.

Ix femme fans of Katherine Hepburn showed up at the Music Box in slacks and shirts and astounding the burg's natives with such lack of attire on the main drag. Andy Saso asked them what was the big idea and was told that Hepburn liked to wear shorts, and so the femme fans were registering approval. Event won a lot of free publicity for the pic, which Andy Saso still claims he didn't promote. It was just a natural, said Andy. But the old news hounds always skeptical.

Mile Long Parade

Seattle.

Biggest outdoor exploitation in a moon used by Roxy theatre to attract to 'Tarzan, the Fearless.' Bob Armstrong, p. a., engineered it, with mile long parade, including three bands, the top. Co-op advertising gathered for the theatre, also 50,000 broadsides, gratis, with tieup with Signal Oil Co., distributors of Tarzan gasoline. Prizes to floats in parade totalled $100.

Talked Turkey

St. Paul.

When Manager Ev Seibel of the Riviera recently scrammed on his vacash his assistant, H. W. Kadrie, who is half Turk by birth, caught several lines of Turkish lingo in the pic, 'The Barbarian.' Kadrie rushed in his dad to check the chatter, found he real McCoy, then looked up the several hundred Turks in town and gave them each a personal phone call, plugging the pic.

Result was a few hundred ducats sold which would never had been box-office possibilities had not this recently promoted usher had his ear to the screen.

Looking Forward

First cold snap one manager plans to inaugurate an overcoat drive along the lines first used by H. M. Addison when he was in Binghamton. With Addy it was an annual stunt, even before the smash.

Two tickets are given each person who brings to the theatre a still serviceable overoat. Minor repairs, such as torn linings, are made by a local tailor in return for credit lines, and the garments are turned over to some local organization qualified to distribute them intelligently to those unable to buy a proper covering.

Newspapers can generally be enlisted in the drive, and this will later bring full mention of the distribution, but the distribution is made quietly, so as to embarrass the recipients. In any community there are a surprising number of overcoats not old enough to be thrown away and yet too seedy to be worn by their original owners.

Sexy Film Ads Rapped By N. Y. Publishers At Syracuse Meet

Too sexy advertising by picture theatres as whole was put on the pan at the recent convention of the New York State Publishers Association in Syracuse.

Feeling that the exhibs had overstepped the bounds of decency in numerous instances with ads on pictures, the publishers decided the theatre men were way out bounds and needed vigorous control through establishment of censorship by the newspapers themselves.

General discussion from the floor brought out numerous instances where exhibs had inserted ultra-sexual illustrations and text copy in display ads, and readers had lodged protests with the editors.

General complaints from many quarters resulted in passage of a resolution condemning questionable advertising in newspapers. It asked all member publishers to instruct their display departments to submit any sexy theatre advertising copy to the publisher for his personal okay before insertion.

Copies of the resolution were sent to Will Hays and heads of national advertising organizations. Latter were instructed to broadcast full text of the resolution to their members.

The association also voted that copies of the resolution be distributed to theatre owners and managers via local newspaper offices.

Tease First

Fox's 'F.P.1' was built for the exploiteer, and the first move in any campaign should be the use of teasers to get the odd title fixed. This can be run in the newspaper or, if the police will permit, it can be chalked on the sidewalks. Two small boys with plenty of chalk will cover plenty of territory for a pass apiece.

Indicated follow-up is an explanation of what the F. P. means, with a floating model, if at all possible. Something along those lines should be within the reach of any manager. Where a tank is not available, a wooden model can be made, masked in with cloth waves, and the model is supported on a trestle similar to a seesaw, but off center, to have one end slightly heavier than the other, the rocking motion can be communicated by a single motor working on the lighter end. Motor operates a pin in the side of a wheel, with the amount of play proportioned to the rise and fall desired.

Also gives a chance for special press work from the pseudo-scientific angle. Aviation editors will eat the stuff up and will probably use the press book mat. Unlike some pictures which require explaining this one carries its own ideas.

For the New York campaign classified personals were used reading merely 'F. P. 1. Why don't you answer?' Full title of the film is 'F. P. 1 Doesn't Answer.'

Schooled

Minneapolis.

Telephone information girls at local Publix circuit offices, Bernice Babler and Lucille Thompson, are given continual instruction in salesmanship under a system installed by John Friedl, division manager.

Girls receive more than 700 telephone inquiries a day regarding pictures playing at Publix theatres here. They give each inquirer brief sales talk, extolling the virtues of the attraction or bringing out a selling point in a sentence or two.

Co-operation

Postal Telegraph is using a four-page envelope stuffer in all wire envelopes delivered around New York. Front page shows Bing Crosby's pi as star of 'Too Much Harmony'. Back page gives the display ad for the showing at the N. Y. Paramount. Most of the inside is a plug for Postal service, harping on the harmony maintained by messages. Might be a heavy duplication were it not that most bulk messages are now shot into ces direct.

Roxy and Gimbel's

adio City Music tied in Gimbel's dept. store to a plug for Disney's 'Lullaby Land' cartoon.

Store made a full window display of nursery goods and drawings from the cartoons, with a colored blow-up in the center. Theatre showed a few of the originals with a card to tell of the fuller display at the store, first time the big house has made a direct look to a store for lobby work

BEHIND the KEYS

Albany.

Louis Pressler new manager Lincoln, Troy, succeeding Lester Sperks, who was shifted to Deane theatre, Meelina.

Albany.

Lou Golding, manager of the Palace, RKO theatre, transferred to the Newark RKO Proctor house. Change was made after an operating agreement between RKO and the C. H. Buckley Theatrical Enterprises, Inc., which has taken operation of the two theatres here. Oscar J. Perrin succeds Goldings. Alex Sayles appointed by Buckley as general manager of the four houses.

John Garry, manager of the Leland, one of the Buckley owned houses, goes to the Hall as manager, and Paul Wallen succeeds him at the Leland. E. J. Skelly remains at the Proctor's as manager. Buckley and Sayles have moved their offices into the Palace.

Golding is to direct the Newark for a time, but later is to be made divisional manager.

Asheville, N. C.

Thomas Reed, manager of the Plaza here, to manage Paramount, Atlanta, succeeding E. E. Whitaker. Whitaker becomes manager of Fox, Atlanta.

Wauconda.

The Cass opera house management has opened a theatre here.

For the first time in 20 years Sumner, Ia., is without a cinema, exorbitant license fees being given as the reason for folding by the Cass opera house management.

Philippi, W. Va.

Grand theatre here has installed complete new sound system.

Omaha.

Acquisition of Uptown, neighborhood, theatre has been made by Ralph Goldberg for purpose of exhibiting foreign films. Goldberg now operates Town (downtown) and Avenue (neighborhood) theatres, both showing films only. Uptown is located at 29th and Leavenworth streets and was built just previous to advent of talkers. Capacity is about 500. Goldberg has installed improved sound apparatus, badly needed. House has been dark past two years, mainly due to poor sound and competition from Avenue theatre, directly across street. Ed Monoghan, now bossing Avenue, will do duty for both houses.

Pittsburgh.

New assistant to Roy Rowe, manager of the downtown Warner, is Tony Stern, formerly in Milwaukee. He replaces Pat Nattoro, who has returned to his old post as chief of service.

Another managerial assignment here is Morty Henderson to the Avenue Cinema, which the Harris people have opened as a revival site. Old hits are to be brought back here for split-week engagements under a 15 and 20-cent top.

Romney, W. Va.

Ideal theatre here now under management of H. B. Woodcock and J. F. Wellington of Cumberland, Md. New management will improve acoustics of the theatre.

Los Angeles.

John Frey joins the Majestic Pictures exchange today (25) as exchange manager.

He is transferring from Universal's exchange, where he worked in the sales department for 10 years.

Franklin, W. Va.

This town, the heart of the Potomac fishing region, now has a theatre called New theatre, which is open on Tuesdays and Saturdays. It is showing mostly western silents. Home talent music included.

Seattle.

Ray Grumbacher now manager of Roxy (J. vH).

Harry Woodin up from L. A. to manage Paramount (Evergreen) with former manager, Morrie Nimmer remaining as assistant mgr.

Schenectady, Sept. 25.

Colony theatre, operated for years as neighborhood deluxer on upper State street by Abram Dwore, has been taken over by group operating American theatre, another nabe.

Financial troubles of Dwore responsible for his getting out.

BIG BOY,
You Fascinate Me
You'd Better Go!

PARAMOUNT
presents
MAE WEST
in
"I'm No Angel"
with CARY GRANT
Directed by Wesley Ruggles

Paramount Pictures

if it's a PARAMOUNT PICTURE it's the best show in town!

Stock Market

(Continued from page 6)

spicuously weak, but on extremely small volume. Bonds did very little to give a hint of what was going on behind the scenes. Warners debentures gained a full point compared with minor price movements elsewhere. Dampening of inflation hopes was largely disregarded, except that gilt edge liens displayed a better undertone.

Tough Picki

Bulls on the financial front last week kept up a bold front in expressing views of the nearby prospects, but to tape readers there were danger signals. Chief among them was the fact that when selling dried up on Friday after a drastic shake-out of the day before, prices showed only ability to make a modest recovery.

If the speculative background had had most or even any of the elements of stability paraded in market pronouncements the rebound ought to have developed a better follow-through than it did. This was eminently true of the active amusements which lately have been holding a course fairly typical of the whole body of stocks—that is to say advancing with the general movement and retreating when the whole mass of equities took the downgrade.

Loew's, for instance, gave way under rather heavy dealings from above 36 to 30 flat on Thursday, about held its own on the Friday rally and by the Saturday close had pushed ahead to 32⅜. Ordinarily regaining of nearly half a two-day loss would be regarded as favorable under the circumstances, but it was conspicuously true that the decline was accompanied by major volume and the recovery attended by small turnover. In other words, from the tape observer's angle, the drop was characterized by the hasty retirement of rather heavy holders, while the recovery was probably accomplished by an operating clique who found it easy to make progress because the major liquidation had about cleared up the stock that was hanging over the market.

Small volume made it obvious that there was very little opposition to the mark-up and it did seem that a really aggressive campaign could have accomplished a good deal more. It was evident that Loew's performance in defending the critical 30 level had not carried much conviction to traders. At least the turnaround attracted very little following. For ten days before the setback Loew's had stood out of a listless market for its ability to go forward against lack of animation in important issues and positive weakness in a few pivotal stocks like Steel.

Going along with the general view that the bulk of dealings recently have been by professional floor traders, it would seem likely that these alert in-and-outers would have been prompt to give a play to a stock that had demonstrated its ability to gain ground. Instead, Loew's and its associated shares could gain but little momentum except such as was imparted by its clique sponsors.

Warners Turns Quiet

Warner Bros. manifested similar characteristics. On the downside it had been averaging more than 20,000 shares a full session. On Saturday's mild advance its turnover was around 4,000, a falling off in transactions that couldn't be entirely assigned to the short trading day. The slide from 9 to 7 was marked by heavy dealings, the face about by dull trading. It is true that the cliques probably would have found difficulty in staging a strong demonstration in a situation marked by all around hesitancy, and it is possible their strategy was to forego a special grand-standing at this time to wait until a real push would be more in accord with general trading sentiment.

At any rate amusements displayed about as much vitality as most stocks and net losses for the week were not important, the largest being a decline of about 3 in Loew's. Certainly so far their position has not been greatly impaired for a later drive, say when the late autumn has disclosed revenue possibilities in freer public spending.

In this respect one of the market information agencies points out a favorable element in the amusement situation that does not exist in its counterpart, general retail selling. Point is that the picture companies are geared to make a rapid improvement. Overhead of theatre operation is relatively fixed. It costs almost as much to run a half-filled theatre as it does to run one crowded. With a rapid increase in attendance the theatres, which are the real sore spot in the industry, would climb out of the red swiftly because the added income is practically all net. The authority cited advances the idea that 80% of increased gross from the level of a few weeks ago could be carried to net.

Difference between the theatres and a merchandiser or any other sort of goods, is that in one case with each new purchaser the margin of profit is all that counts. Everytime a haberdasher sells an additional hat, he has to charge himself the cost of the article while an additional customer at the box office above a certain level costs the theatre nothing. Above the even break, the industry could advance very swiftly into black ink and the 'Buy Now' campaign is a made to order situation for the theatre's recovery.

Bonds Inclined to Lag

A new situation appeared to be in the making among amusement bonds. Developments of the week in the course of exchange fluctuations and in Government quarters, rather put a damper on inflation hopes. The retreat from gilt-edge bonds was halted abruptly and these prime issues staged a striking recovery.

As a natural result of this movement there was a general disposition to turn cold on speculative liens in which the buying had been substantial while inflation propaganda held the spotlight. Amusement obligations enjoyed very little of the recovery that took place late last week in the best grade liens due to the fact that their rating is very low and the only incentive to buy them lies in inflation on a scale sufficient to solve the problems of hard pressed major picture companies. These considerations apparently led to a considerable selling of Warners debentures which had been aggressively advanced. Even Loew's bonds lost favor and dropped 4 points—a wider drop than the same concern's equities. Paramount Famous 6's gave way by 3½ points and in most cases there was no parallel among bonds to the Saturday upturn among common stocks.

Senior stocks followed the same course as bonds although there was not enough sales volume here to give the retreat much significance.

Summary for week ending Saturday, Sept. 23:

STOCK EXCHANGE

Igh	Low.	Sales.	Issue and rate.			Last.	Net chg.
7⅛	⅞	600	American Seat			3	— ½
27⅝	6¾	3,400	Columbia P. vt			23	—3
5¾	1¾	600	Consol. Film			3½	— ½
14¾	5⅞	5,600	Consol. Film pfd			9⅝	—1¼
89¾	46	11,700	Eastman Kodak (3)			81	—7½
10	12½	7,900	Fox, Class A			16	—2½
30¼	10½	159,100	Gen. Elec. (40c.)			21½	—2⅝
25	8	.....	Keith pfd	..	..	15 bid	
36½	8½	43,200	Loew (1)	36½	30	32⅜	—3¼
78⅛	35	100	Do pref. (6½)	75	75	75	—3
7	1⅝	2,000	Madison Sq. Garden	3¼	2⅝	2⅝	
22	18½	200	Met-G-M pref. (1.80)	21	20½	20½	— ½
2½	⅛	9,800	Paramount ctfs	2	1½	1½	— ½
2½	¼	8,100	Pathe Exchange	1⅝	1⅜	1½	— ⅛
9⅝	1¼	9,600	Pathe, Class A	9¼	7¾	8¼	— ½
12¼	3	174,900	Radio Corp	9¼	7½	8	—1⅛
5¾	1	7,100	RKO	3¼	2¾	3	— ⅜
35	10	40	Universal pref	23	22½	22½	—1½
9¼	1	105,700	Warner Bros	9	7	7⅝	—1½
22	4¼	300	Do pfd	20½	19½	19½	—2½
58¾	19⅜	54,300	Westinghouse	46⅞	37¾	39¾	—6
26¼		400	Columbia Picts	27			—3
⅞		400	Gen. Thea. E. pfd	⅞			— ⅛
10½		2,600	Technicolor	7½			— ¼
3¾		900	Trans Lux	2¼			— ⅛

PRODUCE EXCHANGE

						— ¼
1	$30,000	Gen. Thea. Eq.		5	5	— ¼
20½	7,000	Keith 6's, '46		40¼	40¼	—3½
48	28,000	Loew 6's, '41		88	83½	—4
4½	6,000	Pathe 7's, '37		23½	20½	—3½
4½	24,000	Par-Fam-Lasky 6's		23½	23½	—3½
27½	72,000	Par-Pub 6½'s, '50		23½	23¼	—1½
8½	.....	RKO debs 6's				
12	208,000	Warner Bros. 6's			46	—2½

Over the Counter,

Id.			
⅛	Roxy, Class A	..	..

Gen. Theatre ctfs. sold $16,000 @ 5, 3⅝, 4⅛, unchanged.
Par-F-L ctfs. sold $5,000 @ 31½, 31¼, 31⅛, down ⅛.
Par-Pub 7's sold $25,000 @ 32, 20½, 20½, down 2½.

CHAMBERLAIN CHAIN'S PROSPECTS LOOK UP

Pottsville, Pa.,

Prospects of stockholders in the Chamberlain Amusement Enterprises, Inc., a corporation operating a chain of coal region theatres until a year or two ago, are improving.

In March, 1930, when a bill of equity asking for the appointment of a receiver was filed, the company's debts, including a mortgage bond issue and accrued interest of $730,383, and a $300,000 mortgage held in Philadelphia, were given as $1,228,383.

Other obligations ran total debt to over $1,300,000.

The preferred stock, $824,000, was apparently wiped out by the enormous debt, but after three and one-half years of effort the preferred stockholders' situation is reported to be better.

The Victoria Enterprises, Inc., which new company took over the Chamberlain theatres, is now absolute owner of six houses. The only debt against them is the $750,000 mortgage held by the Pennsylvania Trust Company, Reading. The interest on this amount has been paid. Through this arrangement, the reorganization of the Chamberlain interests in a new company, the debt has been cut almost $600,000. Yearly payments on the mortgage, $76,000 under the original terms, have been reduced to $15,000 a year, thus giving the new company 10 years' leeway in which to get on its feet. The payments of principal of the mortgage debt will not be due for 10 years.

Incorporations

Sacramento.

Fictitious Firm Names

International Screen Music. Hal Chasnoff and Sherman Kornblum.

Arthur Silber Agency. Arthur Silber.

Permits to Sell Stock Issued To

Parafran Theatres Leasing Corporation. Theatre operating. To issue 10 of 1,000 shares, par 100.

Strand-Vallejo Theatre Corporation. Theatre operating. To issue all of 1,000 shares, par $1.

Tenth and Western Theatre Corporation. Theatre operating. To issue all of 1,000 shares, par $1.

Tennessee

Nashville, Sept. 25.

Orpheum Theater Corporation of Memphis. The capital was listed as $2,500 and the incorporators were Mort Goldberg, Leo Solomon and Aaron H. Cushon.

Oklahoma

Oklahoma City, Sept. 25.

Cones-Rosenbery Radio Corp. Oklahoma City, Okla. Capital stock, $3,000. Incorporators Alma Rosenbery, John A. Rosenbery and Mona Lee Cones, all of Oklahoma City.

G-B'S $2,300,000 PROFIT ON YR.

Londo

The report of Gaumont-Picture Corporation and its allied companies available. It made a net profit for the year ending March 31 of $2,300,000, and the directors have recommended the dividend increased from 6% to 7%.

The Provincial Cinematograph theatres, which is a corporation holding the leases of picture houses, show a profit of $2,500,000, an increase of something like $115,000 over the previous year.

Denman Picture Houses, Ltd., another of the theatre holding corporations, lost $265,000 and General Theatres, the vaudeville circuit headed by the London Palladium, lost $345,000.

Regent, N. Y., Goes Duals

RKO Regent, in Harlem, went double features Saturday (23). Once the Regent was a class vaude house on the Keith time.

S. L. Rothafel was its first manager.

Electrical Research Products Inc.
250 West 57th Street, New York, N. Y.

44
A First National Picture Vitagraph, Inc., distributors

WORDS

OF VITAL IMPORTANCE TO YOU...AND YOU...AND YOU

LAST THURSDAY'S PREMIERE OF
EDWARD ROBINSON AND KAY
FRANCIS IN "I LOVED A WOMAN"
ACTUALLY OUTGROSSED THE
NEW YORK STRAND OPENINGS
OF "42ND STREET" AND "GOLD
DIGGERS OF 1933." WE SUBMIT
THIS AS AUTHENTIC EVIDENCE
OF THE QUALITY OF COMING
PRODUCT FROM WARNER BROS.

COUNT THEM...READ THEM...COUNT ON

"I LOVED A WOMAN"

"POPEYE
THE SAILOR MAN
Hard-hitting gob makes striking impression in his first movie."
— Oakland Calif. Inquirer
"POPEYE THE SAILOR is brought to the screen... and is one of the funniest things imaginable.
— Los Angeles Express
"POPEYE THE SAILOR MAN has stepped into a new role. He's a movie star, as the first release proves."—Minneapolis Tribune
"POPEYE gets just as many laughs as do any of a number of well established stars of the stage, screen and radio.
— Milwaukee News
"POPEYE is the funniest cartoon in many years. In fact, the audience thought it was the funniest they'd ever seen. Whoopee! What a guy!"—Omaha News
KNOCK-OUT
LIMIT
O'BOY
GOOD
FAIR
25
0
Paramount Pictures
"POPEYE THE SAILOR MAN"
Produced by Fleischer Studios, Inc.
PARAMOUNT
Short Feature

Comparative Grosses for September

(Continued from page 11)

SAN FRANCISCO

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
PARA-MOUNT (2,844; 30-40-65) High.. $36,000 Low.. 5,000	Another Language $14,000	Song of Songs $17,500	Song of Songs $8,500 (2d week)	Tugboat Annie $30,000
GOLDEN GATE (2,700; 35-55-65) High. $19,000 Low.. 5,400	Secret of Blue Room $13,500 (Estelle Taylor on Stage)	No Marriage Ties $13,000 (Vaude)	Moonlight and Pretzels and Blue Monday Jamboree $15,000	Morning Glory $13,000 (Donald Novis on Stage)
WARFIELD (3,700; 30-40-55) High. $48,000 Low.. 8,200	Midnight Mary $22,000 (Benny Rubin on Stage)	Pilgrimage $19,000	Paddy $22,000	3-Cornered Moon $16,000 (Ted Fiorito on Stage)

MINNEAPOLIS

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
STATE (2,200; 40) High. $28,000 Low.. 3,800	Hold Your Man $7,500	Baby Face $9,000	Tugboat Annie $15,700	Tugboat Annie $9,500 (2d week)
ORPHEUM (2,800; 40) High. $25,000 Low.. 2,200	Don't Bet on Love $8,700 (Tom Mix on Stage)	Marriage Ties $2,800 (6 days)	Morni Glory $7,500 (6 days)	Her First Mate $9,000
LYRIC (1,300; 25) High. $17,000 Low.. 1,200	Her Bodyguard $2,300	Man Who Dared $1,900	Devil' Love $2,000	Shanghai Madness $3,000

KANSAS CITY

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
MIDLAND (4,000; 25) High. $35,000 Low.. 5,100	Tugboat Annie $24,100	Tugboat Annie $12,500 (2d week)	Midnite Mary $11,000	Broadway to Hollywood $14,000
MAIN-STREET (3,000; 25-35-50) High. $32,000 Low.. 3,700	Double Harness $8,000	Moonlight and Pretzels $7,500	Headline Hunters and India Speaks $8,000	Marriage Ties $13,000
NEWMAN (1,800; 25-40) High. $33,000 Low.. 4,000	3 Cornered Moon $9,900	Song of Songs $13,000 (6 days)	Mary Stevens $8,000 (6 days)	Day and Age $9,500
LIBERTY (800; 10-15-20) High. $13,400 Low.. 1,500	Employee's Entrance and Kiss Before Mirror $2,000	Blondie Johnson and Unwritten Law $2,000	What Price Decency and Mind Reader $2,000	Jimmy Dolan and Silver Cord $2,000

DENVER

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
DENHAM (1,500; 25-40) High. $10,000 Low.. 2,000	Cocktail Hour $2,700	Black Beauty and Lucky Devils $2,400	Wrecker $3,000	Laughing at Life $4,500
DENVER (2,500; 25-35-50) High. $27,700 Low.. 3,200	Another Language $9,000	Mama Loves Papa $5,500	Heroes for Sale $4,300	Good-Bye Again $5,000
ORPHEUM (2,600; 25-35) High. $20,000 Low.. 3,750	Her First Mate $4,500	Marriage Ties $5,000	Pilgrimage $4,800	Professional Sweetheart $6,000
PARA-MOUNT (2,000; 25-40) High. $22,000 Low.. 1,700	Tugboat Annie $6,500	Midnite Mary and Her Bodyguard $3,000	Storm at Daybreak $4,500	Midnite Mary $4,000

TACOMA

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
MUSIC BOX (1,400; 25-35) High. $10,500 Low.. 1,000	International House and Hold Me Tight $2,600	Mary Stevens and Adorable $3,600	Bed of Roses and Double Harness $2,800	College Humor and Marriage Ties $10,500 (35-50 top) (New High) (Al Pierce on Stage)
ROXY (1,300; 25-35) igh.. $7,000 2,000	Hold Your Man $3,100	Tugboat Annie $10,500	Tugboat Anni Ann Carver and Sphinx $4,000	Storm at Daybreak and Stranger's Return $4,150

PITTSBURGH

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
PENN (3,300; 25-35-50) High. $41,000 Low.. 3,750			Song of Songs $15,000	B'way to Hollywood $9,000
FULTON (1,750; 15-25-40) High. $12,000 Low.. 1,900			Girl in Room 419 $4,400	Nuisance $4,900
STANLEY (3,600; 25-35-50) High. $48,000 Low.. 3,750			Pilgrimage $7,000	Morning Glory $13,500

PHILADELPHIA

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
EARLE (2,000; 40-55-65) High. $27,000 Low.. 10,500	Mama Loves Papa $13,000 (Piccoli on Stage)	Storm at Daybreak $16,500 (Pickens Sister on Stage)	Don't Bet on Love $11,500	Big Executive $13,500
FOX (3,000; 35-55-75) High. $41,000 Low.. 10,500	Pilgrimage $15,500	Up the River $14,500	Paddy $21,000	Paddy $16,000 (2d week)
STANLEY (3,700; 40-55-75) High. $37,000 Low.. 4,000	Moonlight and Pretzels $9,500		Double Harness $22,000 (Stage Show)	3-Cornered Moon $22,000

(Continued on page 62)

1st Yiddish Musical

'Jewish Follies of 1934,' first Yiddish musical, is being completed by Jewish Talking Picture Co. in New York.

About the most ambitious Yiddish talker yet made, the cast comprises a healthy list of Second Avenue (N. Y.'s East Side) favorites headed by the late Cantor Josef Rosenblatt (inserted from a previous clip), Josef Buloff, Nanashe Skulnick, Boris Rosenthal and Meyer Machtenberg's Symphony Choir. Sydney Golden is directing and Sam Rosen in charge of production.

FRISCO BURNS OVER RKO STUNT

San Francisco, Sept. 25.

Local theatres have a flock of burns against Fanchon & Marco and W. B. Wagnon, who opened the Orpheum this week.

One of the scorches is Fox-West Coast's, which holds balance of two years on a five-year contract with F. & M. to produce and book shows at the Warfield, and book at the naborhood El Capitan.

Another burn is from Joe Leo's Fox, a block up Market street from the Orph. House has been worrying along with indie product, unable to get any of the major stuff except a few Columbias. Orpheum opened up with Radio's 'Headline Shooters' and has some Universals set as well. Situation has forced the Fox into name attractions, first of which is Ted Fio Rito's band for an indef time, and with single pictures instead of duals at the previous 15c and 25c. New Fox price is 25c. and 35c.

Then there's RKO's Golden Gate which has first call on Radio and U film. House didn't mind the Orph's getting those pix so much, but when Radio studios sent up Wheeler and Woolsey, Rosco Ates, Joel McCrea, Frances Dee, Pert Kelton and Helen Mack to take bows opening day, that was the final straw.

RKO's own stars at the Orph helped put a dent in RKO's own house, the Golden Gate, which started off splendidly with 'Lady for a Day' but felt the opposish on Friday (22).

Price Cuts, Too

But bad as those burn-ups have been, the prize one is on the price situation. There's not a house in town, whether it be F-WC, RKO, UA or indie, that doesn't feel the Orpheum's admish of two bits matinees and 40c. for nights isn't below the belt.

Frisco managers have always prided themselves on holding prices up, bringing into play that good old fraternal spirit of co-operation under which all agreed to forego slashing. Warfield and Gate have maintained a 65c. top for stage show-pix offerings, Paramount and Embassy 55c., and United Artists four bits. Nearest non-conformists have been the two double-bill houses, Fox St. Francis with 40c. and indie Fox with 25c.

Situation forshadows an era of the most vigorous competition Frisco has ever seen.

Studio Placements

Louise Carter, James Flavin, B. F. Zeidman, musical, U.

Dorothy Grainger, 'Cat and Fiddle,' Metro.

Tenen Holtz, 'Fire Chief,' Metro.

Charles Wilson, 'Roman Scandals,' UA.

Emil Chautard, 'Man of Two Worlds,' Radio.

Sterling Holloway, Jackie Searle, Rosco Karns, William Austin, 'Alice in Wonderland,' Par.

Harry Carey, Barton MacLane, Blanche Frederici, Buster Crabbe, 'Thundering Herd,' Par.

Complete cast, 'The Fog,' Col; Mary Brian, Reginald Denny, Don-

(Continued on page 59)

After Reorg. Par Will Condense Its Theatre Chain to 500-600; Was 1,500

its final reorganization, Paramount plans to settle down permanently with a chain of between 500 and 600 theatres, as against the one-time high of 1,500. The company believes that a maximum of 600 houses is enough for any producer-distributor to control, even though the actual operation may be confined largely to local partners.

In 1929 Par reached its peak of 1,562 theatres, according an official count at that time. But for a minority all were operated directly by Par's theatre subsidiary, Publix, whereas under the new scheme the between 500 and 600 would be almost completely under the management jurisdiction of partnerships drawn for the purpose.

The plan calls for partnerships over everything but about 15 theatres which are in New York state and close enough to the home office in the opinion of Parites, to be operated directly, as now.

The permanent group of theatres will still leave Par the largest individual producer-distributor chain owner, with Warners ranking second. Of the Par properties remaining, the Famous Canadian and New England chains are considered its most valuable.

COMBO-PASSES AROUSE F-WC, INDIES

Los Angeles, Sept. 25.

icture theatre price slashing war which would reverberate throughout Southern California may be precipitated by a combination theatre-admission-and-street-car-ride pass proposition now before the California State Railroad Commission for action.

Beneficiaries of the deal, against which over 100 other picture houses are actively arrayed, would be the Fanchon and Marco operated Paramount, the Tower and the Los Angeles, in a tieup with the Los Angeles Railway company.

Disputed combo-pass provides one admish to each of the three houses specified, besides unlimited street car rides in the seven cent downtown L. A., zone, for a flat $1.25 per week.

Threat that granting of the combination rate would inevitably result in box office war was made by spokesmen for the Independent Theatre Owners of Southern California before the Railroad Commission hearing here Thursday (21).

Discri ination Charge

Fox West Coast and Warners joined some 100 members of the ITOA in protesting permission for the deal, characterized by the railroad company as a six months' experiment. Opponents brought out that 51o of the $1.25, considerably less than the combined admissions of the three involved houses, would be split among Fanchon & Marco, the Tower and the Los Angeles.

This in effect would be price cutting by the theatres, or rebating by the railroad, or disguised discrimination, as Charles W. Buckley, attorney for Fox West Coast, argued, together with W. W. Clary, and R. D. Whitson, who appeared for the independent exhibs.

VERNA BURKE
RADIO FAVORITE
Appearing at Fox, St. Louis, Mo.
(Week of September 29)
Under Personal Management of
W. T. IRKEBY
1775 Broadway, New York
Circle 7-6167

The New York Paramount Presents
EMERY DEUTSCH
and His Gypsy Violi

Profit Every Week With Inferior Films
That's the Unprecedented Record of CAMDEN DRIVE-IN THEATRE
SIT IN YOUR CAR SEE AND HEAR THE MOVIES
Operated Under License Granted by
PARK-IN THEATRES, Inc.
330 N. 7th St., Camden, N. J.
U. S. Pat. 1,909,537—Foreign Pat. Pending
Write Now for Exclusive Territories!

MORE THAN AN M.C.
A SHOW IN HIMSELF
STAN MEYERS
AT THE PARAMOUNT
BROOKLYN
INDEFINITELY

JAN RUBINI
AND HIS ORCHESTRA
...Packing the house with original overtures...
WARFIELD THEATRE
SAN FRANCISCO
INDEFINITELY

ALEXANDER GRAY
Now Appearing at the
ORIGINAL ROXY, New York
(Sept. 22-28)

This Week
RKO HILLSTREET, L. A.
Weeks of Oct. 1 and 8
FOX RITZ, HOLLYWOOD
Week Oct. 15 (Return Date)
UNITED ARTISTS, PASADENA
JAY CLARKE
A Box Office Psychic

WANTED
Capable Press Agent and Advance Man

In Simultaneous DAY and DATE engagements showmen are telling their public about this glorious picture—

THE BIG CAMPAIGN BOOK ON "NIGHT FLIGHT" TELLS YOU:

1—More stars than "Grand Hotel." Play up the Big Names in "Night Flight." 2—Circus the town with billboards, snipes, heralds. 3—Poster cut-outs of star heads for marquee and lobby. 4—Photoplay editions of book for window display. 5—"Vol De Nuit" perfume tie-up, one of many. 6—Interviews on stage with local aviators. 7—M-G-M special "Night Flight" broadcasts over 26 stations. 8—Newspaper Contests "Biggest Thrill," "Greatest Act of Heroism." 9—Tie-ups with local Aviation Societies. 10—Prize awards arranged with Air-lines. 11—Airports will arrange for use of instrument boards, propellers, other interesting lobby displays. 12—Giant map of "Night Flight" over the Andes. 13—Promotion designed for youngsters' interest in aviation. 14—Library, school tie-ups. 15—Parachute Drop with tickets. 16—Special screening at Airports. AND MANY MORE IDEAS! THEY'RE ALL IN THE BIG CAMPAIGN BOOK!

"I've rolled up my sleeves—WATCH!"

HELEN HAYES
Broadcasts
Scene from
"Night Flight"
Oct. 4th—9 to 9.30 P. M.
IPANA PROGRAM
N. B. C.
RED NETWORK

6 STARS THRILL YOU in ROMANCE of the SKIES!

Telling their absorbing story of loves that must be denied when duty calls—of hungry hearts, eager lips that wait for heroes of our modern times who may never return from their hazardous calling! Six of Hollywood's most brilliant stars in a new epic of romance and adventure from the studios of Metro-Goldwyn-Mayer.

"If you only knew what it's like waiting for you to come back to me again!"

JOHN BARRYMORE

"I shall be brave while, you're away—and love you with all my heart while you are in my arms."

HELEN HAYES

"Fog or no fog! Storm or no storm! You take off immediately—on time!"

CLARK GABLE

MYRNA LOY

Storm over the mountains at night! A thrill scene never before attempted!

LIONEL BARRYMORE

ROBERT MONTGOMERY

"Tell her that his plane has been delayed—that is all we know!"

NIGHT FLIGHT

From the prize novel by ANTOINE De SAINT-EXUPERY

DAVID O. SELZNICK, Executive Producer
directed by CLARENCE BROWN

A CLARENCE BROWN PRODUCTION

A METRO-GOLDWYN-MAYER Picture

LEFT: One of the smash ads from campaign book.

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City,

Allied

Offices: 729 Seventh Ave., New York, N. Y.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Melford. 65 mins. Rel. May 1. Rev. June 27.

Fighting Parson, The. Hoot Gibson is mistaken for a revivalist. Marceline Day, Ethel Wales. Dir. Harry Frazer. 66 mins. Rel. May 22. Rev. Aug. 8.

Shriek in the Night, A. Mystery murder story. Ginger Rogers, Lyle Talbot, Arthur Hout. Dir. Albert Ray. 65 mins. Rel. April 15. Rev. July 25.

Harold Auten

Office: 1540 B'way,

Companion Wanted. Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 69 mins. Rel. April 18. Rev. May 16.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Woman in Bondage. Triangle story with new sides. Betty Stockfield, Owen Nares. Dir. Basil Dean. 72 mins. Rel. Nov. 19, 1933.

Chesterfield

: 1540 Broadway, New York, N. Y.

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

Dance, Girl, Dance. Musical drama. Alan Dinehart, , Ada May. Dir. Frank Strayer. 69 mins. Rel. Sept. 1.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. 66 mins. Rel. June 15. Rev. Sept. 12.

Man of Sentiment. How an old man holds a family together. Marian Marsh, Owen Moore, Wm. Bakewell, Christian Rub. Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15.

Notorious, But Nice. Story to come. Marian Marsh, Betty Compson, Donald Dilloway. Dir. Rich. Thorpe. 67 mins. Rel. Aug. 1.

: Gower at Sunset, Hollywood, Cal.

Columbia

Offices: 729 Seventh Ave., New York, N. Y.

Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Ir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

Brief Moment. A romance that flared and flickered in one brief, rapturous moment blazing into a great love. Carole Lombard, Gene Raymond, Monroe Owsley. Dir. David Burton.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jackie Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 16.

Lady for a Day. It lives the lives of its characters, it breathes romance, tears, comedy and unexpected surprises. Warren William, May Robson, Guy Kibbee, Glenda Farrell. Dir. Frank Capra. 102 mins. Rev. Sept. 12.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense—mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 68 mins. Rel. May 26.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 6.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

Woman Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10. Rev. Aug. 8.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Avenger, The. A district attorney seeks revenge on the gang which 'framed' him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Marin. 78 mins. Rel. Sept. 15.

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penguin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Devil's Mate. A condemned man, on the verge of execution, is mysteriously murdered. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Sept. 1.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and saves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Fugitive, The. Secret service agents on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 58 mins. Rel. Sept. 15.

I Have Lived. A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Dir. R. Thorpe. 69 mins. Rel. Oct. 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 26. Rev. May 25.

Love is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Notorious But Nice. Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 74 mins. Rel. Oct. 15.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

One Year Later. A young couple start their honeymoon on a train, and the following year finds them on the train under different circumstances. Mary Brian, Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Searl. Dir. E. Mason Hopper. 66 mins. Rel. Oct. 15.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Paulin. Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Sensation Hunters. A college girl finds herself stranded in Panama. Arline Judge, Marion Burns, Preston Foster. Ir. Charles Vidor. Rel. Sept. 15.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Skyways. Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford, Lucien Littlefield. Dir. Lew Collins. 72 mins. Rel. Sept. 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, ince pictures are reviewed only actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though offici To obtain the fullest degree of exactness 'Variety' will appreciate the -operation of all managers who may note discrepanci

Fox, San Diego, Once More Stuck Up, $1,500 Taken

San Diego, Sept. 25.

About 9 o'clock Monday morning Fred McSpadden, Fox manager, stopped his car in front of the theatre. He started to get out, but a voice halted him.

'When we get inside, you tell 'em in there that we're auditors, see?' apprised the two stickups. He went into the theatre with the bandits—to the business office. Jimmy O'Toole (publicity), who was seated at a desk, was ordered to lie on the floor face down, while his hands and feet were tied.

McSpadden was forced to open the safe in an adjoining room. He did so and the bandits tied him up. J. W. Bratton, ad man, walked in and soon was overpowered. The bandits took $1,500 from the safe and started to leave when a knock sounded on the door. They jerked it open.

It was Edward Graham, maintenance man. One bandit drew his gun and fired. The bullet went through Graham's arm, flooring him.

Graham was locked in the room with the other victims and the bandits escaped in a car parked near the theatre.

So. California police are still searching for them.

In the last three years Fox theatres here have been robbed of almost $10,000.

$65,000 Fire Loss

Dallas, Sept. 25.

Fire Friday (22) morning, after closing, destroyed the Palace, colored theatre. Loss placed at $65,000.

True T. and P. P. Thompson, owners, also operate the True Film Exchange.

BLUM'S BALTO ARTY

Baltimore, Sept. 25.

H. A. Blum, exhib here for the past 15 years and president of the MPTOA of Maryland, has taken over the Little, local arty house, and is having it remodeled and redecorated for opening in mid-October. It'll get the American premiere of 'Ariane' (Anglo-German) for its opening.

Herman Weinberg, publicity director for the house as a German film theatre past few years, remains in the same capacity under the new management.

ORGAN CONSOLE STRAYS

Boston, Sept.

Mislaying a console of an organ is an odd form of carelessness but such a case was discovered at the Keith Memorial theatre here when a special console was shipped here by the Wurlitzer Co. for the advent of Mr. and Mrs. Jesse Crawford as visiting attractions.

The shifting management caused the oversight. Too late the extra console was discovered.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

Studios: Burbank, Calif.

First National

Offices: 321 W. 44th St., New York, N. Y.

Bureau of Missing Persons. Comedy-drama based on the activities of this little known department. Bette Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir. Roy del Ruth. 74 mins. Rel. Sept. 16. Rev. Sept. 18.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Goodbye Again. From the play. Comedy of a famous author who meets up with an old flame who is married. Warren Williams, Joan Blondell, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtiz. 66 mins. Rel. Sept. 9. Rev. Sept. 5.

Heroes for Sale. Post war activities of American vets. Loretta Young. Rel. June 17. Rev. July 25.

I Loved a Woman. Based on novel by David Karsner. Story of the affairs of an industrial leader and an operatic star. Edward G. Robinson, Kay Francis, Genevieve Tobin. Dir. Alfred E. Green. 90 mins. Rel. Sept. 23.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 85 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

She Had to Say Yes. Comedy-drama of a 'customer' girl. Loretta Young, Lyle Talbot, Regis Toomey, Winnie Lightner. Dir. Busby Berkeley and George Amy. 64 mins. Rel. July 15.

Wild Boys of the Road. Drama of the 'orphans of the depression.' Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey. Dir. William A. Wellman. Rel. Sept. 30.

Studio: Fox Hills, Hollywood, Cal.

Fox

ces: 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 19.

Arizona to Broadway. James Dunn, Joan Bennett. Dir. mins. Rel. June 30. Rev. July 25.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Charlie Chan's Greatest Case. Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15.

Devil's in Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Doctor Bull. From the novel, 'The Last Adam.' Will Dir. John Ford. 76 mins. Rel. Sept. 22.

Five Cents a Glass. Love, music and beer. Rogers, Marian Rel. June 30.

F. P. 1. Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28.

Good Companions, The. (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, David Butler. 71 mins. Rel. May 26. Rev. May 26.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. 76 mins. Rel. June 16. Rev. June 20.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. 68 mins. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Grey story. Geo. O'Brien, El Brendel, Claire Trevor. Dir. James Tinling. 60 mins. Rel. Aug. 25.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14. Rev. Sept. 12.

My Weakness. Musical. Lilian Harvey, Lew Ayres. Dir. David Butler. Sept. 29.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. 75 mins. Rel. Aug. 18. Rev. Aug. 22.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. Rel. Aug. 18. Rev. July 18.

Power and the Glory, The. Jesse Lasky's 'narratage' story. A man's career in flashbacks. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. mins. Rel. Aug. 4.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R . April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

War of the Range. Tom Tyler western. . P. McGowan. 60 mins. Sept.

Majestic

ldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Raife Harolde. Dir. Jos. Levering. 66 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackaill, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

Gun Law. Western. Jack Hoxie, Dir. 63 mins. Rel. April 15.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Flynn. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Lew Collins. 55 mins. Rel. May 15.

The Sin of Nora Moran. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Sept. 1.

The World Gone Mad. Story behind present-day conditions. Pat O'Brien, Evelyn Brent, Neil Hamilton. Dir. Christy Cabanne. 80 mins. Rel. April 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal.

Mayfair

: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. elen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Her Resale Value. Story of a disgruntled wife. June Clyde. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Studios: Culver City, Calif.

Metro

Offices: 1540 Broadway, New York, N. Y.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Ir. Edw. H. Griffith. 70 mins. Rel. July 28. Rev. Aug. 8.

Barbari The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Beauty for Sale. Faith Baldwin's 'Beauty.' Otto Kruger, Madge Evans, Una Merkel, Alice Brady. Dir. Rich. Boleslavsky. Rel. Sept. 1.

Broadway to Hollywood. Three generations in a stage family. Frank Morgan, Madge Evans, Russell Hardie, Eddie Quillan. lard Mack. 83 mins. Rev. Sept. 5.

(Continued on page

Sinclair Lewis Dared to Write What Others Have Hinted . . .

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And the Screen Dares to Produce What Lewis Has Written!

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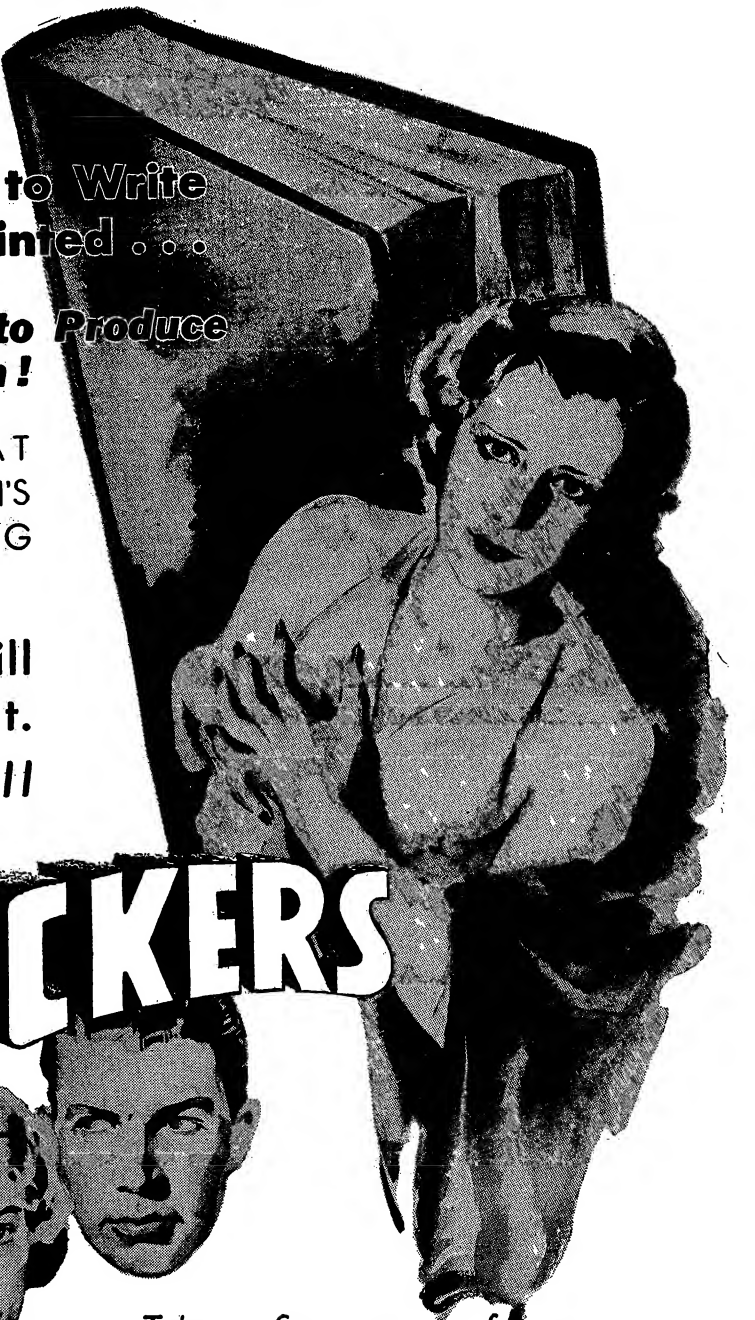
THE BOOK THAT WARMED A NATION'S HEART IS BURNING UP THE SCREEN!

•

Most women will wisely be silent.

ALL women will inwardly cheer



ANN VICKERS

The Story of an Independent Woman

starring

IRENE DUNNE

WALTER HUSTON

with

EDNA MAY OLIVER

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A Pandro S. Berman production directed by John Cromwell. MERIAN C. COOPER, executive producer

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RKO Radio PICTURES

OPENING RADIO CITY MUSIC HALL THURSDAY

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Devil's Brother, The. Operetta ... Laurel and Hardy. Dennis King, Thelma Todd, Jas. ... ir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Inner at Eight. From the stage play. ... by Marie Dressler and John Barrymore. Dir. ... length 110 mins. General release not set.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. 105 mins. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. 89 mins. Rel. June 30. Rev. July 4.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19. Rev. July 11.

idnight Mary. Gangster story with the trial-flashback used. Loretta Young, Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. 75 mins. Rel. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Penthouse. Arthur Somers Roche Cosmopolitan serial. Warner Baxter, Myrna Loy, Mae Clark. Dir. W. S. Van Dyke. Rel. Sept. 8. Rev. Sept. 12.

Reunion in Vienna. From Sherwood's stage p'ay. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. 100 mins. Rel. June 16. Rev. May 2.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. 115 mins. Rel. April 21. Rev. April 18.

Turboat Annie. From the Saturday Eve. Post series. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 88 mins. Rel. Aug. 4. Rev. Aug. 15.

Turn Back the Clock. Story of a man who relives his past. Lee Tracy, Mae Clark, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 29.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 25.

lack Beauty. Horse story. Alex Kirkland, Esther ... Phil Rosen. 70 mins. Rel. Aug. 10. Rev. Aug. 29.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 56 mins. Rel. Aug. 5. Rev. Aug. 1.

itive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 64 mins. Rel. Aug. 16.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Galloping Romeo. Western story. Bob Steele. Dir. R. N. Bradbury. 54 mins. Rel. Sept. 1.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. 72 mins. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. ir. Harry Fraser. 59 mins. Rel. Aug. 25.

Rangers Code. Texas cattle ranger story. Bobe Steele. ir. R. N. Bradbury. 56 mins. Rel. Sept. 15.

Return of Casey Jones, The. Railroad story. ir. J. P. McCarthy. 67 mins. Rel. July 25.

Sensation Hunters. Society high life. Arline Judge, Preston Foster. Dir. Chas. Vidor. 75 mins. Rel. Sept. 20.

Skyway. Aviation pilot's ship-to-shore line. Ray Wal ... Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 63 mins. Rel. June 1. Rev. July 11.

Sweetheart of Sigma Chi. College musical. Mary Carlisle, Dir. Ed. Marin. 80 mins. Rel. Oct. 1.

iling North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 55 mins. Rev. June 6.

: 5851 Marathon St., Hollywood, Calif. **Paramount** : 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

isgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Ir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 18.

le and the Hawk, The. The story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Louis Gasnier. 6331. Max Marcin. Rel. June 23. Rev. July 18.

irl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. ir. Harry Joe Brown. 74 ins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy opkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 ins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Mama Loves Papa. Trials of a henpecked. ... Mary Boland. Lilyan Tashman, Walter Catlett. Dir. ... Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, ... illie. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. ... live Brook, Guy Standing, Allson Skipworth. Dir. Geo. ... lex Hall. Rel. July 28. Rev. Aug. 1.

One Sunday Afternoon. From the stage play. Loves in a small town. Gary Cooper, Fay Wray, Nicl Hamilton, Frances Fuller. Dir. Louis D. Lighton. 68 mins. Rel. Sept. 1. Rev. Sept. 5.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an overscxed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 69 mins. Rel. May 12. Rev. May 9.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins Rel. May 12. Rev. April 25.

Is Day and Age. Revolt of the children against politics and gangsters. Chas. Bickford, Judith Allen. Dir. Cecil de Mille. 82 mins. Rel. Aug. 25. Rev. Aug. 29.

Three Cornered Moon. From the stage play. Domestic problems of a mildly insane family. Claudette Colbert, Rich. Arlen, Mary Boland. Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

Studios: Hollywood, Calif. **R.K.O. Radio** Office: R.K.O. Bldg., Radio City, N.Y.C.

Ann Vickers. From the Sinclair Lewis novel. Irene Dunn, Walter Huston, Conrad Nagel. Dir. John Cromwell. Rel. Sept. 22.

Big Brain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16. Rev. Aug. 8.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Deluge, The. Odd story of the world after a second deluge. Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore. Dir. Felix E. Feist. Rel. Sept. 15.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Flying Devils. Triangle in a flying circus. Arline Judge, Bruce Cabot. Dir. Russell Birdwell. 60 mins. Rel. Aug. 14. Rev. Aug. 29.

India Speaks. Travelog of India with Richard Halliburton as narrator. Ir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Little Women. Talker version of the Louisa Alcott story. Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. Geo. Cukor. Rel. Oct. 6.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Midshipman Jack. Annapolis story. Bruce Cabot, Frank Albertson, Arthur Lake, Betty Furness. Dir. Christy Cabanne. Rel. Sept. 29.

Morning Glory. Backstage story of a country girl's rise and fall. Katherine Hepburn, Doug. Fairbanks, Jr., Adolphe Menjou, Mary Duncan. Dir. Lowell Sherman. 70 mins. Rel. Aug. 18. Rev. Aug. 22.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richd Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

One Man's Journey. Country doctor achieves fame. Lionel Barrymore, May Robson, Joel McCrea. Dir. John Robertson. 72 mins. Rel. Sept. 8. Rev. Sept. 5.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9. Rev. July 18.

Rafter Romance. A story of Greenwich Village. Ginger Rogers, Norman Foster, Geo. Sidney, Laura Hope Crews, Robt. Benchley. Dir. Wm. Seiter. 76 mins. Rel. Sept. 1.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

United Artists Offices: 729 Seventh Ave., New York, N. Y.

Bitter Sweet. (ritish made). Noel Coward's operetta. Romance of wealthy English beauty who elopes to Vienna with her music teacher. Anna Neagle, Fernand Graavey. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug. 29.

Bowery, The. Story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper, Fay Wray. Dir. Roaul Walsh. Rel. Sept. 29.

Broadway Through a Keyhole. Walter Winchell's story of Broadway. ... stance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. Rel. Oct. 13.

Emperor Jones. Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. Rel. Sept. 1.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18. Rev. Sept. 5.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Ir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. Rel. May.

Studio: Universal City, Calif. **Universal** : 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. May 16. Rev. Sept. 5.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger ... Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 5.

King of the Arena. Ken Maynard in a circus story. Lucille Brown, Robt. Korman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, ... John Murray Anderson. 9 reels. Rel. June 1.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Ir. Brice-Freund. Rel. July 27. Rev. Aug. 29.

Out All Night. Comedy. Sil Summerville-Zasu Pitts. Ir. Sam Taylor. Rel. April 13. Rev. April 11.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1. Rev. Aug. 1.

Secret of the Blue Room. Mystery drama. Lionell Atwill, ... Gloria Stuart. Dir. Kurt Neumann. Rel. July 20.

Studios Burbank, Calif. **Warner Brothers** Offices: 321 W. 44th St., New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck. Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Captured! Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 ins. Rel. April 8. Rev. May 16.

Footlight Parade. Gala musical with backstage locale. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. Dances by Busby Berkeley. Rel. Oct. 7.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rel. July 22. Rev. Aug. 8.

(Continued on pa

Elliott Predicts IBEW Battle at AFL Convention

Threatened seriously with jurisdictional rights and its representation in the picture industry, largely as a result of the increasing strength of the lectrical Workers as indicated by the recent Coast strike, the I.A.T.S.E. is girding itself for the 'most important battle we've had for many decades.'

I. A. has issued a call to arms, among all its locals and membershi in all branches, to 'meet the foe face to face' in Washington Monday (2) when the American Federation of Labor goes into annual convention to consider various labor matters, among which is the question jurisdiction between the I.A. I.B.E.W.

Displaying some alarm, William C. Elliott, president of the I.A., through the I.A. bulletin going to all locals and members, hollers for the maintenance of jurisdictional rights and asks all locals to co-operate putting up a fight.

Elliott predicts a hard-fought battle, saying: 'It looks overmuch as though in the course of the A.F.L. convention events that unfriendly action taken at the West Coast studios by an unauthorized body of the I.B.E.W. will precipitate a long and bitter fight on the floor of the A.F.L. convention.'

NEW SOUND FOR MANY REOPENED THEATRES

Minneapolis, Sept. 25.

The large number of reopenings of theatres, ownership changes and installations of sound-on-track equipment in place of sound-on-disc now occurring in the territory is regarded in local film circles as evidence of the gradually improving sentiment and better conditions.

The Film Board here reports eight houses reopened as against only one closed. It also reported seven changes in ownership and the same number of theatres changing from sound-on-disc to sound-on-track equipment.

Harris Gets Fox Product For Pitt Away from WB

ittsburgh, Sept. 25.

Local split of Fox product which in the past has gone to WB will go to Harris Amus. Co. instead this year. With continued failure of WB and Fox to get together on a picture deal, Fulton gets the remainder of the Fox output, as it has in the past.

Fox is the only first-run product Harris group has so far lined up, and it's the present intention of operators to day-and-date pictures in downtown Alvin and Alhambra in East Liberty.

Detroit Feels Dearth Of Available Films

Detroit, Sept. 25.

This town is suffering from the worst picture situation in years with nothing much expected till Oct. 6. Strike on the coast held back production with the releases of b.o. pictures starting Oct. 6 with Metro and United Artists.

Warner Bros. doesn't leasing here until Oct. 22.

RELIGHT UPSTATE HOUSE

Schenectady, Sept. 25.

Improved business in the city was responsible for the reopening of Erie theatre, formerly Proctor's old vaude house. Guy Graves, manager of State, which adjoins, is manager of the Erie.

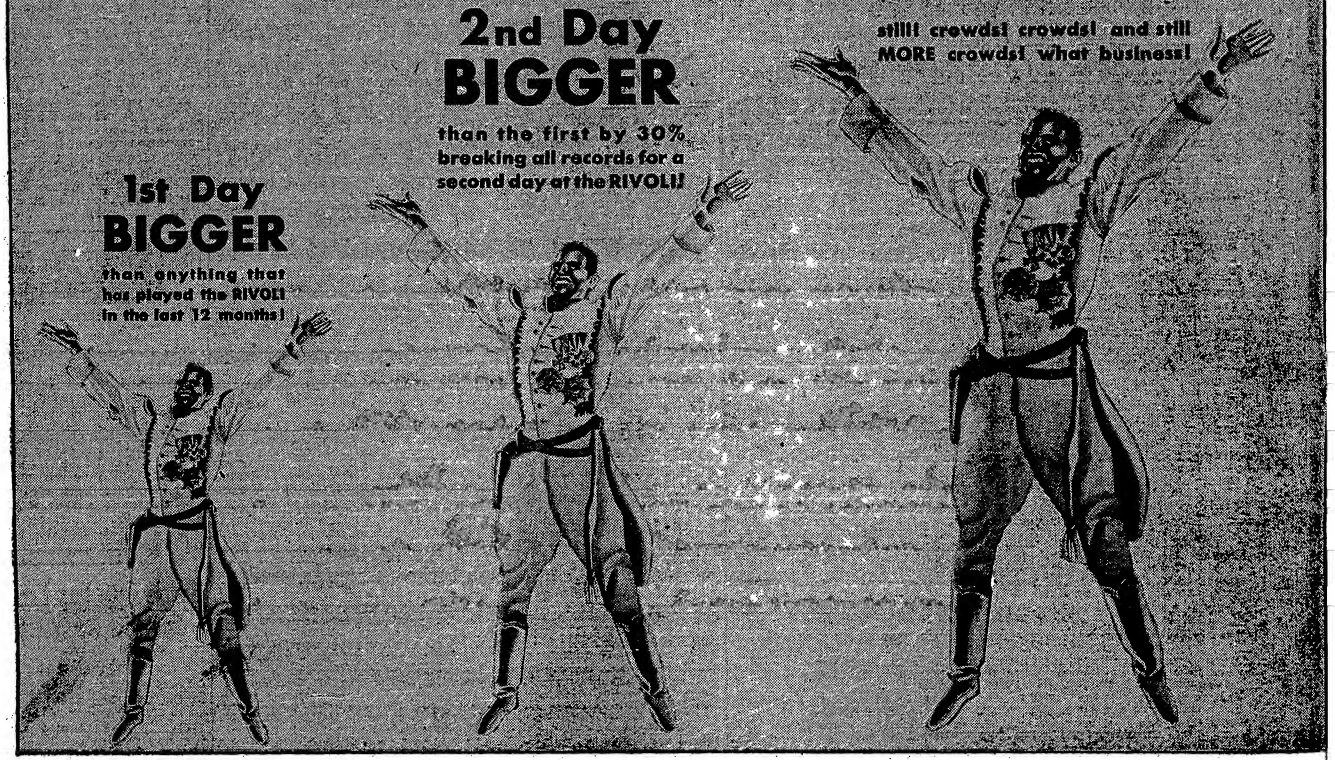
It is being operated as part of the R. K. O.-Farash pooled houses. First runs considered not acceptable to the . K. O.-Proctor house are being shown there with prices sa .e as the Proctor house.

While THE EMPEROR REIGNS THE DOLLARS POUR INTO THE RIVOLI, N.Y.

1st Day BIGGER
than anything that has played the RIVOLI in the last 12 months!

2nd Day BIGGER
than the first by 30% breaking all records for a second day at the RIVOLI!

3rd Day BIGGER
still! crowds! crowds! and still MORE crowds! what business!



PAUL ROBESON IN "EMPEROR JONES"

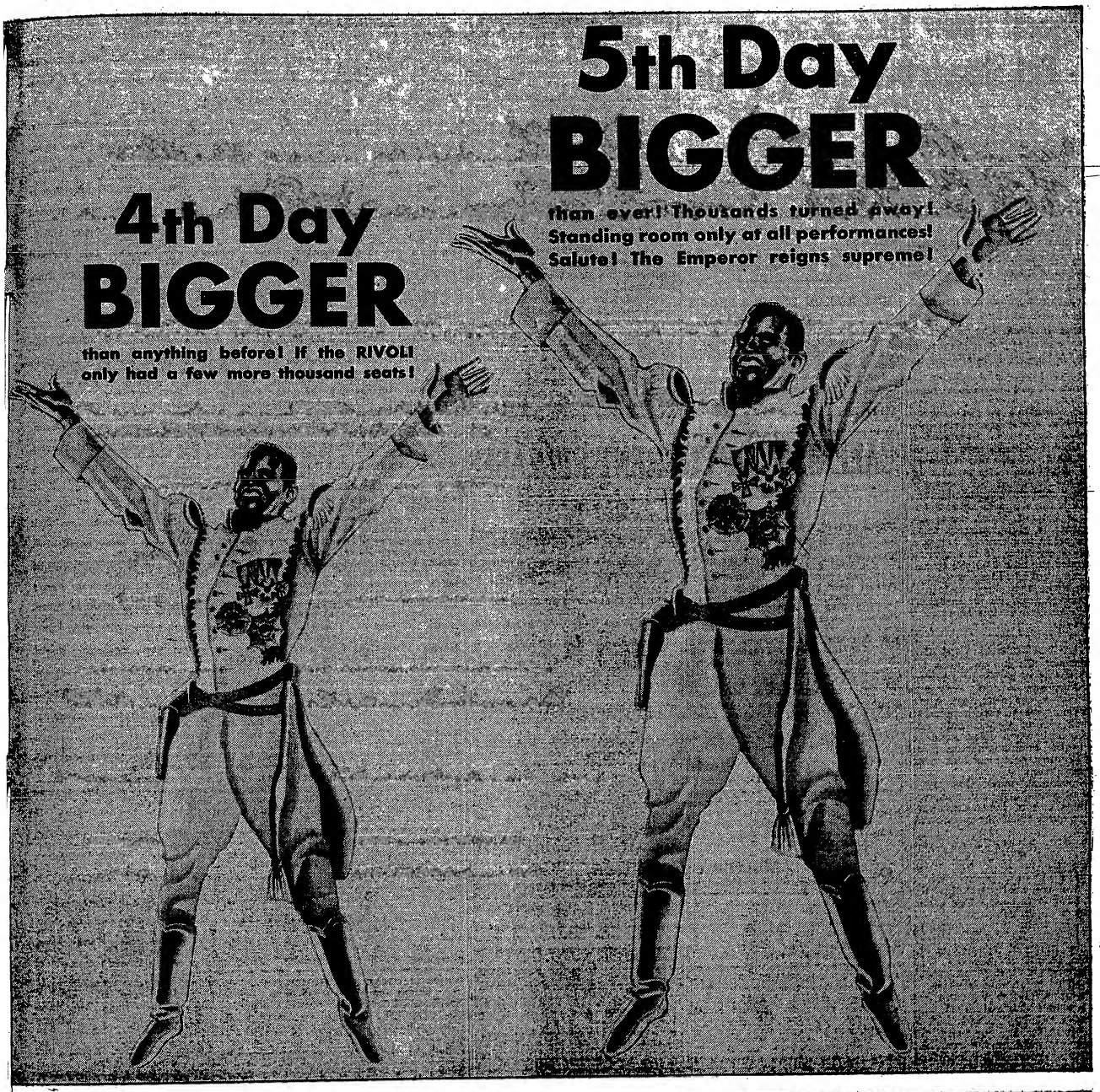
THRILL OF NEW YO

5th Day BIGGER

than ever! Thousands turned away!
Standing room only at all performances!
Salute! The Emperor reigns supreme!

4th Day BIGGER

than anything before! If the RIVOLI only had a few more thousand seats!



EUGENE O'NEILL'S

S THE BOX-OFFICE

ORK !

Released thru UNITED ARTISTS

Produced by JOHN KRIMSKY and CLIFFORD COCHRAN with DUDLEY DIGGES Directed by DUDLEY MURPHY

4,200-Seat Publix Minn. Reopening, Pitt Situash Overseating Worries

Minneapolis,

Plenty of fear and trembling in local theatre circles over what will happen after Nov. , when the Minnesota theatre will be reopened by Publix after having been dark for more than two . The deluxe house will add 4,200 seats to the present loop total and the apprehension arises regarding the effect its operations will have on present theatre line-up.

John J. Friedl, Publix division manager, last week decided on the Nov. 3 opening date and also on pictures plus stage shows. Details regarding the shows haven't been worked out yet.

Theatre presents a bi - lem,

When operated by Paramount-Publix two years ago, rental plus insurance and taxes amounted to more than $5,000 a week and the total weekly nut was approximately $18,000 minimum. The present 10-year lease, requiring the theatre to be open a minimum of six months a year, calls for a guarantee sufficient to cover ground rental, taxes and insurance, or approximately $2,000 a week or, in lieu thereof, 17½% of the gross receipts. It is estimated that under the new deal the theatre will have a nut of at least $12,000.

In its early boom days the Minnesota grossed from $30,000 to $45,000 a week, but fell as low as $8,000 a week later.

Pittsburgh, Sept. 25.

Downtown Pittsburgh faces the serious threat of a definite problem of overseating within the next month when the Pitt and Alvin, former legit sites, both reopen as first-run picture sites. This will give the main stem seven grade-A spots in the business sector, more than the town has ever had, even in its best days.

Previous high mark was six a couple of years ago, but one, and sometimes two of these sites were going in quite often for second-run product.

With Pitt, Alvin, Fulton, Penn, Stanley, Warner and Davis all shooting for business, the downtown area will have pretty close to 17,000 first-run seats, a figure that would have been branded as assinine only a short time ago.

Business, while it has picked up a bit, is still not profitable, with only five first-run houses, as the situation stands at present. With two more added to the load, there's bound to be some consequences.

Pitt's going in for vaudfilm and Alvin probably will maintain a similar policy. If they make a noticeable dent in takings elsewhere, it's a foregone conclusion the Penn and Stanley will return to presentations, thus increasing their overhead and making chances of showing a profit more negligible than ever.

N. Y. Bankroll for 1st Choice Setup on Coast

Hollywood, Sept. 25.

Preston, James & Yeiser, New York company, are bankrolling a new independent organization which has moved into Tiffany studio. Indie group will make 12 features and 12 shorts and release through the First Choice distributing setup.

Lawson Harris, who produced pictures here and in Canada several years ago, heads the production end as vice-president and general manager. Lee Warren James is president; Albert . Hilton, who arrives this week, is sec. and treas.; Harry Kerr comes back to pictures as production manager; Richard Pearl is studio manager, and John Clein has a production berth.

Lowell Thomas, radio narrator, will monolog the shorts, with Charles Bowers appearing as comic. One short was already made in New York.

William ogel, former lieutenant of Jaydee Williams, is in charge of distribution, although Williams is not connected. Company is now incorporating, and handle isn't set yet.

J. T. Crinyan, here as the rep of L. A. Young, owner of the studio, returns to New York today (25).

Contracts

Bertha Matlock, aerialist, to do a rope slide in Jesse Lasky's untitled picture starring Lilian Harvey.

Frances Williams from the stage to MG.

Isabel Jewell gets seven year pact at Metro.

Edwin I. Marin has been handed a directorial pact by Universal.

MAY ROBSON DUCKS 4 SHOWS

San Francisco, Sept. 25.

May Robson was scheduled for four appearances opening day of Col's 'Lady For a Day' at the Golden Gate.

But she informed management Metro wouldn't let her do more than one show. Management took it, but didn't like it.

Marriage Publicity Good Cash-In on Harlow Pic

San Francisco, Sept. 25.

Fox theatre cashed in on the Jean Harlow publicity and at the same time gave the theatre its first major name when Columbia reissued an oldie, 'Platinum Blonde.' Pic played around this territory two years ago to very poor biz.

Mae West Trailers Go Duals Two Better

Hollywood, Sept. 25.

Paramount has a new gag for trailering the Mae West picture 'I'm No Angel.'

It's advance teasers will call for four showings a performance instead of the usual one time spot. Trailers are much shorter than usual but are so made as to allow for four different spottings on a program.

Brief sequences have scenes between Miss West and Cary Grant without dialog. Teaser gag is along the line, 'If you can read lips you can read what Mae is saying.'

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Dir. Archie Mayo. 90 mins. Rel. June 24. Rev. July 4.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Ilen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

The Man from Monterey. Western drama. John Wayne, Ruth Hall. Mack V. Wright. 57 mins. Rel. July 22. Rev. Aug. 22.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Voltaire. Life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Dir. John Adolfi. 72 mins. Rel. Aug. 5. Rev. Aug. 22.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Ir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lelia Hyams. Dir. Victor Schertzinger. Rel. April 23.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Ir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Big Chance, The. (Eagle.) Prizefighter-socialite story. John Darrow, Merna Kennedy. Dir. Al. Herman. 62 mins. Rev. Sept. 5.

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Faithful Heart, The. (Heiber.) British made. Romantic story of a faithful love. British cast. 65 mins. Rev. Aug. 22.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

His Private Secretary. Girl converts her father-in-law to approval of his son's marriage. Evalyn Knapp, John Wayne. Dir. Phil H. Whiteman. 68 mins. Rel. June 10. Rev. Aug. 8.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Night and Day (Gaumont-British). Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Police Call. (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Dir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

Sleepless Nights (Remington). British made story on farcical lines. Polly Walker, Stanley Lupino. Dir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

Taming of the Jungle. (Invincible.) Animal training methods. . June 6.

Tarzan the Fearless. (Principal.) Feature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for feature. Rel. July 19. Rev. Aug. 15.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Foreign Language Films

(Note: ecause of the slow movement of foreign fi this list covers one year of releases.)

(ost of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Cinq Gentleman Maudit (Frotex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Ir. Leo Lasky 80 min Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schuenzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger). (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Ir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Ir. Lopashinski. 63 mins. Rel. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Grosse Attraction, Die (Bavaria) (Ger.). Drama is show Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

Heliseher, Der (Ger) (General). Farce. Max Adalbert. Dir. Rel. Sept. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. W. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. mins. Rel. May 10. Rev. May 16.

Hyppolit a Lakaj (International) (Hungarian). van. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isl Dir. Timoshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). lititary farce.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Max 80 mins. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Reichmann. 85 mins. Rel. June 15. Rev.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imi Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Milady (General) (French). Sequel to Three Musketeers. Dir. mant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

Mond Uber Marokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno 55 mins. Rel. Dec. 15. Rev. Jan. 17.

Namenshelrat. (German) (FAF). Drama. Dir. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warneckl. 95 mins. Rel. May 1. Rev. May 2.

On Demande Compagnon (Fr.) (Auten). Musical romance. Annabella. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Piri Mindent Tud (Arkay) (Hung.). Farce. Rel. Jan. 15. Rev Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Return of Nathan Becker (Woridkino) (Russian) (Yiddish). Comedy. Dir. Shpiss and Mlimak. 72 mins. Rel. April 1. Rev. April 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Herrlitz). Max Adalbert, Gretl Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current sia. 55 mins. Rel. Feb. 1. Rev. March 7.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 90 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Uiani, Uiani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Victoria und Ihr Hussar (Kinematrade) . Viennese operetta. Michael Bohnen. Ir. Richard Oswald. 90 Rel. April 1. Rev. April 11.

Walzerparadies. (Ger.) (Capital). comedy. Charlotte Susa. Friedrick Zelnick. Rel. March 1. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Trude Berliner. Ir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). ifficulties of Thiele. Dir. T. Dudov. 71 mins. Rel. April 15. Rev.

Yi ishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Si Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Hal Dir. Heins Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 25 Spruce St.
Capital Fil . 630 Ninth Ave.
Charles Herrlitz, 25 Spruce St.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 320 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
Modern Film, 729 Seventh Ave.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Fil 274 Madison Ave.

Ok BILL RAYNOR!

YOU *ARE* RIGHT... THERE IS "NO SUBSTITUTE FOR TALENT INTELLIGENTLY PRODUCED"....

Quoting VARIETY....

Good stage shows are salable. *The* BROOKLYN PARAMOUNT is proving this.

★

GET YOUR SHARE OF THE ENTERTAINMENT DOLLAR BY USING MORE STAGE TALENT

After resting for the summer, the Brooklyn Par has awakened from its slumber on a new start and with a fresh outlook.

Over here Shea, with Bill Raynor as his major general of operation, a policy that should strike has been inaugurated. It's the closest to vaudeville tried by any deluxer, yet gets safely enough away from the routine one-two-three system of vaude as it has been known for, perhaps, too many years.

Stage dish of show is a course running 66 minutes, about right. No crowdi and no stalling.

Acts are bei in by Fanchon & Marco.

★

AND IT'S OKAY TOO!

FOR THEATRES LIKE YOURS ALL OVER THE COUNTRY...

~~WISE~~ SHOWMEN GETTING INDIVIDUAL ATTENTION ~~FROM~~ SHOW-WISE EXPERTS HAVE GIVEN F&M

NATIONWIDE COVERAGE!

~~WE~~ CAN DO IT FOR YOU TOO!

F & M STAGESHOWS

INC.

1560 BROADWAY NEW YORK CITY

A Subsidiary of

Fanchon and Marco, Inc.

Phil Baker, Air Showman, Leads Pep Rally for 4,000 Salesmen

By Dan Goldberg

Chicago, Sept. 25.

It took a multi-millionaire non-showman to build Chicago's Civic Opera House, one of the finest, most magnificent amusement emporiums in the world and proven a failure with every branch of show business from grand opera to George White's 'Scandals.'

It took another millionaire non-showman, radio plus the millionire packing industry, to put over the theatre in a brand new amusement business. And that's the radioing of the Armour Packing company's show to a specially invited audience of over 4,000 Armour dealers, their wives, friends and anybody who was around at the time.

Phil Baker is the star of the Armour program and showed the Armour customer-men how their product was being advertised by and through the amusement channels. It all spells showmanship and the newer salesmanship. Baker was the star showman and salesmen in the case, and showmanship came first.

If the Armour dealers came in doubt they went away convinced that Armour company was leaving nothing undone to make the public and listeners in Armour minded. This is the new show business.

Old guard of vaudeville and the old-time showman might have his heart broken by this exhibition of the new show business. The split-second schedule, the pacing and routining, the radio-tube direction all would be wrong from the vaudevillian's side. But this is a new era. New people, moving in new directions. Educated in a new way.

Bernie-Baker Reunion

Smack of the show was the reunion of the old Phil Baker-Ben Bernie act. That part the old-timer in show business would have enjoyed. It was one part of the show that didn't appear like something out of a tin can.

Baker did a terrific job of the evening, being on that stage from 8:15 to 11:15 without a break and without wearing them out. Paced the show throughout, doing the regular broadcast from 8:30 to 9 o'clock and followed with two hours of ad lib clowning. There were a couple of other acts down as a favor, but through it all was Baker.

Running Baker a close second was Roy Shield, who, besides doing the band leading for the ether broadcast, managed to keep time for a dozen ad lib acts without a rehearsal. Neil Sisters and the King's Jesters were in and out both on the air show and for the Armour dealers. Harry McNaughton did the 'Three Trees' number, now identified with Joe Penner, but explained by McNaughton as introduced by his uncle, Tom McNaughton, in the musical show some years ago, 'Sylvan Queen.'

It was all occasioned by the fourth anniversary of Armour's show on the air and in so doing demonstrated what's the new appeal in show business and the new direction of the public taste. What the old-time showman would think of it really doesn't matter anymore. He would be lost in the crush around the microphone.

Whiteman's Pittsburgher

Pittsburgh, Sept. 25.

Here for a day on his barnstorming tour, Paul Whiteman made good use of his time by picking Selda Castle, of Happy Felton's band, to succeed Peggy Healy as his personality singer. Miss Healy is leaving the outfit to go pictures and Miss Castle will join up immediately.

Jazz king got a load of Miss Castle at the William Penn Hotel's Urban Room, where Felton is currently appearing. Her likely successor in the Felton outfit is Dolores Reed, formerly with Jack Petitis' crew, and a fav here.

ETHEL WATERS SET

American Oil Co. has closed with Ethel Waters for a series on CBS with the starting date of the program now depending on the selection of an orchestra. For the latter phase of the show the commercial is figuring on a symphonic unit.

Hugo Riesenfeld was tagged for the baton assignment, but previous picture scoring contracts prevented acceptance.

Revolt

Chicago, Sept. 25.

Radio program director when asked why he had resigned from the local NBC production staff cracked:

'I don't want to hold a stop watch in my hand for the rest of my life.'

UNION THREAT LOOMS; WEBS JITTERY

Organization of the NBC and Columbia engineers on both the New York and Chicago ends into a union of their own was being rushed the past week by agents from the International Brotherhood of Electrical Workers so as to have something tangible to intercede for when the hearing on the broadcasting code opens before Sol Rosenblatt in Washington tomorrow (27). At the same time the IBEW has been lining up the studio and transmitter technicians on the payroll of locally controlled stations in cities where the electrical union has branches.

O. B. Hanson, mgr. of NBC's engineering department, was delegated by the network higherups last week to get on the Chicago scene quickly and try to stem the movement. While Hanson concerned himself in the midwest sector the union's agitations around the web's New York studios netted a substantial list of new members.

Brewery Sponsor N.G. For U. of Minn. Games

Minneapolis, Sept. 25.

University of Minnesota athletic department has refused to dispose of radio rights to broadcast its football games this season to a St. Paul brewery.

It will permit any station or advertiser in another approved line of business to sponsor such broadcasts, it says, but it feels that the 3.2 beverage and its athletics can't mix. Doesn't want to encourage beer drinking among students.

CHICAGO'S BY-LINE

Announcers to State Birthplace of ther Show

Chicago, Sept. 25.

Order has gone through the NBC office here that programs out of Chicago must have that fact mentioned at the finish of the session.

It marks another attempt of the local NBC office to identify this territory in the minds of the public. Looks like the credit line will click this time. Other trial of the Chicago announcement was killed by a couple of sponsors who had the New York complex.

Soft-Shoeing Talent

The radio talent agents are getting the Hollywood habit.

Their deals for auditions are more mysterious in their shush-shushing than any film studio deal over a screen test.

Like the studios, the ad agencies encourage this hush stuff.

'BLACK CROOK' ON RADIO

Rochester, Sept. 25.

Courtland Manning, old-time actor, is broadcasting a series of plays of the '80s over station WHAM Fridays at 8 p. m. Program includes music, history of the play and dialogue. Written by Manning in conjunction with David J. Kessler of the Journal-American staff.

First play given was 'Old Homestead' and 'Black Crook' the second. Starts as sustaining feature, with expectation advertiser will take it over.

ABS WANTS SUSTAINERS

Meanwhile Rumors of WMCA Web Are Heard

Ed Wynn's Amalgamated Broadcasting System slated to get going this week is after fill-in material for sustaining features. Brooklyn Paramount has been approached to run a wire in for pick-up stuff. Other indie operated theatres are similarly approached.

Fanchon & Marco is being interested for talent. Bob Collier, representing F&M, has been huddling with Ota Gygi of ABS but with little developments.

Federal Broadcasting System, new outfit now operating WMCA (Donald Flamm continues in an advisory capacity, but Jack Nelson is the new president), is said to have its own ideas for another network, of powerful wattage proportions.

ABS' key station is 250 watts and labeled WBNX, an amalgamation of three smallies in New York, WCDA, WMSG and WBNX (heretofore a Bronx, N. Y. station). The other ABS affiliates are WTNJ, Trenton, 500 wats; WPEN, Philadelphia, 250 watts daytime and 100 watts at night; WDEL, Wilmington, 500 by day and 250 watts at night; WCBM, Baltimore, 250 by day and 100 watts at night; and WOL, Washington, 100-watter.

Coast Oil Digs Deep As Football Proves Costly at $135,000

San Francisco, Sept. 25.

Associated Oil's season of football broadcasting on the Don Lee and NBC networks has finally gotten under way, but it's costing the oiler nearer to $135,000 than the $110,000 originally intended.

Associated first planned $60,000 for the colleges of the Pacific Coast Conference and around $50,000 for the time on both networks.

Then local Catholic schools put up a squawk and wanted broadcasts with a piece of change tossed in. So it cost Associated reported $5,000 for St. Mary's, $3,000 for Santa Clara and $2,000 for University of San Francisco, in addition to the extra chunk of dough for those games on NBC's KPO.

Just when it looked like everything was settled along came G. Norris Hill, who handles all the collegiate advertising on the Coast. His was a regular agency fee, amounting to about $9,000 for swinging the broadcasting deal for the schools.

Don Thompson for NBC and Ernie Smith for CBS are announcing the games, and at an added commercial fee, too.

Kansas City, Sept. 25.

By a unanimous vote of the conference directors of the Missouri Valley Intercollegiate Athletic Association broadcasting of the football games of the Big Six colleges will be discontinued this year. By this decision no game played on any of the Big Six gridirons, whether conference or non-conference, will be put on the air.

It is hoped that the discontinuance of broadcasting will increase ticket sales to the games.

irectors realize that their action will bring protests from alumni at a distance, who have enjoyed the broadcasts of the games, but think the step is necessary in order to obtain more financial support. C. L. Brewer, secretary of the directors association, stated that the decision will not only remove the announcers from the radio booths and press boxes of conference schools, but will place restrictions upon the use of play-by-play telegraph reports of games dispatched from Six Six fields.

Telegraph companies and newspaper correspondents will be provided facilities for covering the games, only with the understanding that their play-by-play reports will not be used for broadcasting.

AUTO TRANSPORT NEWS

Chicago, Sept. 25.

Continental Automobile Co. goes on the NBC Blue chain for a series of 15-minute sessions starting Sept. 25, and once weekly.

Placed through the Grace Holliday agency of Detroit the Continental series will be based on news flashes of the latest developments and newest feats in transportation. Program will be called the 'March of Transportation.'

Anti-Gab Stance by WCKY

Credits Minimum, Plugs to 100 Words for Program Zip

Orchids from Mint?

At the J. Walter Thompson offices the symbol of congrats for a job well done now is an orchid. One of these was sent around Monday (yesterday) to Herscell Williams for his work on the 'Roses and Drums' show, broadcast from Carnegie Hall the night before.

Previously it used to be orchids for the women on the staff and carnations for the less gentle sex.

COMICS THINK 45 MINUTES IDEAL

Comedians are of the opinion that the ideal running time for an evening variety show would be 45 minutes. Heretofore, the broken time has not been used, a full hour or a half hour being typical.

Comics think 30 minutes too little when a dance band, two or three commercial plugs, maybe a singer or quartet, have to be slipped in along with the humorous interludes. Contrariwise, a full hour is a job to keep going and a certain amount of padding with the possibility of ennui setting in, is a danger.

Some radio men like the idea as the added 15 minutes in each hour's program that would be opened up for booking would be very convenient in the peak hours. This is particularly true in the case of 15-minute script programs that have practically been driven off the evening lists for lack of the networks' ability to clear time, due to the big, pretentious shows' growing trend toward the full hour performance.

Winnipeg Station with Actor at Helm Perks

Winnipeg, Sept. 25.

Under the leadership of Frank Wade, an ex-stock actor, the Western Broadcasting Bureau here has made progress against the local telephone company controlled radio monopoly and have advanced into bigger quarters in the Grain Exchange building.

WBB is classed as the local Broadway — the professionals — struggling to get a recognition. Daylight seems to be dawning, for the Radio Commission of the Dominion has selected for chain-wide broadcasting a large number of shows from WBB. Doc Guy, the singing salesman, Art Strauss' band, Leon Zuckert's Argentinians, 'We Three,' singers, and Frank Wade's mystery drama productions, have all on the air via this source.

WBB is owned by Dawson Richardson, grain trade news publisher.

Sponsor Insures Comic

To protect the investment it's made in exploitation stunts connected with the Sunday night program which starts Oct. 8, Ileischmann Yeast has taken out a $50,000 insurance policy on Joe Penner. Responsibility covers the first 13 weeks of the comc's contract. Most of the preliminary expenditures have had to do with window cards, throwaways and novelties with each piece of merchandising giving the spotlight to Penner.

Like the same commercial's Rudy Vallee affair, the Sunday night stanza will originate from NBC's Times Square studios. From the sales angle the difference between the Vallee Thursday night show and the newcomer program is that the former confines itself to plugging the two-penny yeast cakes, while the latter is put on as a good will builder for the neighborhood baker.

Sept. 25.

Continuity for sustaining programs at WCKY, Covington, Ky., must be cut to the bone by order of L. B. Wilson, president of the across-the-river station, which styles itself 'the voice of Cincinnati.' Verbal chiseling job has been placed in charge of Elmer H. Dressman, former leg and desk hound for Cincy dailies, now directing publicity and script for the 5,000 watter.

Wilson holds it unnecessary announce the artist's name and tune title before every vocal or instrumental number. His studio programs now open and continue without announcements, except where absolutely necessary. At the close the announcer tells in a few words whose entertainment been heard.

New ruling, Wilson reckons, will enhance the value of commercial announcements, which also will be held down to 75 or 100 words to avoid boring listeners.

WCKY is on the recently formed 'Center of Population' net, including WHAS, Louisville, Ky.; WSM, Nashville, Tenn., and WSB, Atlanta, Ga. This web's third commercial starts Oct. 2 for Crazy Water Crystals, the program featuring Happy Jack Turner and aired 15 minutes on weekday mornings. Net's other biz accounts thus far are Early & Daniel Co., feed dealers, presenting Smiling Ed McConnell, and Ballard & Ballard, millers of Obelisk flour, offering a jug band. McConnell faces mike in WCKY studios and the Turner and jug band programs originate at WHAS.

NBC Production Changes; Some Are Promotions

Chicago, Sept. 25.

NBC proceeding to build up its local production staff following the resignation of Jim Whipple and Dave Lindley. Joe Ainley comes over to NBC from CBS this week. Ainley had been with the local CBS staff for almost four years.

Basil Loughran came into NBC last week from WTAM in Cleveland. Also it becomes apparent that the 'tentative' employment of Lloyd Harris with the NBC production staff will become a permanent post. Noble Kane is back following a long layoff with a broken leg, but now managing with cane and crutch.

Another promotion in the Chicago NBC office sends Maurice Wetzel up a couple of rungs as the assistant to Clarence Menser, chief of the production department.

Wetzel rates as the ace and veteran of the production staff of NBC having handled the top job of the department when Menser was on his vacation.

Irene Rich on Radio

Chicago, Sept. 25.

Welch Grape Juice starts NBC on Oct. 4 with Irene Rich, ex of pictures, as the attraction. Will run for 15-minute stretches out of Chicago on Wednesday and Friday evenings over the Blue network.

Placed through the Kastor agency the program will be a combo of dramatic and music bits with most of the drama parts being taken from the life experiences of Miss Rich.

Quibbles, Quits

Los Angeles, Sept. 25.

Leo. B. Tyson, manager of KHJ, resigned following differences of opinion over management with C. Ellsworth Wylie, general manager for the Don Lee coast CBS chain.

Wylie is now filling both berths.

FRANK STEEL SETS UP SHOP

Chicago, Sept. 25.

Frank Steel has set up his own office locally as radio counsellor for agencies and advertisers. Steel is now handling radio accounts for two ad agencies. Critchfield and Ruthrauff & Ryan.

Steel originally w exclusively with Critchfield but is now branching out on his own to handle ether problems for agencies without regular radio execs.

JAPAN'S RADIO TASTES

Purposeful Bilge Added to Class Shows to Avoid Sophistication

Nothing can be of greater concern to a merchandiser with a popular priced product than the self harbored suspicion that his program is shooting over the heads of the masses. To show business radio may reveal evidences of approaching the sophisticate stage, but in the lexicon of the average air advertiser there is even at this advanced era of broadcast entertainment no greater bugaboo than this same word, 'sophisticate'.

Fact that these purveyors of products for the home have been bringing in stage names of a sophisticate flavor to do the attention garnering for the plug message is no indication that they (the advertisers) have undergone a change in viewpoint. The names are okay as long as they adapt their routines to the lowest denominator of tastes and understanding in loudspeaker audiences. Exceptions, needless to say, are the programs that set out distinctly to make it a class appeal. And these, commercially, are still few and far between on the network airlanes.

For a commercial to complain that a program is shooting too low is a rarity. Common kick that the ad agencies have to contend with from the wherewithal's source is that the show is framed for a level away over the heads of the rocking chair mass.

ing Up Class

Advertiser reaction along these lines is responsible for the radical changes soon to be applied to a Friday night network show regarded in the trade and among show people as one of the slickest things of its kind. The commercial, strictly interested in family audiences of the lower middle class, recently put on a money giveway contest and from the disappointing response deduced they weren't listening to his program. The agency on the account is now under instructions to bring the level of the show away down. An advertising analyst that the commercial had brought in to apply the intelligence test and other psychological yardsticks to the program had come to the conclusion that the comic's material was too smart and original and the symphonic arrangements used by the orchestra were too involved for general grasp and appreciation.

Incl. the Japanese

Yosie Fujiwara the Fleischman program sang in Japanese but Joe Higgins, official NBC laundryman for dirty lyrics, didn't take any chances on something getting by. He had the Japanese words rendered into English to see if the sentiments were of a chaste nature.

Japanese barifone was at first requested to sing 'Old Man River,' but that was finally voted a bit inappropriate.

BUILDER-UPPER FOR N.B.C., CHI

NBC will ship a number of its seasoned sustaining artists to Chicago at the request of Sidney Strotz, Chicago program and artists (joint) manager. Irene Beasley is the first artist to head west under the idea of strengthening Chicago as a broadcasting centre.

Chicago has suffered from a dearth of good radio talent. Too much repetition on midwestern programs of the same people coupled with a notion, widespread among advertisers in the Windy City, that meritorious programs are hard to get in Chicago is behind the campaign. Influx of new personalities will give NBC something to sell and at the same time help overcome the prejudice.

On the New York end NBC gladly welcomes the possibility of getting an opening for some deserving talent that ought to attract commercials, but who haven't had the breaks around New York.

NO VAUDE FOR BENNY PENDING NEW AIR SHOW

Jack Benny, who starts Oct. 1 for Chevrolet, has declined all theatrical engagements prior to Nov. 3. Comedian figures the strain of launching a radio program makes theatrical engagements too risky until the first four or five broadcasts are over and everything is functioning.

Benny returned from California last week to ready for the Chevrolet start.

NIX RADIO WIDOWHOOD

CBS Wives Won't Stand for That Byrd Tri

CBS' financing of the broadcasting phases of Admiral Byrd's slated trip to the South Pole now includes putting on the payroll for a two-year absence some one person combining the qualities of a newspaperman, announcer and program production man.

Network tried to recruit an engineer out of its own ranks for the polar trip and stay but each technician queried had a reason, mostly marital, why he couldn't stay away from home that length of time. For the assignment the web has engaged someone without previous network contact.

CBS figures on the Byrd hookup as the big news stunt that will in an introductory way focus the spotlight upon its newly organized news collecting bureau.

Paris Fashion Comment Sent to 3 Continents

Paris, Sept. 15.

Alice Langelier, former fashion writer who was made radio announcer for Club Franco-Amerique in Europe, will broadcast Paris fashions internationally. Programs will go to North and South America, Canada and Indo-China, and ill be rebroadcast by National roadcasting in America.

Ann Seymour Set

icago, 25.

Final has been made regarding the new Campagna company show to take the place of the 'Fu Manchu' series on the WJZ web. With the name set as 'Grand Hotel,' the company last week selected Ann Seymour to head the cast of the dramatic series.

Will ride 30 minutes on Sundays and understood to follow the basic scheme set up by the other successful Campagna show on the WEAF web, the 'First Nighter' series. Starts Oct. 1.

BOB BENCHLEY FOR AIR?

Hollywood, Sept. 25.

Plymouth Motor Car Co. is dickering with Robert Benchley to head a radio program. Benchley is now writing at Radio studio.

Plymouth people have been negotiating for picture stars, including Jackie Cooper and Lee Tracy, for several weeks, but haven't tied up anybody yet.

DALLAS AS DOG TOWN

Chicago, Sept. 25.

Boyer cosmetic taking a test flyer on WFAA, Dallas, starting Oct. 1 for a two-a-week ride. Running for 13 weeks.

Using an Advice to the Lovelorn idea plus chatter and musical interludes.

GOVT. SEZ WHAT MOB MAY HEAR

Interesting Contrasts With American Radio—Japa-Mercantile Firms Eager to Sponsor But Advertising Is Barred—Instead Firms Sponsor Musical Concerts Outside Radio.

TYPICAL PROGRAM

By Burton Crane

Tokyo, Sept. 2.

Radio authorities here will tell you that programs aren't any better (they say different) because the Japanese people like them the way they are. Control of the stations and the programs is in the hands of a semi-official company, collecting an annual fee from each receiving set owner, and this company has become bureaucratic to the nth degree. Entertainment value is low. Here's day's fare from JOAK, the biggest in Japan:

6.00 m. Radio physical exercise.
6.55 a. m. Weather report.
9.00 a. m. Weather report.
9.10 a. m. Daily menu.
12.00 m. Time.
12.05 p. m. Japanese music.
12.40 p. m. News by the Yomiuri Shimbun.
3.40 p. m. Weather report.
4.00 p. m. News.
6.00 p. m. Children's program.
6.20 p. m. News for children.
6.55 p. m. News in English.
7.00 p. m. News by the Nichi Nichi Shimbun.
7.30 p. m. Talk on aircraft carriers by Captain M. Kodanaka.
8.00 p. m. Violin solo by Mr. M. Kuroyanagi.
8.20 p. m. Japanese music.
9.30 p. m. ime. News. Weather report.

And if anyone thinks that is exaggerated 365 daily programs for any year since broadcasting started in this country will match that program 360 times. With the names changed, of course.

Point remains that, except for 35 minutes of Japanese music in the noon hour and 20 minutes of bedtime stories for the children, all the entertainment features are limited to the time between 8 and 9.30 o'clock.

Falsetto Torch Singers

In this period there is relatively little attempt to achieve variety. Story telling and old-fashioned Japanese music take the bulk of the time. This old-fashioned music is mostly delivered in high falsetto, with the best performer the one who can do the most tricks with his voice. Occasionally radio dramas are mixed in. Then, from time to time, some foreign music or Japanese songs along foreign patterns get a brief play. But let Tokujiro Kobayashi, of the program committee of JOAK, ive you the low down:

'Our basic policy,' he says 'is public leadership, guiding the public toward appreciation of finer things, which, in turn, aids in the building of public personality. We do not care to flatter the public by presenting only the programs it likes, although we meet the fans half way. Sometimes they miss the point.'

Patriotism Dominant

A recent survey, said Mr. Kobayashi, showed fan preference in the following order:

1. Naniwabushi, ballads of old-time Japan telling tales of loyalty, filial piety and great deeds.

2. Stories of all kinds, ranging from the pathetic to the humorous.

Plots of motion pictures.

Jazz and the popular songs which everyone is singing are presented occasionally, but 'fundamentally the programs seek harmony with the

(Continued on page 41)

ERPI, Financier of Films, May Back WBS' $750,000 Radio Disc Library

Technocratic Chimes

icago, Sept. 25.

Announcers in the Chicago NBC studios are musicians no longer. One of their duties has been rendered obsolete.

Automatic chimes now in effect. Push a button and xylophone notes bing.

STORY, SEQUEL SAME NIGHT

Chicago, Sept.

New wrinkle in commercial programs is being considered by Atlantic & Pacific. Originally auditioned as an idea for Western Union, this program calls for immediate response from the listeners and a double listening audience twice in one night.

Under the plan of broadcast the show will be cut up into two parts, as two halves of a mystery play. First half will go on early in the evening on a 15-minute episode of a mystery. Session ends with the mystery unsolved, but with plenty of suspense and lots of clues. Listeners have their best clues in a wire sent by the detectives in the piece.

At the end of the first session the listeners are invited to send their solutions immediately by wire or telephone to the home office, with the first correct answer to win $350. Exactly two hours after the first episode the second and final broadcast of the mystery is broadcast.

Now figured to broadcast the series at seven for the first half and nine for the second. Various portions of the A&P concern now deciding on the program which appeared set in the latest piping and audition last week. A&P reported ready to start within two weeks being hot for the program as a cinch innovation in radio and a certain listener audience not once, but twice in one night, figuring that anyone catching the opening episode must tune in for the final and solution.

MORE FREELANCERS

Numerous Chicago Radioites Go It On Own

Chicago, Sept. 25.

Town is rapidly going free-lance as far as radio talent is concerned. More free lancers today than any time previous in history of radio ith more announcers, producers and writers daily leaving station and network jobs to open on their own.

In some cases it's due to getting the can tied but in others it's strictly resignation with the resigners figuring that they can get more coin on their own.

In practically every instance it has worked out that the men on the outside are getting four to five times as much on the other side of the fence than when on the payroll of station or network.

Now working freelance locally are such well-knowners as Tom Shirley handling the General Tire and Atlantic & Pacific shows, incent Pelletier on the Household Finance show, Jean Paul King with the General Mills, Clara, Lu & Em, Northern Trust, Carnation Milks, Hoover Cleaner and Evans Fur accounts Bob White is writing and acting on his own doing the Atlantic and Pacific show now on fire. Charlie Hughes is writing the 'Talkie Time' and 'First Nighter' series.

Dick Wells and Harlow Wilcox are free lancing locally, Wileox only recently stepping out of CBS and has already done much work for commercial records.

And Frank Steel cracks a new field when he opens his own office to do advisory work for advertising agencies and clients.

Likely financing source for the World roadcasting System, Inc., in latter's plan of entering the sustaining program field on a grandiose scale will be Electrical Research Products, Inc. WBS is talking about investing around $750,000 in the manufacture of recorded programs that would be sold to stations as permanent libraries. As laid out on paper the project calls for turning out about 3,000 waxed programs or 215 different series.

It is World Broadcasting idea to sell the library on a two-way proposition. Available for the station would be an extensive and widely varied source of sustaining material. At the same time the outlet would be in a position to put this huge catalog at the service of a local advertiser who is loath to do his culling of entertainment from among local talent.

Understood that ERPI, from which World Broadcasting has always leased the equipment for its subsidiary, Sound Studios, Inc., is anxious to get in on the bankrolling of the big library idea. For ERPI the financing sideline is nothing new. It's done the same thing for picture companies on a large scale. The World Broadcasting contact will give the electric its first entry of this kind in radio and on a scale similar to that which it has practiced in the picture industry.

Should the WBS idea go through it will also mean a stiff upping in royalty income for the music publishing trade. Payment of royalties on around 3,000 masters at the rate of, say, 30 copies each would yield to music anywhere from $40,000 to $50,000.

PRIZES UNDER $500 RATED PIKER STUFF

Unless the value of the prizes are away up in the money air contests won't draw the responses in hefty number any more, say ad agency men. From recent experiences these advertisers have garnered the impression that anything less than $500 in cash or value thereof as the grand prize is now looked upon by the general run of listener as piker come-on.

Ad men don't know whether to blame changing economic conditions or the possibility that the loudspeaker element with the ready pen and envelope has been spoiled by the series of big money contests that held the network airlanes last winter.

One food packer with a name variety show released over 54 stations offered $100 as the top prize of a contest started three weeks ago. Two announcements of the giveaway netted him than 3,000 pieces of mail.

Film Co. Limits Writer To Couple Radio Shows

Hollywood, Sept. 25.

Kay Van Riper's writer contract at Metro allows the radio authoress to handle only two half-hour air programs a week the life of her film contract.

She asked for free rein so far as the ether was concerned, but studio held her down to the two programs. It's the first scenarist contract drawn to contain provisions for a writer' io activity off the lot.

Cantor by Nov. 1

ations that Eddie Cantor will be back doing his Sunday night stint for Chase & Sanborn coffee by the first Sunday night in November.

Cantor had been slated to resume here Sept. 10, but later himself decided that he couldn't both work o his picture assignment, 'Roman Scandals,' and C & S and give the preparation of his program material the time and painsta ing he deemed it deserved.

'Roses' Drama Show in Costume B'cast No Threat to Legit; Actors Use Scripts

BEN

What Walter Thompson agency attempted for Union Central ife Insurance Co. at Carnegie Hall, New York, Sunday (24) night at least brought home one thing for the broadcasting trade. And that is that even with costumes and scenery there is little excitement and color to be derived by a sideline audience from a dramatic program to make such sideline attendance on a big scale popular. Compared to the atmosphere and entertainment created by the broadcasting of a musical show, the limitations for the drama are too many to encourage it as a regular thing.

Affair at Carnegie was the first in which a commercial broadcast from an audience attended theatre a dramatic script strictly fashioned for radio. Stunt marked the return for its third season of Union Central's 'Roses and Drums,' a series founded on incidents and episodes out of American history. Regular plotting of the Sunday night programs is 30 minutes (CBS), but for the season's debut occasion the dramatization ran a quarter hour more.

Only thing that gave Sunday night's event any semblance of the glamor of the theatre was the legit names and near-names recruited for the cast. Into the episode the writer had dragged almost eevry outstanding figure of the civil war. From the angle of dramatic sequence and general script confection it was a hodge-podge of hodge-podges. Of the illusion of the theatre there was little conjured as the actors in turn took their stolid stances before the mikes and hopped around as so many automatons in those portions where an attempt was made at stage movement.

All players with the exception of Guy Bates Post, in the role of Abraham Lincoln, worked strictly from scripts. Despite the costumes and the flat pieces of scenery, the facade of a southern mansion, set up on the left end of the stage, it was all a pretty disillusioning process for the average loudspeaker fan.

Predictions

Before the trailers parted for the broadcast Herschell Williams, agency staff producer on the show, delivered himself of a lengthy bit of prediction. What they were about to see and hear, he said, was a precursor to television of the future. He also tipped them off to the fact that the sound effects which were a part of the broadcast would not be audible to them because these effects, taken from recordings, are picked up from a turntable by separate mikes. Situation here created an odd spectacle in one scene of the script, as far as the sideliners were concerned, when the players went through the verbal excitement about being engaged in battle. Without the sound effects it was a thin and puzzling excitement for the invitees.

Whole air of the Carnegie Hall affair was pretty highschoolish or townhallish. Laying it on thick in this direction were the two speakers brought on following the broadcast. They were Gen. Robert Lee Bullard, U. S. A., retired, and Prof. Dixon Ryan Fox, an authority on American history. The general reminisced about his cadet days and the professor did a hands across the Mason-Dixon line spiel.

Near Capacity

Agency did a crack job in the turnout it got for the show. House, which seats around 3,000, was near capacity. All Civil War vets available around New York were approached as attendees and goodly representation from this source showed up. Substantially represented in the audience were the patriotic and historical societies, with the Daughters of the American Revolution and the Confederacy included.

Included in the cast of the broadcast were Minor Watson, Tom Chalmers, Robert T. Haines, Charlotte Walker, Pedro De Cordoba, George Gaul, Elizabeth Love and Blaine Cordner. One of the players out of the drama's cast doubled into the dialoged plug that was interpolated halfway through the program. Here the agency showed a defective piece of judgment. To maintain the illusion all around it might have been better to have had the plug read from the sidelines, or the trailers closed altogether and the reading done in front of this curtain with the participants anybody but those in the cast.

Newkirk Is KMTR Boss

Hollywood, Sept. 25.

In a shake-up at KMTR, Van C. Newkirk, formerly traffic manager at KHJ, goes to the Hollywood station as program manager.

C. Sharp Minor becomes staff organist in place of Don Vincenti and Fred Fowler, formerly of WBBM, Chicag , gets the p.a. berth, succeeding Dean Metcalf.

FRED STONE with Dorothy Stone, Edward Nell, Jr., The Revelers, Al Goodman's Orchestra
COMMERCIAL
WJZ, New York

For his radio debut the veteran comedian of a hundred musicals chose a condensed version of 'The Red Mill.' Since Victor Herbert wrote the music this means that the score still has something to offer. But the book creaks at the joints and every gag spells 1905. Some specimens are perhaps in order:

Guest—What follows cucumber salad; Waiter—Indigestion. Guest—You've got your thumb in the soup; Waiter—That's all right. It isn't hot. Guest—Where is the fish? Waiter—I'm sorry fish is out. Guest—Outrageous.

All of which that Fred Stone is going material trouble unless it can be argued that radio fans are sentimental old timers and will be so glad to hear Fred Stone and time-dulled operettas that it will not matter.

Dorothy Stone was the only member of the family with the old gent on his first mike adventure. In the three contracted shows to follow Paula, Carol and the missus will participate, although at no time will all five be together. That seems a pity as it would have been a big event. It seems likely that many tuned in Sunday (24) expecting to hear the whole family as the publicity did not make it clear but reversely tended to give the full membership impression.

Eldest daughter sounded swell as she rendered one of Victor Herbert's lovely ballads. Her voice was fuller and richer than would be expected, suggesting that the radio is strictly okay for her. That material question makes it hard to tab her pop for the ether. There have been so many comedians the past year that it's beginning to mean something, although on the radio it is still possible to be safe with puns that were told on the sidelines at square dances.

Gulf Oil runs its shows with ample zip. Announcer is almost telegraphic and the few pauses between different items are so brief that a stop-watch would hardly record them. The Revelers, sweet harmoneers, the lusty-lunged Edward Nell, Jr., and Al Goodman's slick music formed the incidental support to the Fred Stone part.

Land.

IVAN FRANK BAVARIANS
With Rexall Kendall
COMMERCIAL
WRNY, New York

Characteristic sample of the small neighborhood station type program. Not all commercial. But nearly all. So often is the name of the sponsor repeated that the suspicion grows that either the station or the advertiser strongly believes that listeners stay tuned in for only a minute or two so that the sales message must be repeated that frequently in order to get in on the turnover.

Selwyn Fur studio sponsored the 15 minutes caught, but the program just preceding appeared to have the identical routine, namely, German music, German soloists, and German comment from Ivan Frank. There was scarcely a break between Frank's talk about a certain Teutonic eating house specializing in sauerbraten and the story of how the Selwyn Fur studio was practically giving away snappy winter pelts for $15 to $45 with three years' free storage thrown in.

Some of the curse was wiped off the program by the English-speaking announcer, Rexall Kendall. This gent is fluent. Moreover he brings big-time ideas to a small-time station. He almost keeps that horrible repetition of the name, address, prices, and exquisite quality from seeming so bad. Kendall has a soft approach to advertising, pleasingly unlike the sledge-hammer technique all too common on stations like this.

Land.

KROGER TWINS
Music, Song, Chatter
COMMERCIAL
WOWO, Ft. Wayne

One of the oldest running programs from this Hoosier station. Fifteen minutes three times a week during mornings makes direct appeal to housewives. Sponsored by the local unit of the grocery concern, the programs get down to earth ith their tunes and chatter stuff.

Kroger Twins are two male voices who deliver about three current tunes with aid of piano and mandolin accompaniment. Voices carry nicely and arrangements are generally smooth. For that extra amount of punch, Betty Kroger is introduced to give the lowdown on domestic menus and the usual specials which the stores are featuring.

Baral.

Chicago Ad Agencies

Radio Execs (Associated with the Show or Performance End of Radio).

N. W. Ayer
164 W. Jackson Blvd.
Nason McGuire.

Batten, Barton, Durstine & Osborn
221 N. La Salle St.
George May.

lackett-Sample-Hummert
221 N. La Salle St.
Edward Aleshire.
N. H. Peterson.

Critchfield
. Michigan Ave.
Frank Steele.

Doremus & Company
208 S. La Salle St.
H. Ray Henderson.

Erwin, Wasey & Co.
230 N. Michigan Ave.
William Weddell.

Charles Daniel Frey
333 N. Michigan Ave.
Larry Triggs.

Gundlach Advertising Co.
400 N. Michigan Ave.
Irving Rosenbloom.

Henri Hurst & McDonald
520 N. Michigan Ave.
A. . Decker.

irtland-Engel
646 N. Michigan Ave.
Kenneth Ring.

Lord & Thomas
919 N. Michigan Ave.
Henry Sellinger.

Matteson, Fogarty, Jordan
307 N. Michigan Ave.
H. . Weiler.

McCann-Erickson
910 S. Michigan Ave.
Raymond Atwood.

Hays McFarland
333 N. Michigan Ave.
Don Bernard.

McJunkin
228 N. La Salle St.
Gordon Best.

Ruthrauff & Ryan
360 N. Michigan Ave.
rank Steele.

J. Walter Thompson
410 N. Michigan Ave.
Thomas Luckenbill.

HAL TOTTEN
Sports Talk
15 Mins.
COMMERCIAL
WMAQ, Chicago

Totten is handling 15 minutes of sports summary daily for the Pabst Blue Ribbon Malt company, beer accounts having always been sports talk sponsors, even in the pre-3.2 days. Aimed directly at the masculine ear and stomach, it figures as the next best thing to the sports page.

Totten has been doing regular running spiels on the baseball games here for some years, with this talk figuring as an extra. He knows his sports and talks with authority. Most of his chatter is taken bodily and with credit from the Chicago 'Daily News,' with which the WMAQ station is tied in. Show is handled well.

YE HAPPY MINSTREL
With Ford Rush, Pat Sheveli ic
Kid Show
COMMERCIAL
WABC, New York

WCAU, Philadelphia, originates this show which was extended to include WABC as a Sunday attraction at 6:45 for the juvenile dialers. By theatrical standards it's far from good but this classification has to be modified to jibe with the fact that aimed strictly at 10-year-olds there's no telling what results may be obtained. Adults are traditionally poor judges of what the infantile mind fancies.

It's a hodge-podge of jingle-dingle tunes by the musicians and roly-poly singing slightly off key by Ford Rush. That the program has been extended from Philadelphia to New York may answer any cavil. Wheatena, the sponsor, seems satisfied.

That usual line of approach to the infantile mind which is used without exception or restraint by all cereals is employed by Wheatena. Namely, eat Wheatena, little boy if you want to grow up to be either a policeman, fireman, halfback, or Indian Chief. But then nobody seems to have suggested a better way to make little boys nag their mammas into buying a certain cereal.

Land.

Air Line News

By Nellie Revell

After appearing on the La Palina program with Kate Smith for two years, Nat Brusiloff suddenly quit to make records for Irving Mills. Didn't like the idea of sustaining work, even though Ted Collins, Kate's manager, paid for seven additional men in his band. Brusiloff had appeared with Kate on the radio, in vaudeville, and was taken along to Hollywood last winter to appear in her picture. Jack Miller, Kate's pianist, will conduct her radio programs.

rograms

Senator Robert F. Wagner and Postmaster General James A. Farley will appear on WOR Oct. 3 for the benefit of Catholic Charities. President Roosevelt and Patrick Cardinal Hayes will follow the next night. Both broadcasts will be from the Waldorf-Astoria hotel.

Stem looming Again

At this writing there is a deal on for either Abe Lyman's orchestra or Phil Spitalny's to go into the Paramount Grill for the fall season. With Whiteman at the Paradise, Vallee at the Hollywood, Ted Lewis or Guy Lombardo possibly at the Palais Royale, and either Lyman or Spitalny at the Paramount, Broadway night life is destined for big things.

Remote Interviews Out

After 500 hours of experimentation dealing with the use of lines two ways, the sponsors of that all-American football show decided it was best to have Christy Walsh present when he interviewed the various coaches, which will be done after the opening show when six coaches are offered for an opener.

Golden Rule Bergman

Teddy Bergman was set with a contract to support Fred Stone on his first NBC program but was told that an actor, long unemployed, could hold down the job satisfactorily. Teddy was nice enough to withdraw in favor of his brother artist.

Short Shots

Jack Foster, former radio critic 'World-Telegram,' is ill at his home in New Rochelle....Mary Charles, one of the original CBS buildups, has returned from England, and is being auditioned at her former alma mater....The Texaco Oil Company tried the Sisters of the Skillet three weeks in a row and found the response so good that they signed them until Ed. Wynn's return, Oct. 31....'Little Italy,' a new script series concerning America's 'melting pot,' the east side of New York, will start over CBS Oct. 3, for three times weekly....Frank Singheiser's are learning lullabyes ....Fred Waring orchestra will go on tour the month of October, playing Buffalo, Chicago, one-nighters and Philadelphia, in that order. The Old Gold programs will be broadcast from the road with Waring paying the wire charge....It remained for an American violinist, Albert Spalding, to beat all the other noted fiddlers, such as Jascha Heifetz, Efram Zimbalist and Mischa Elman, to the wire, and will do what the others might fear to do, play popular selections....Ford Bond has returned to work after losing thirty pounds and having all of his teeth extracted....Jap Gude, CBS publicity chief, was confined to his home by illness last week, just after stepping into his new position....Maxwell House Show Boat has been a year on NBC, and has the original cast with some additions....Roxy gags that Dick Liebert, Radio City organist, insists on booking under the laborers' NRA code rather than the artists' division, claiming that playing the organ is manual labor!....Nick Lucas and the Casa Loma orchestra appear to be all set for that Pepsodent face powder program....Jay Dennis and Ted Reese, a comedy team doing songs and patter, have been given three spots a week on WOR....Hanna Klein, pianist of Major Bowes' radio family, celebrated her sixth anniversary with them last Sunday.

Scrambled Notes

Neither CBS nor NBC threw any parties in connection with this year's radio show at the Madison Square Garden....'Real Life Dramas' have been purchased by the B. F. Goodrich Rubber Company for Radio discs throughout the country....WOR engineers are conducting intensity tests for a new outlet in Carteret, N. J....Ford F. sports columnist, who broadcasts ... over WOR, is on Loew's vaudeville circuit....Ethel Waters may sing only spirituals when she bows on her new commercial in October....Don Carney has landed the General Baking Company plum. He will be the narrator in their new program when it goes on WOR in the near future.... WARD, Brooklyn small watter, exacts a fee from the juveniles appearing on its children's programs ....Joan Hensman in traffic department NBC, was recently married to James May, non-professional.... Victor Young turned out two tunes in one week, 'Blue River' and 'I'd Be Telling a Lie'....Mary McCoy will be the guest soloist on the first of the 'Threads of Happiness' programs when they start on CBS Friday.... The Barry Holloways NBC press have a boy at their house. Mrs. Holloway was on the 'Associated Press....Bide Dudley, who was recently appointed WOR's dramatic critic, has been given an additional assignment to be the regular speaker on that station's Footlight Echoes on Tuesday nights.

Stand By

Robert Simmons goes sustaining Oct. 3, 10:45 p. m. program, with Jerry Sears orchestra. Sears is a newcomer to radio....Mauro Coltons, chief WMCA organist, was knighted by the King of Italy and made a Chevalier of the Crown.... Jack Arthur captured the lead in 'The Enchanting Hour.' Audrey Marsh, Al and Lee Raiser, Jean Gilbert, Roxanne and her orchestra and Basil Ruysdael as narrator, will be on the same program Monday nights WOR....Enric Madriguera returns to these shores on Sept. 28....The Lone Star Rangers, 'Tex' Ritter, Eddie Connors and George Shackley will return to radio in October.... Harlan Eugene Read, WOR's commentator, is the editor of commercial text books....Pappy, Zeke and Ezra, WMCA, are not real hill billies at all. Pappy was a vaudeville actor with the real Broadway accent....Howard and Hansen, who have been on the Saks program for three years, will go on WOR sustaining——Ray Perkins has joined the Rheingold Beer program.... Gene Austin, who made 'Blue Heaven' famous, is in New York doing vaudeville and radio, and looking twenty pounds lighter and younger....Irving Kaufman returns to CBS with the Floor Wax account....David Freeman is writing the new Lulu McConnell series.

Mrs. Tim Sullivan is out of the hospital, but left the twins there for some special nursing....Tony Wons has a new dog to take the place of Patsy, who was killed by an auto ....Dr. Moses Nathanson and Alice Schneiderman are back on WMCA with 'The Voice of Jerusalem' program after a trip abroad for new naterial....Charles Peck on WHOM is nine years old....Mystery Chef returns to NBC Oct. 4....Robert Barton, WLTH's program director, is the former stage acrobat.... cause Kathleen Gordon, WOR music librarian, married Edward Walker, of the New York Times station, wags refer to it as 'the union of gin and Scotch'....Lew White has been picked up for an additional 26 weeks from the Benjamin Moore Paint Company....Helen Morgan is going in for radio seriously. Besides her CBS, which started last Sunday, she was auditioned at NBC for that very secretive program....Philadelphia Public Ledger will syndicate Thornton Fisher's WMCA talks.... Herman Bernie wires from Hollywood that MGM has taken up its option on George Givot's services. He must pay his own wire charges if he broadcasts....Frank and Flo, formerly on Salada Tea three nights a week and forced to give it up when Frank had to go to a hospital for a serious operation, are back on WOR. They are under their former billing, 'The Strollers.'

riving Away Adults

CBS is plenty worried about the large number of child script acts that clutter up the network between five and seven-thirty. All are commercials and bring in a big revenue, but do not make for good program balance. Network feels that music between these hours is the thing.

INDIES' FRC NIGHTMARE

POWER SURVEY TO MATCH NBC FAN MAIL

Chicago, Sept.

NBC is shaping plans for a field intensity survey to cover all stations on the network. Will secure scientific data on the signal strength of each outlet.

Will be done to discover just how outlet intensity and signal coverage meets the mail count from various sections around each outlet. Checking will be done by an independent engineering survey outfit; with the signal strength to be checked in the radius of each station, say, intensity at 10 miles, 20, 30, 40, 50, 60 to 100 miles and so on.

Individual stations have occasionally made such surveys, but not NBC.

Like the mail count around stations, the signal strength line will run in a jagged, uneven edge and not straight. Often due to individual conditions around stations, such as WEBC up in Superior, Wis., which has a signal strength line edged by a horseshoe shape due to the ore deposits in that territory.

After the field intensity survey has been made the signal strength lines so secured will be superimposed on the mail count charts of these stations so as to check on the survey data of both signal and mail strength.

WCAU, Philly, Programs Sustaining Source for 16 Southern Stations

WCAU, Philly, has become the key source for CBS' Dixie network. Means that from now on WCAU will be responsible for the major feeding of sustaining programs to this southern group. Through the past spring and summer most of these non-commercials originated from the web's New York and Chicago studios.

Philly outlet, which is owned in part by CBS, figures on relaying a total of 17 programs over the Dixie loop a week starting this Sunday (1). Stations slated to take the WCAU originated shows are WGST, Atlanta; WPG, Atlantic City; WBRC, Birmingham; WBT, Charlotte; WDOD, Chattanooga; KLRA, Little Rock; WBIG, Greensboro; WREC, Memphis; WZAM, Miami; WSFA, Montgomery; WLAC, Nashville; WDSU, Roanoke; WROC, Savannah; WDAE, Tampa; WSJS, Winston-Salem, and WODX, Mobile.

State of Minnesota Now Plugs Self on Radio

St. Paul, 25.

State of Minnesota has programs over WCCO and KSTP every Saturday to plug what the State has to offer in the way of agricultural, educational, industrial and recreational advantages.

These free talks are the result of promotional activity on the part of George H. Bradley. Two stations, WCCO and KSTP, have agreed to furnish free time on a 21-time trial basis. If the public's reaction is deemed sufficiently favorable, the donated time will be extended on a year-around basis.

LOAN CO. LIKES NBC

Chicago, Sept. 25.

Household Finance company renews on NBC but is switching its air time starting Sept. 26 to 8-8:30 p. m.

Account spotted by the Charles Daniel Frey agency of Chicago now using Charles Sears, tenor, Alice Mock, Josef Koestner orchestra, the poet Edgar Guest, and Tom, Dick and Harry trio.

Plausible

Chicago, Sept.

Radio stations in Chicago felt the two big mail robberies that occurred last week.

Fan mail at all stations slid almost 50% and attributed to the mail bag snatchers.

New Business

(LOCAL STATIONS)

New York

Penn Clothes, six 15-minute periods weekly, using transcriptions. Placed direct. WFAS.

Goldberg Clothes, renewal for 52 weeks, five hours weekly, using recorded programs. Placed direct. WFAS.

Charlotte, N. C.

Plough Chemical Co., 303 night-time announcements for Penetro, St. Joseph Aspirin and Plough's Face Powders. Placed by Lake-Spiro-Cohn and Scott-Howe-Bowen. WBT.

Atlanta Georgian-American, 13 quarter-hour diskcd programs on Hearst Sunday American Magazine. Placed direct. WBT.

Rumford Baking Co., twice weekly for 26 weeks, 15-minute transcriptions. Placed by Atherton & Currier and Scott-Howe-Bowen. WBT.

Crazy Water Crystals, two 15-minute shows on wax for 52 weeks each day in the week but Sunday. Placed through local distributor. WBT.

Mantle Lamp Co., 150 minute announcements through fall and winter. WBT.

Chieftain Manufacturing Co. (Colorshine), 13 announcements at the rate of three a week. Placed by Van Sant, Dugale & Corner. WBT.

Standard Oil of N. Y. (Gilbert Barker Oil Burners), 10 nightly announcements. Placed through McCann-Ericksen. WBT.

I. J. Fox (furriers), renewal for 13 weeks; Tuesday evening quarter hour program. Business placed by Peck agency. WABC.

Horn & Hardart Co., Sunday morning shows extended to one hour. Placed by the Clements Co., Phila. WABC.

Finley Strauss Co. (jewelers), three morning quarter-hour periods weekly. WABC.

Littman's (department store), four 15-minute programs a week, using band and warblers. Business through Sternfield, Godley, Inc. WABC.

Fort Wayne

Crazy Crystals, twice daily on Tues., Thurs., at 12:45 and 9:45 p.m. News hours and music. WOWO.

Town & Country Shop, evening through week with Herbert Butterfield, announcing styles, and Connie Beaver at piano. WGL.

Fels-Naphtha, Mon., Wed., Fri. at 12:45. Happy Herb Haworth. WOWO.

People's Life Insurance Co., Tues., Thurs., at 12:45. Light opera tunes. WOWO.

Los Angeles

Forest Lawn Memorial Park, 9-9:30 p.m., Fridays, Charles Frederick Lindsley, poetry reading and background string music, 52 weeks. KHJ.

Eastside Beer Co., KFI and coast NBC, 8:30-9 Thursday nights, starting 28th. 'Ship of Harmony,' by Harry MacPherson and Albert Von Tilzer. Shepherd's orchestra, Paul Taylor's male quartet and special acts.

President Distributing Co., KFWB, 6:45-7 p.m., Mon., Wed. and Fri., King's Men, male quartet.

Lewis Food Products, KFWB, 52 spot announcements.

Wilshire Refining Co., KFWB, 8:15-9:15 p.m., Thurs. Laugh Clinic, variety, with Willard Doc Hall, m.c. (Dan B. Miner agency.)

Seattle

Best's Apparel Co., series of five-minute style talks, morning broadcast, daily except Saturdays and Sundays, for indefinite period, starting Sept. 25. Also 15-minute programs at various times. KJR.

Augustine-Kyer, 26 50-word announcements, starting Sept. 29. KJR.

General Mills, Inc., 16 120-word announcements between Sept. 20 and Oct. 3. KOMO.

Associated Oil Co., football game broadcasts over 12 Pacific Coast games, starting Sept. 23, with Washington vs. Gonzaga at Seattle and ending with U. S. C. vs. Georgia at Los Angeles on Dec. 2. KOMO.

Bourjois, 'Evening in Paris' program, 15 minutes each Monday evening, starts Oct. 16. CBS.

Fashion Bootery, 15-minute Phil Harris disc each Sunday eve; started Sept. 17. KOL.

National Grocery Co., 15 minutes each Monday, 'Strange Adventures' disc; Thursday, 15 minutes, Donald Novis; starting Sept. 25. KOL.

FEAR OFFENDING RADIO COMMISH

Being Ordered Off Air, Order to Show Cause Why Not and Being Quoted as Criticizing FRC, Three Things They Dread—Don't Like It, but Afraid to Say So—Charge Networks Favored

35% FOR LITIGATION

Insecurity of their status under the existing radio laws is a chronic nightmare with the independent stations. In the order of their intensity, the stations dread:

1. Being summarily ordered off the air.

2. Being ordered to Washington to show cause why they shouldn't be summarily ordered off the air.

3. Being quoted, directly or indirectly, as expressing criticism of the Federal Radio Commission, the body which does the ordering off.

The last item, with fear of offending influential interests, keeps the limited wattage boys mum. They grumble among themselves, send one another mutually sympathetic missives urge one another to organize, to fight back, and to squawk, but individually they're tongue-tied. They're afraid to denounce the arbitrary powers of the commission for fear the arbitrary powers will be focused on them.

Small stations are fairly unanimous in not liking the N.A.B. code because it would outlaw the means whereby they live. As yet, apart from some anonymous communications designed to steam up the stations, nothing has happened. Evidently an organization of independent radio stations is supposed to spring up by spontaneous combustion with a 100% membership that will remain a 100% secret.

A Lesson

Stations had an object lesson in the case of WIBO, Chicago. That planted the dread deeper than ever. It cost WIBO plenty in legal fees to lose its wavelength. Stations aver that it costs 35% of their annual gross to ward off litigation or claims for their wavelengths made by other stations, existing or prospective. That WIBO's wavelength went to the brother of a CSB vice-president strengthened the indie stations in their convictions.

Meanwhile Alvin Nelson of WIBO is still fighting. Unable to get anywhere with the Federal Commission, he has been circularizing the small stations with a view to general support of the pending Ellzey resolution for a Congressional investigations of the FRC and the extent to which the two large chain networks have been favored.'

Under date of Sept. 14 Nelson wrote stations proposing the creation of a lobbying fund to be placed in escrow in the Terminal National Bank of Chicago. This fund would not be touched until reaching $10,000 and would be disbursed under public auditor control by Nelson, who offers himself as front man. Under this arrangement the independent radio stations could become a Greek letter fraternity pledged to anonymity, with only Nelson as a target for retaliation.

Pickard Family Back

Chicago, Sept.

ickard Family having been off the air for some time are returning to the ether through two local arrangements, both sustaining. Will go on the Columbia chain Wednesdays at 2:15 for 30-minute, d will double on WJJD, the indie Ralph Atlass station, at times not yet set.

Pickard Family had formerly been on NBC. Bubb Pickard had been on WJJD for some time by himself with both commercial and sustaining hours.

More Coal, James!

Hollywood, Sept. 25.

Another proof that the California sun doesn't shine all the time.

KFWB changes the title of its radio program 'Old Front Porch' to 'Around the Hearth.' Instead of supposedly broadcasting the program from outdoors, it's to be indoors to fit the Los Angeles autumn chill.

OMAHA-LINCOLN SHIFTS

Looking for Talent as New Policies Shape

Omaha, Sept.

Reorganization of studio and business staffs of KOIL and KFAB has been arranged. KOIL was recently acquired by Union Holding Co. of Lincoln, so that combination of its staff with that of KFAB, Omaha studio has been inevitable. John Henry, formerly manager of KOIL, stays on as manager of both stations on the production end. Ned Bailey, formerly manager of KFAB, supervises commercial department in Omaha, though commercial work for the company will be directed by D. Dierkes, Lincoln.

Bill Bailey and Adam Reinemund, salesman and announcer respectively, go to work with Don Searle at WIBW, Topeka. Hart Jenks becomes studio director at KOIL in place of Max Vinsonhaler, departed three weeks ago. Fred Eskeson, announcer at KFAB, left to go to WJAG, Norfolk. Ed Burdick takes his health club from KOIL to WOW where two broadcasts will be given daily instead of one as at KOIL. Krime Klan, one of KOIL's best winter attractions, begins next week, but gets switched to KFAB. With this shake-up and reduction of staffs, combined stations are looking for more talent and holding auditions weekly. More additions, releases, or changes are yet possible but undecided.

Less Wheat, More Chaff

Omaha, Sept. 25.

WAAW, 500-watt daylight broadcaster, goes seven days per week beginning Sunday, October 8. Company is owned by Omaha Grain Exchange and in the past had been used principally to give market reports. As there is no market on Sunday, station had not been using Sunday time though it had the right.

This step marks another in the advancing of the new policy to make the station more than a market reporter. First step was building of new studios completed in July. Executing of new policy is being done by Manager Bader and Announcer Gordon Berquist. Only other change at station is acquisition of Russ Baker, dramatics and continuity writer, from KFAB's Omaha studio.

KFRC 9th Anni

San Francisco, Sept. 25.

KFRC of the Don Lee-CBS chain has its ninth birthday this week.

Harrison Holliway, manager, is the only old-timer left. He was an announcer when the broadcaster started nearly a decade ago atop the Whitcomb hotel.

WKBB'S TWO STUDIOS

Dubuque, Ia., Sept. 25.

Construction work has been started on station WKBB, south of East Dubuque, Ill. The new station will have a directional radius of about 75 miles and will operate on a wave length of 1,500 kilocycles. Studios will be maintained in both cities.

J. W. Baker will manage the station.

Map Intrigued

ith a map of 'Treasure Island' as the giveaway Jeddo-Highland Coal drew over 12,000 responses on the first three broadcasts of its script show over six stations along the central east seaboard.

Outlets are part of the NBC blue (WJZ) link. Program is a serialization of the Louis Stevenson yarn.

NON-MEMBERS TOLD TO FIGHT NAB CODE

Chicago, Sept. 25.

Expected flare-up of independent stations over the proposed 'fair practices' clause in the radio NRA code brought forth a round robin last week. Under the letterhead of Associated Broadcasters pamphlet was sent to stations asking them to write and squawk immediately to Washington that the code submitted by the National Ass'n of Broadcasters cannot be applied to the 350 non-member stations.

Located in Seattle, the Associated Broadcasters' pamphlet urges the stations to take up arms against the code which will prohibit stations from accepting business on a contingent basis which is admittedly the great bulk of the business done by the smaller outside outlets through the sticks.

Frightened

Letter goes on—'To the Managers of All Independent Radio Stations: Have you read the code submitted to N.R.A. by the National Association of Broadcasters?...It specifies that you will not be allowed to trade your broadcast service for commodities, where the small merchant is unable to pay you in cash. It also specifies that you cannot meet your advertiser half-way or make any special concessions whatever to promote and maintain his business. This obviously works an unnecessary hardship on the 350 independent stations and should, we believe, be firmly protested by all stations who stand squarely behind the President and the N.R.A. program but who do not intend to let the N.A.B. dictate their business methods and programs and supervise them.

'If you do not believe N.A.B. should be allowed to do this, by all means make your views known. The Government has no way of knowing that you cannot subscribe to these requirements unless you make yourself heard. The united protest of 350 stations can quickly correct. Write direct to N.R.A. and say that you are not in accord with certain of the 'Trade Practices' and 'Administration Provisions' of the code submitted by N.A.B. and fill out the return card and mail it to the Secretary of Associated Broadcasters.'

WKY Tests State Sales Tax as Unapplicable To Interstate Trade

Oklahoma City, Sept. 25.

First test on interpretation of the sales tax law was started in district court here last week when WKY filed suit against the tax commission for $68.48 paid under protest for July.

Suit alleged the tax was unconstitutional insofar as it applies to radio stations with power which puts their messages beyond state line.

Such a tax constitutes an illegal burden on interstate commerce, the petitioners charged.

FRED ALLEN'S TAX WOES

Fred Allen spent several days in Boston last week straightening out a matter of taxation with the state of Massachusetts which claims him for a native son. Allen pays state income tax in New York.

Years 1930, 1931, 1932 are in dispute.

CHI NBC ADDS BILL RAY

Chicago, Sept. 25.

Additions to the NBC publicity staff brings Bill Ray into the fold to handle general assignments.

Ray moves into the local NBC quarters from the Century of Progress, where he had been doing special exploitation.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key stations, time—EST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, Sept. 26 to Oct. 2)

(All Time EST)

TUESDAY (SEPT. 26)

Julia Sanderson and *Frank Crumit, Parker Fennelly, Jack Shilkret* orchestra, 'Blackstone Plantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars) (Batten, Barton, Durstine & Osborne).

The Goldbergs, with *Gertrude Berg, James Waters*, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7.15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CST. (Pepsodent).

Clara, Lu 'n' Em, *Louise Starky Isabelle Carothers* and *Helen King*, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri & Mon. (Ovaltine). (Blackett-Sample-Hummert).

Ben Bernie orchestra, 9-9.30 p.m. NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, *Edgar A. Guest, Alice Mock, Josef Koestner* orchestra, 9-9:30 p.m., NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency)

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Phillips Dental Magnesia) (Blackett-Sample-Hummert).

Mills Bros., 7:30-7:45 p.m., CBS-WABC.

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

Kate Smith, 8:45-9 p.m., CBS-WABC.

Eddie East and *Ralph Dumke, John Hale, Don Voorhees'* orch., NBC-WEAF, 9:30-10 p.m. (Texaco) (Hanff-Metzger).

'Myrt and Marge,' 7-7:15 p.m., CBS-WABC. Midwest release, 9:45 p.m. (Wrigley's Gum) (Francis Hooper).

Eno Crime Clues, with *Edward Reese, John MacBryde*, 8-8:30 p.m., NBC-WJZ. Also Wed., same time. (Harold F. Ritchie & Co.) N. W. Ayer.)

WEDNESDAY (SEPT. 27)

Fannie Brice, George Olsen music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (*Jos. Greenwald* and *Lou Welch*), WJZ-NBC) 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, Eunice Howard, reading, NBC-WJZ, 11:15-11:30 p.m.

Irvin S. Cobb and *Al Goodman's* orchestra, 9-9:15 p.m., CBS-WABC (Good Guif). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and *Burns* and *Allen*, 9:30-10 p.m., CBS-WABC. (White Owl cigar) (J. Walter Thompson).

Fred Waring's Pennsylvanians and *Milton Berle, Harry Richman*, 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10.30-10:45 p.m., CBS-WABC.

One Man's Family, sketch by *Carlton E. Morse*, with *Anthony Smythe*, 9:30-10 p.m., NBC-WEAF, originating from NBC San Francisco studios.

Leo Reisman, conducting, *Conrad Thibault*, 9:30-10 p.m., NBC-WEAF, (Philip Morris) (Milton Blow agency).

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

Cyrena Van Gordon, Walter Golde, accompanist, 7:30-7:45 p.m., NBC-WJZ. (Djer Kiss Cosmetics.)

Richard Himber, orchestra, from Essex House, 7:45-8 p.m., NBC-WJZ.

Alexander Woollcott, 'The Town Crier,' 10:30-10:45, CBS-WABC; also Fri.

Kate Smith, 9:15-9:30, CBS-WABC.

THURSDAY (SEPT. 28)

Rudy Vallee-Fleischmann variety program. *Bert Lahr, Bill Terry, Joe Cronin, Mary Small, Jack McLallen*. WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including *Chas. Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January, Don Voorhees* orchestra, WEAF-NBC, 9-10 p.m (Maxwell House Coffee) (Benton & Bowles).

Glenn Gray's Casa Loma orch., midnite to 12:30 a.m.; CBS-WABC.

Al Jolson, Paul Whiteman, Deems Taylor, m.c., and variety show, 10-11 p.m., NBC-WEAF, coast-to-coast (Kraft-Phenix Products) (J. Walter Thompson).

'Singin' Sam,' 8:15-8:30, CBS-WABC. (Barbasol) (Erwin Wasey)

Boswell Sisters, Freddie Rich, conducting, 8:8-15, CBS-WABC.

IDAY (SEPT. 29)

Cities Service concert, with *Jessica Dragonette*, the *Cavaliers* (Henry Shope, Frank Parker, John Seagle Elliott Shaw, Lee Montgomery) *Frank Banta* and *Milton Rettenberg Rosario Bourdon's* orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Fred Allen, Portland Hoffa, Jack Smart, Roy Atwell, Phil Duey, Eileen Douglas, Ferdie Groje orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Rose Keane and *Charles Lawrence, Lee Wiley, Paul Small, Victor Young* orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Floyd Gibbons, Headline Hunter, NBC-WJZ, 10:45-11 p.m.

'First Nighter,' with *June Meredith, Don Ameche, Carlton Brickert* and *Cliff Soubier*, 10-10:30 p.m., NBC-WJZ (Campana Italian Balm) (McCann Erickson).

Armour Hour, with *Phil Baker, Harry McNaughton, Merrie Men, Nell Sisters, Roy Shield* orchestra, 9.30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' *Phil Harris* and orchestra, *Leah Ray*, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM. (Ford dealers) (Critchfield agency).

Ethel Shutta, Walter O'Keefe, Don Bestor's band, 8-8:30 p.m., NBC-WJZ. (Nestle's Chocolate) (J. Walter Thompson).

SATURDAY (SEPT. 30)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

B. A. Rolfe orchestra, with *Rudy Wiedoft*, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Glen Gray and *Casa Loma* orchestra, 7:30-8 p.m., CBS-WABC.

SUNDAY (OCT. 1)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with *Maria Silviera, Hannah Klein, Nicholas Concentino, Tom McLaughlin, Four Minute Men, Waldo Mayo, Yasha Bunchuk*, conducting.

Jimmy Durante, Ruth Etting, Rubinoff's orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC. *Walter Trumbull* interviewing him on national affairs. (RCA Victor.)

Helen Morgan, Albert Bartlett's orch., 2-2:30 p.m., CBS-WABC. (Bi-Si-Dol) (Blackett-Sample- Hainwert.)

Radio City Music Hall Concert, *Roxy* (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 2:15-3:15 p.m., WJZ-NBC

Frank Crumit and *Julia Sanderson*, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, Vincent Sorey conducting, with *Tito Guizar*, 9-9:30 p.m. WABC-CBS.

Vincente Lopez, Alice Joy, 7:30-8 p.m., NBC-WJZ. (Real Silk) (Erwin Wasey).

Manhattan Merry-Go-Round, *Tamara, David Percy, Men About Town, Gene Rodemich* orchestra, 9-9.30 p.m., JBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, *Frank Munn, Elizabeth Lennox, Ohman* and *Arden, Bertrand Hirsch, Gus Haenschen* orchestra, 9:30-10 p.m., NBC-WEAF. Bayer's Aspirin) (Blackett-Sample-Hummert).

Light Opera Nights, *Muriel Wilson, Alma Kitchell, Willard Amison, Walter Preston, Harold Sanford*, conducting. 8-8:30, NDC-WJZ.

Willard Robison's Deep River symphony, 5-5.15 p.m., CBS-WABC. Also Thursday, 10:15-10:46 p.m.

Symphony Hour, *Howard Barlow*, directing, 4-5 p.m., CBS-WABC.

MONDAY (OCT. 2)

A&P Gypsies, *Harry Horlick* directing, *Frank Parker*, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Sinclair Minstrels, *Gene Arnold, Joe Parsons, Bill Childs, Mac McCloud, Clifford Soubier, Harry Kogen* direct ing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil) (Erwin Wasey).

Jack Frost Melodies with *Josef Pasternack's* orchestra and guest artist 9:30-10 p.m. (National Sugar Refining) Gotham agency).

Morgan L. Eastman orchestra *Gene Arnold, Lullaby Lady*, 10-10:3 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency)

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, commercial, agency, etc., of local programs, not on a network hookup, regional or national.)

NEW YORK

(SEPT. 26 TO OCT. 2)
(All Time EST)

TUESDAY (SEPT. 26)

Eddy Brown, violinist, with miniature symphony maestroed by *George Shackley*, 8:30-9 p.m., WOR.

Footlight Echoes, directed by *Leo. Shackley, Lewis Reid* announcer 9:30-10 p.m., WOR.

'Sleepy Time Lady,' *May Sprintz* 6:15-6:30, WINS. Same time every day but Sun.

Gabriel Heatter, news comment, 7:45-8 p. m., WOR. Also every other day but Sun. (Ebling Brewing Co.).

Clem McCarthy, Sportlights of the Day, 7-7:15 p.m., WMCA.

WEDNESDAY (SEPT. 27)

Phil Napoleon's orch., *Merrill Lee*, 9-9:30 p.m., WEAF. (Hudson-Essex) (Blackman agency).

Happy Zeke and Ezra, 10-10.30 p.m., WMCA. Also Sun., Mon. and Fri.

Market and Halsey Street Playhouse, *Roger Bower*, m.c.; *Lee Cronican*, conductor, 10:30-11 p.m., WOR.

THURSDAY (SEPT. 28)

'Men of WOR,' variety, *Sherman Keene* directing, *Grenadiers Quartet, Walter Ahrens*, 10:30-11 p.m., WOR.

Merle Alcock, soprano; *Roderick Graham*, conducting; 9-9:30 p.m., WMCA.

Merle Johnston's Saxophone Quartet and *Pauline Alpert*, pianist, 7:45-8 p.m., WOR.

(FRIDAY (SEPT. 29)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Hendrik de Leeuw, Tales of a Globe Trotter; 8:15-8:30 p.m., WEVD.

Jack Lait's Gaities, :45-7 p.m., WINS.

Bronx Marriage Bureau, *Julie Bernstein, Hyman Brown*, 9-9:15 p.m., WOR.

Orchestra Gems, *Robert Hood Bowers*, conducting; 10-10:30 p.m., WMCA.

SATURDAY (SEPT. 30)

Don Bestor's Orch, Ray Perkins, Shirley Howard, 8-8:30 p.m., WJZ. (Rheingold Beer) (Hanff-Metzger).

WOR Little Symphony orchestra, *Philip James*, conducting, 8-9 p.m., WOR.

The Cuban Lady, Cuban songs, 1:45-2 p.m., WMCA.

SUNDAY (OCT. 1)

Silverbell, with *Sylvia Miller Madelyn Hardy, Mauro Cottone, William Kennedy*, 9:15-9:30, WMCA.

Woodbury revue, with *Roxanne* and her orchestra, *Al and Lee Reiser, Jack Arthur*, 7:30-8 pm., WOR.

Red Lacquer and Jade, *George Shackley*, directing, Basil Ruysdael, narrator, 6-6.30 p.m., WOR.

Margaret Anglin presents, with *Robert Beddele*, organist, 6:30-7 p.m., WOR.

Henrik De Leeuw, 4:30-4:45 p.m., WOR.

'Radiant Revue,' *Al and Lee Reiser, Jack Arthur, Roxanne*, conducting, 7:30-8 p.m., WOR (Woodbury cosmetics) (J. Walter Thompson).

Jewish Little Symphony, with Jewish Serenaders, 6-6:30 p.m., WINS.

Choir Invisible, *Vera Osborne, Annette Simpson, Veronica Wiggins*, John Shine, *David Crossley, George O'Brien, Jack Keating; George Shackley*, directing, 8:30-9 p.m., WOR.

Viola Philo, 8:16-8:30, WMCA.

MONDAY (OCT. 2)

Back Stage with *Boris Morros* from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, *Veronica Wiggins*, soloist, 10:30-11 p.m., WOR.

CHICAGO

(SEPT. 27 TO OCT. 2)
(All Time CST)

WEDNESDAY (SEPT. 27)

Hal Totten, sports talk and summary; 6:30-6:45 p.m. daily. WMAQ. (Pabst Blue Ribbon) (Matteson-Fogarty-Jordan agency).

THURSDAY (SEPT. 28)

Uncle Ezra, comedy skit, 1: :45 p.m. daily. WLS. Sustaining.

Edelweiss Joe (Joe Parsons), songs; 9-9:15 p.m. WMAQ. (Edelweiss Brew).

I (SEPT. 29)

Three Strings, musical; 4:45-5 p.m., four times weekly. KLW. Sustaining.

Prudence Penny, women's talk, 1:45-2 p.m., five times weekly, KYW. (Herald and Examiner).

SATURDAY (SEPT. 30)

National Barn Dance, 10:30-1 p.m. weekly. WLS. (Alka Seltzer) (Wade agency).

SUNDAY (OCT. 1)

Symphony Orchestra, 9:15-9:45, p. m., weekly. WENR. (Edison company).

Tom Gerun orchestra, 9: :30 p. m. WBBM.

LOS ANGELES

(SEPT. 29 TO OCT. 5)
(All Time PST)

Snug Harbor, KHJ, 8:30-9 p.m., maritime dramatization by Frank Gill and W. N. Robson. Sustaining.

Salvatore Santaellas' dinner music, KMTR, 6:15-6:30 p.m., nightly except Saturday. Sustaining.

Merrymakers, KHJ, 9-10 p.m., variety show, with *Gill and Doemling* and *Ray Paige's* orchestra. (Ford Dealers of Calif.) (McCann-Erickson).

'Hon. Archie and Frank Watanabe, KNX, 7-7.15 p.m., comedy serial, every evening except Sunday. (Marion R. Gray Co.)

Al Pearce and His Gang, KFI, 2-3 p.m. daily except Sundays. Sustaining.

FRIDAY (SEPT. 29)

Mellowed Melodies, KHJ, 8:15-8.30 *Norman Nielson* and *Hazel Warner*. (Sussman and Wormer) (Vincent Leahy Agency).

Radio Periscope, KFWB, fantastic comedy with *Tom Breneman* and *Owen Crump*, 9-9:30 p.m. Sustaining.

KNX Varieties, with *Jack Carter*, KNX, 8-9 p.m. Revue, Sustaining.

SATURDAY (SEPT. 30)

NRA Variety program, KNX and all L. A. stations, 9-10 p.m.

SUNDAY (OCT. 1)

Symphony Concert, KMPC and rebroadcast KFWB, KFOX, Long Beach, KREG, Santa Ana, 10-11 p.m. *Chauncey Haines'* orchestra of 35 pieces. (MacMillan Petroleum Co.)

Charles Hamp, KNX, 7:30-8 p.m.; Also Mon. and Fri., 9:15-9:45 p.m. (Straska Toothpaste) (Smith and Drum).

Napoleon and Josephine, KFWB, 9-9:30 p.m. Serial dramatization of French history. (Barkeg Bros.) (Ray Alden agency).

'76 All-Star Revue,' KHJ, 7:30-8 p.m., *Donald Novis, Sterling Holloway* and *Orville Knapp* orchestra. Union Oil Co. (Lord and Thomas). Also Wednesday, Sept. 27.

'The Wanderer,' KFWB, 9:30-10 p.m. Narrator, *Bob Sherwood*, chamber music. (Kelvinator.) (Hammel agency.)

MONDAY (OCT. 2)

Mad Hatter, KFWB, mystery serial, 8:30-9 p.m. Sustaining.

Girl Behind the Counter, KFWB, *Jeannie Dunne* and *Bert Fisher*, singing skit, 8-8:15.

Blue Monday Jamboree, KHJ (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

TUESDAY (OCT. 3)

Heroes of the Lafayette Escadrille, KFWB, 8-8:15 p.m., air narration by *Edwin Parsons*. Sustaining.

'American Parade,' KMPC, 9-9:30 p.m. Sustaining.

'Hodge Podge Lodge, KHJ, emanating KFRC, San Francisco, 9:30-10 p.m., comedy program, sustaining.

California Melodies, direction *Ray Paige*, KHJ (CBS), -7 p.m. Sustaining.

WEDNESDAY (OCT. 4)

'Grocers' Basket of Fun,' with *Jack Carter*, KNX, 8-9 p.m. (Durkee Mayonnaise) (Livingstone Agency).

THURSDAY (OCT. 5)

Light Opera Favorites, KNX, 7:15-7:45 p.m., with *Charlotte Woodruff*. Sustaini

DENVER

(SEPT. 29 TO OCT. 5)
(All Time MST)

IDAY (SEPT. 29)

Luncheon Melodies, 12 m. daily exc. Sun. Joe O'Neil, baritone; *Fred Burkett*, tenor; *Janet Bible*, contralto; *Bill Rogers, piano*. KLZ.

Cosmopolitan Hotel orchestra, *Gene Quaw*, director, KOA to NBC-WJZ network; 2-2:30 p.m.; also 11-11:30 p.m., Oct. 1.

Arcadians, 9-piece string orchestra, *Ruth Skelly Bello*, director; *Florence Fishel*, tenor; *Mildred Kyfsin*, contralto. KOA to NBC-WJZ network; 2:30-3 p.m.

Denham Theatre, 4:30-4:45 p.m., Wed. and Fri.; also 3:30-4 p.m., Sun. KLZ.

Broadmoor Country Club dance orchestra, *Lawrence Welk*, director. KLZ. :30-10 p.m.; also 9:15-9:30 p.m., 3; 10-10:30 p.m., Oct. 4.

SATURDAY (OCT. 30)

KLZ Kids Club, *Jerry and Margie O'Neil* directors, 3:15-3:45 p.m. KLZ.

Rainbow Ballroom orchestra, *Earl Kaye*, director; 10-10:30 p.m., *Sun.*, Tues., Wed., Sat., KLZ.

Chas. S. Schuerman's orchestra, KOA to NBC, 11-11:30 p.m.

SUNDAY (OCT. 1)

Naomi F. Bengston, organ; *Bob Karper*, soloist; 10-10:30 p.m. KLZ.

MONDAY (OCT. 2)

Huffman Theatres, *West Masters*, organist, and others; 11-11:30 p.m., KLZ.

TUESDAY (OCT. 3)

Henry Trustman Ginsburg, violinist; *Faye Roswell*, accompanist; 6:30-6:45 p.m. KOA.

Stagecoachers, *Chas. S. Scheurman*, director; 10-10:30 p.m., KOA.

WEDNESDAY (OCT. 4)

University of Denver Study Highlights, 5:30-5:45 p.m. KOA.

THURSDAY (OCT. 5)

Farm Forum and Question Box, 12:30-12-45 p.m., KOA.

Ether Grid Schedule

NBC will jump all over the map to cover the big Saturday football games this autumn. Schedule which is complete except for Nov. 4 and Nov. 18 will have NBC sports commentators breathing excitedly into microphones from such widely scattered geographic points as Athens, Ga., South Bend, Ind., Evanston, Ill., Cleveland, Ann Arbor, New Haven, Cambridge, Philadelphi , Providence, New York and Pasadena. West Point will have five of its contests broadcast to the nation.

John Royal is still trying to find the ideal football announcer. Ex-football players make inferior play-by-play narrators so it looks like Graham McNamee will step most of the assignments.

Phillips' NBC Break

NBC has grabbed Howard Phillips, an unknown baritone, for a sustaining build-up. He's the first outsider to get a break through the Monday night auditions recently established by John Royal.

Phillips was given the worthwhile stamp during the second audition. First audition was a blank. About 10 auditions are given each Monday with the NBC boys taking a poll among themselves on anything that sounds like a bet.

HOGE WITH CHI NBC

Chicago, Sept. 25.

Gene Hoge comes back to the local NBC staff to join the service department under I. E. Showerman.

Hoge has been out in Denver handling sales for KOA, the NBC station.

PEARL HIES BACK OCT. 1

Hollywood, Sept. 25.

Jack Pearl trickles back to New York Oct. 1, finishing Metro's 'Meet the Baron.'

Starts on the air

Inside Stuff—Radio

CBS' rushing in where NBC feared to tread confirmed the wisdom of NBC's caution. That radio news service which Paul White is setting up has already elicited much tart comment from the daily press. Frankly they don't like it. And equally frankly NBC likes the daily press not liking CBS' move.

But there's a worry in it for NBC. Not forgotten over there is the time a high official got a scathing letter from the head of a news bureau reproaching NBC for a news scoop that had actually been accomplished by Columbia. NBC fears that the newspaper fraternity in common with the public is prone to think of 'the radio' in blanket terms and not of NBC versus CBS. Hence, NBC will probably take pal drive home the separation.

In view of the circumstances and NBC's apparent policy of pacification toward the daily press, a report that General Mills was working out a similar deal with NBC for news flashes on a comparable basis with Columbia seemed incongruous. Ivy Lee, publicity advisor to General Mills, is understood to be involved in the events leading up to Columbia founding a news-gathering bureau. Lee isn't exactly a favorite with newspapermen.

Columbia has a staff of radio reporters working under the general supervision of White in New York. Steve Trumbull is Chicago city editor, Ted Church, Washington representative, and Leslie Mawhinney for Los Angeles and Hollywood.

To a squib on the incorporation of CBS' news collecting burcau which the United Press sent out over its wires the latter appended a note advising editors that the thing was for their 'information or use, if desired.'

Practically all the men on the New York staff of the Columbia News Service have had news association experience. Sandor Klein, of this contingent, came from the U. P., Steve Runyan did vacation subbing for the A. P. during the summer just passed, and Pat McGrady has held several syndicate assignments in European countries. Robert Neville, formerly with the N. Y. 'Times', has been spotted into the London news post.

CBS' news collecting ivision will come under the supervision of Edward Klauber, executive v. p. Although ordinarily all program matters fall within the purview of Lawrence W. Lowman, v.p. in charge of operations, exception was made here because of Klauber's previous experience as a newspaperman. From a berth on the N. Y. 'Times' Klauber moved to the Lennen & Mitchell agency and it was from this latter source he came to Columbia.

Reporting direct to Klauber is Paul White, who has been relieved of his job as head of the CBS publicity department, to organize the news collecting staff.

Objection to its name being linked to Rheingold beer over the air has been rescinded by the Biltmore hotel. Means that it will be okay for the brewer to make mention of the hostelry when it broadcasts the Don Bestor band from the spot this Saturday (30) night over WJZ, the NBC New York key.

On the previous programs filled by Bestor the Biltmore declared its name out, taking the position that the reference would be construed as a plug for the beverage.

Puff stories on radio performers appearing in radio fan publications are worth $25 or less to the writer on present scale. Some time ago a good fan yarn could fetch $100.

Gagging around town that some of the radio performers who have lost their commercials and are working sustaining get about $25, so that a story about them shouldn't be worth more than their ability is rated.

Frederic William Wile, CBS's political analyst, has resumed his Saturday night broadcasts from Washington, after being off the air for sometime due to illness. This is the veteran writer's eleventh year on the ether waves, which is believed to be a record for continuous service in the news broadcasting field.

'The Voice of Muscle Shoals', broadcasting station of the Tennessee Muscle Shoals district went on the air for the first time Sept. 15. Owners canvassed every important air station in the country asking for tributes to be broadcast on the night of dedication. To get the message of good will over the ether was a tab of $6 tto the well wishers.

Both NBC and CBS have placed the verboten sign on the words, 'You Can Be Had', in the song 'Be Careful' from the Fox picture, 'My Weakness'.

Both chains have ordered the substitution of the line 'You Can Be Mine'. A similar change is made in sheet publication.

The broadcasting networks now are also interested in the grosses printed in VARIETY. Watching the b.o. intakes has become about as much a concern here as noting the ups and downs of the sales' charts, when and if involving the chains' acts.

ELECTRICAL EXPO.

(Madison Sq. Garden, N. Y.)

It's the same old line with a novel twist here and there to justify the annual repeat, but still they come, laying down their two-bit pieces to glim over washing machines, refrigerators, ironing boards, juice squeezers, and other electrical gadgets. U. P. (Sport) Herrmann, of Chicago note, once had the exclusive rights to this yearly affair, but now that Herrmann has himself completely concerned with grand mogulling for a fraternal order, the Madison Square Garden authorities have allocated to themselves the function of collecting on the coming and going. The exhibitors pay for the floor space and the potential consumer completes the picture with the 25c click at the turnstile.

Missing here is the glamor that Sport Herrmann used to give the event. Under his tutelage the radio-set exhibit was the thing of prime importance with the ballyhoo drum pounded to a frazzle over the vieing between networks over the selection of a radio queen. Everything at the exhibit after that was so much incidental and added fare. This year the radio angle takes minor rating, and the center of attention are the latest gadgets introduced in the family icebox. And about the only persons concerned with broadcasting who have retained some vestige of excitement about this year's queen election are the p.a.'s assigned by CBS, NBC and the local indie stations to see that their respective candidates are at their best photographically in the samples submitted to the judges.

Networks and stations interested are again broadcasting from the glassed studio in the Garden basement. Even this angle seems to have been worn thin for the peasantry. While Diane Chase, the WINS candidate, was holding forth before a mike in the windowed enclosure Thursday (21) evening, the staring attendance clocked not much above a score. Doing considerably better nearby was the push-button conjurer at the Westinghouse Electric Circus, who had them blinking with amazement at vari-colored lights and rotating disks. They were jammed eight deep around, but only those actually in the front line could see what it was all about. It obviously hadn't occurred to the electrical appliance maker that the addition of a platform would have helped things all around.

Like previous exhibits the broadcasting studio is down for a daily schedule of seven hours' practically continuous operation. Through this tieup with the networks and the various indie outlets in New York the expo is getting that many hours of constant plugging on the air each day, an advantage that should have accounted for a mob far hefter than the one on hand for the second night (21) of the affair. This year the event, described as the National Electrical Exposition, and under the auspices of the New York Electrical Association, is in for a 11-day run. Odee.

FRC OKAYS 40 50,000-WATT STATIONS

Federal Radio Commission now has under consideration a resolution to take the lid off the present limit of power allowed for broadcasting. Proposition submitted by Commissioner LaFount would permit the stations in this country to operate on as high as 500,000 watts to meet the situation prevailing among European nations where the use of this level of power has become common.

All 40 high powered channels allotted this country have been thrown open to maximum stepping up by the commission. New rule put into effect by the FRC last week allows every one of the broadcasts on these bands, if practical, to apply to the commission for an increase of power to 50,000 watts. Under a regulation that had been on the FRC's books for five years, the number of 50,000 watt stations had been restricted to so many in each zone.

Japan's Tastes

(Continued from page 37)

spirit of the fans. The fan is not satisfied with light stuff, preferring soul-stirring and soul-lifting themes characteristic of the Japanese race. Japanese music finds a greater following than foreign music, because the ear of the general public is trained to understand the twang of the shamisen, koto or biwa, the sweet and melancholy melody of the bamboo flute and the manner in which the singer intones his words.'

It is interesting to note, however, that the phonograph record companies are still doing good business. In fact, both Victor and Columbia today report better sales than before the slump began. The truth seems to be that radio programs in Japan are so poor that the public must go elsewhere for its entertainment. Thus the leading record companies, even though they control most of their artists and have a direct interest in their popularity, make little active effort to get them radio dates, though they are working continually to arrange concert and stage appearances. They figure that their business will continue to grow just so long as radio entertainment remains flat and unsavory.

Advertising is not allowed on Japanese radio programs. There are no commercial sponsors. If ever the rule were to be changed, however, there would be a quick rush to obtain time, for the big firms are alive to the desirability of linking their products with entertainment value. They work this now by sponsoring concerts. They go to one or another record company, name a handful of stars they would like to get, and then ask the company to arrange the entire program and to fix a price. The record company generally makes a lump sum price just covering actual expenses but stipulates that the sponsor, who will advertise the attraction heavily, give prominent mention to the fact that it is supplying the talent. Sometimes tickets are given away. Sometimes a nominal charge is made, just to make sure that the hall is not over-crowded, with corresponding audience irritation.

What,

Artists coming from the United States are continually running to JOAK and JOBK (Osaka) with their press books and tall tales of their successes on the air back home. Very few of them ever land time here, and, if they do, get little for their efforts. Big names, such as Zimbalist and Galli-Curci, naturally are in demand, but the average performer en route to a vaude or night club job in Shanghai has little chance. In the first place, he generally depends on his delivery, and delivery counts for little when the audience can neither see you nor understand you. In the second place, getting a spot on the air is a long and disappointing business for an unknown here, and the returns don't make a lengthy stopover attractive.

WLBZ Claimed by Amalgamated, But CBS Station Say 'Taint So

Amalgam roadcasting System has added seven stations in the New England area, giving it a total lineup of 13 outlets. Included in the newly affiliated group is WHDH, Boston, licensed to operate at 1,000 watts and up to the sunset hour in Denver, which in fall and wi takes this station off the air in mid-evening.

Other outlets in the announced New England collection are WLBZ, Bangor, 500 watts; WCAX, Burlington, Vt., 100 watts; WSAR, Fall River, Mass., 250 watts; WNBH, New Bedford, 100 watts; WPRO, Providence, 100 watts, and WSYB, Rutland, Vt., 100 watts.

As for the Bangor outlet, CBS claims that through the Yankee network it has a contract here which has until Jan. 14 to go. WLBZ, currently a member of the Yankee web, an all CBS affiliate, is under obligation to it direct, avers Columbia.

CBS' stations relations division declared Saturday (23) that it had received assurances from Thompson Gurnsey, owner of WLBZ, that at no time had he authorized the Amalgamated to announce his outlet as one of the ABS links. Gurnsey, according to CBS, was approached by an ABS rep last March about joining up, but made no commitment other than he would be glad to look over any proposition in writing they had to offer. From that time on, said Gurnsey, he had never met with or heard from any one with the Wynn outfit.

1 FLY, 2 SPIDERS

General otors Hearing Both Sides Story

NBC and CBS are both submitting shows to General Motors, which starts on either network late in December for six 15-minute spots a week at 9-9:15 p. m. every night but Sunday. Even money bet on who gets it.

GM's intention is to devote each night to a different make of car. Chevrolet will be omitted, having its own show on NBC, starting Oct. 1.

Both network artist bureaus are throwing everything they've got in the way of talent into the shows submitted.

WLW'S M'D'SING DEPRECATED

Radio in general and the networks in particular do not particularly like the merchandizing service system established in Cincinnati by Station WLW about 18 months ago and since adopted by Station WCKY, Covington, Ky. Apart from these two examples the WLW idea appears not to have been emulated.

Position of the networks is that they are selling radio time and facilities and that any question of following through with jobbers or dealers is properly the concern of the manufacturer or a specialty organization. Networks aver that field crews should work for one company only and that a merchandizing service designed to give equal representation to a variety of advertisers will not work out because the loudest squawker will always get the most.

Reports in the east that WLW itself was soft-pedaling the merchandizing service as productive of headaches may only be the propaganda results of the dislike other radio interests feel toward WLW's ambitious undertaking.

Cincinnati, Sept. 25.

Station WLW has not dropped its merchandizing service as reported in the east. There are still 14 university co-operative students employed as field teams to travel the territory reached by WLW and contact stores for window and exploitation displays on behalf of WLW advertisers. In addition, these college lads check the sales of competitive products and seek to find and remedy weakness in the field.

WLW believes that the service is a valuable adjunct to its radio programs. Eastern reports that the service was hard to control and tended to create a three-way triangle between station-field service-advertiser, to the jeopardy of the station's interests, is deprecated locally as untrue.

Cliff Soubier as Barker In Chi Expo Serial

Chicago, Sept.

Sealed Power company, manufacturer of piston rings, returns to the ether on Oct. 30 over NBC. Will hit out of Chicago for 30 minutes every Monday. Will cover the entire country with the exception of the Southeast group of NBC.

Show will be based on a World's Fair background with the entire idea being a carnival presentation, even the spiels being done in barker style. Cliff Soubier will handle the narrator role.

Others on the show are the Morin Sisters, King's Jesters and Harold Stokes orchestra. Reese and Holliday of Detroit agency in the case.

RICHMAN-BERLE EXTENDED

Harry Richman and Milton Berle have been given a couple more weeks by Old Gold, making it altogether six weeks for the pair and taking their CBS connection up to the Oct. 11 broadcast.

Berle, together with Great Nelson, goes into the Vanity Fair, Broadway nitcrlo, Sept. 27. Richman will continue to double his Chicago nite club connection, the Chez Paree.

NBC'S B'WAY CABARET WIRES FOR PAUL, RUDY

NBC will have wires in the Paradise and Hollywood restaurants on Broadway when those two big capacity cafes get Paul Whiteman and Rudy Vallee respectively. Spots have been CBS-outleted for some time.

Both Whiteman and Vallee are semi-affiliated with NBC which gave the network the inside track for the grab.

Tom Shirley with CBS

Chicago, Sept. 25.

Tom Shirley, who has been doing freelance announcing and acting returns to a network fold this week when he joins WBBM, the local Columbia outlet.

Shirley goes on the WBBM announcer staff and will replace Harlow Wilcox, who recently left WBBM and CBS as the spiel man for the new 'Myrt and Marge' programs for Wrigley's.

ROCHESTER LIKES WIIG

Rochester, Sept. 25.

More than 10,000 Rochester radio fans have signed a petition asking to have Gunnar Wiig, sports broadcaster of station WHEC, broadcast World's Series baseball games over the Columbia system.

Petition was presented to Wiig at the studio, and Clarence J. Wheeler, manager, laid it before Columbia officials in New York.

WBBM'S NEW SPIELERS

Chicago, Sept. 25.

Columbia and WBBM added a couple of voices to the announcer staff late last week, Franklin McCormick and Milton Ikler going the payroll.

McCormick started with WMT in Waterloo but has held other mike jobs in St. Louis and Chicago. Ikler has been stage announcer at the Chicago theatre.

Ie Show's 4th Year

Seattle, Sept. 25.

Following the usual summer layoff, KOL's four-year-old 'Carnival Hour' will be resumed today. This variety program is to go on daily, except Saturdays and Sundays, from noon to 1 p.m.

Ken Stuart will m.c. the program which will feature Wen Niles, Ivan Ditmars, Frank Anderson, Arizona Joe, Frances Gribbin, and Lew Lovegren.

RADIO CHATTER

New York

Guesting on Dick Leibert's morning organlog from Radio City Music Hall, over NBC, Roxy showered praise on the musician and at the same time revealed that program was the idea of 'The Chief,' M. H. Aylesworth.

Miss Billy Walker's Texas Longhorns are newcomers on a commercial over WGY, with George Roberts, also a new name, as the announcer.

Mal Hallett's orchestra broadcasting from Paradise Ship, Troy, over WOKO, Albany.

Goodman Ace, Fred Allen and Jack Benny, all comedians, and Jane Ace, Portland Hoffa, and Mary Livingston, all wives, sat around the radio last Wednesday (20) and listened to Milton Berle. It brought back the subject of the good old days.

George McClelland, NBC v.p., limping around on a bad ankle last week.

Frank Mason, NBC, multilingual.

Ralph Grosvenor goes solo for WOR in a program called 'Wishing.'

Joseph Meehan, 21, has been discovered by WOR as a promising tenor.

Goodman Ace cracks wise anent a certain notorious vaudeville comic whom he tickets as an ad lift humorist.

Evans and Mayer back from their honeymoon aboard the Mauretania. Ray Mayer acted as m.c. for the cruise's entertainment.

Easy Aces' start for Jad Salts has been set back until Oct. 10 from the original opening date of Sept. 26. Two weeks will be added to the other end of contract.

Russell Patterson, artist, and Leon Belasco orchestra auditioned for Woodbury Soap.

Abe Lyman, back from Hollywood, starts his third year on the air for the same account, Phillips magnesia and toothpaste products, Sunday via CBS and Wednesdays on NBC.

George Corey's being transferred from the New York J. Walter Thompson office to Cincy so that he can be closer to the Union Central Life Insurance account (CBS). It's his second move there with six months. But this time it's on two tickets, with his recent bride holder of the ither.

Performance she gave on 'Uncle Don's' program over WOR interested Brunswick in putting Ann ('Mickey Mouse's Birthday Party') Ronnell on for a recording test.

Jonnny Johnston escorted Jimmy Cannon by plane from New York to Cleveland to look in on 'Lum and Abner's Sociable,' inong other things.

Frank Hazzard, WCAU, Philly, has gone from engineering the controls to a warbling program of his own.

Joe Orlando writes to say that he will appear soon on the Amalgamated network.

Frank M. Randolph, tenor, is back from France and doing a four a week stint on KFRU, Columbia, Mo.

N. Y. 'World-Tele' in Thursday's (21) first edition quoted Paul White's remarks about the staff of 250 correspondents he was figuring on for the Columbia News Service, but for the second edition killed all the quoted paragraphs.

WCAU, Phila., has teamed up its society commentator, Mary Brown Warburton, with a tenor, John Craig, and the Savitt Salon ork.

Del Casino, WMCA barytone, meets his 21st anni, today, (25).

Honeyboy and Sassafras, corkster comics, are back on CKLW, Detroit. Former of the team is George Fields from minstrelsy, showboats, vaude, medicine shows and whatnot.

Homer Croy is the latest of book humorists to make an air try. NBC auditioned him last week.

Ross Peardon tried out for NBC a routine he billed as 'The Shantyman.'

Bob Taplinger thinks the Mills Bros. have always got the right publicity breaks from CBS.

Chicago

Tom (Tolya) Fizdale handling special exploitation on the ' mour show.

Al Williamson back after doing a two-week laze down in the home town of Bloomington.

Marian and Jim Jordan back on the other doing the Smackout series for NBC.

Dick Voynow's musical masters phonograph library so large now he needs a special room.

Ben Bernie gnaws on a cigar even in the privacy of a recording studio.

Quin Ryan finally got away on his vacation and now dashing out the Dunes.

Pierre Andre back for the Black Hawk midnight flyers session.

Ken Carpenter has been in the loop three times in a year since going Merchandise Mart.

Alex Robb doing the midnight oil routine trying to straighten out the NBC program tangle when standard time comes back.

Phil Baker taking the interview route on the Farm and Home Hour through Helen Stevens Fisher.

George Olsen came into Chicago to see how much Ben Bernie had improved with the mashie and niblick. From the score it looked like Bernie would have done better with just the cigar. Music and radio men laid off that day just to play gallery for the Olsen-Bernie feud and get a load of the ribbing.

Norman Gordon, basso on the Armour program, made his opera debut with the San Carlo opera company in Chicago singing the King role in 'Aida.'

Mary Neely of WIND, Gary, Ind., getting her tonsils scissored, with Virginia Bennoit subbing on the 'Housekeeping Chats' program.

Art Linick feels like an old man with a gray beard since his daughter, Bobette, started school last week in Chicago.

West

Fred Peters is the new manager of KIEV, 100-watter, in Glendale, Cal.

Grant City Park Corp. of Grant City, Mo., seeking voluntary assignment of KGIZ's license to KGBX, Inc., and permission to move to Springfield, Mo.

Los Angeles water department granted five 30-watt special emergency service licenses to be used between L. A. and Boulder dam.

Santa Barbara, Calif., granted license for its 100-watt KGZO, police 'caster.

KJBS, San Francisco, after increase in power from 100 to 500 watts and part of former facilities of KFWI.

KQW, San Jose, wants a jump from 500 to 1,000 watts in daytime power.

KMTR, Hollywood, gathering talent for a new serial, 'Black Eagle'.

KOCW, Chickasha, Okla., granted permission to move to Tulsa after KVOO, Tulsa, withdrew its protest.

KRSC, Seattle, after additional time, from midnight to 4 a. m.

Albuquerque Publishing Company, operating Station KOB inaugurated news reporter of air with J. C. McGregor doing it. Talks along lines of Gibbons on two 15-minute flashes daily.

Paul Martin gets several sustaining spots as novelty banjoist on NBC, San Francisco, and a buildup from the network. He's Mart Grauenhorst, staff musician.

Talent on Dobbsie's transcontinental 'Del Monte Ship of Joy' which takes to NBC (25) from San Francisco includes Meredith Willson's orchestra, Doric and Knickerbockers quartet, Eva Gruninger and Carrie Jacobs Bond.

Harry Anderson, commercial manager of Pacific division, NBC, up from San Francisco headquarters, for few days in Seattle.

W. Carey Jennings, KGW and KGX commercial mgr., in Portland, busying himself around Seattle.

Arizona Joe, KOL Seattle cowboy yodler, back with local studio after seven months national tour and an appearance with NBC's 'Corn Cob revue.'

Dave Ballou now p. a.'ing at KNX, Hollywood.

Leslie Mawhinney leaves KHJ as publicity director to devote all his time to heading the L. A. CBS news bureau.

Ruth Durrell due back at KFWB Oct. 12. Singer will place Julietta Novis.

KFWB'S 'King's Men,' male quartet, now being disced.

Mark Kelly, sports editor of L. A. 'Examiner,' will broadcast all football games for FWB, Hollywood.

South

Broadway entertainers now on the radio in Dixie are Bob Mitchell, organist; Bill Elliott, tenor, and Bo Buford, torch singer. All attached to WBT, Charlotte, N. C.

Charles Crutchfield moved from WFBC, Greenville, S. C., to WBT, Charlotte. Latter station also added W. C. Lane, jr., from RCA Victor, as engineer, Gene Williams another engineer, Loree Peacock as hostess and Jack Philips, pianist.

Pat Alderman of Goldsboro, N. C., has written a musical play, 'De Glory Road,' and Lib Smith of WPTF, Raleigh, will sing the male lead in a home talent production of it.

Mid-West

WOWO, Fort Wayne, has Bedford Maxwell newly on their staff to combine vocal chores with trick announcing. After several months Ed Smith left WOWO for a radio job in Toledo. Lola Loy and Mary Elizabeth Drummond are new to the commercial dept. Dorothy Durbin now in fourth year as manager.

Jack Martin has succeeded Emily Joyce at the WTMJ, Milwaukee, organ. Miss Joyce is studying

(Continued on page 43)

Ether Slants

The Kid Angle

Now that Marilyn Mack has her old spot on Julius Grossman's shoes, Baby Rose-Marie is back at approximately the same noonday hour Sundays for a new sponsor, Tasty-yeast.

Theory of spotting the talented kid songstress on a yeast product is probably the same as obtains in the average American household from 4:30 to 6:30 p.m., when the kid-appeal programs dominate the dials and, in that wise, compels the elders to absorb whatever sales' spiel that's offered. Presumably that's the same idea here in spotting an adolescent to attract the juvenile trade for otherwise the air message is very adult. Too much so, in truth. The overplus of ad spieling is the chief deterrent to the quality of this quarter-hour commercial.

Pond's Show

Pond's is another smooth show. Ilka Chase and Charles Lawrence as Mary and Wilbur, the latter a new idea of dumbbell husband character, have two nifty comedy sessions. Victor Young's expert and classy syncopation is ideally suited for the svelte framework of this beauty cream ether interlude.

Author! Author!—for Berle

If it is the aim of Old Gold to spread the cigaret habit into the grammar schools on the grounds that the conquest of the high schools is now complete they have a likely instrument for their purpose in Milton Berle. For adults of more than .005 discrimination his performance last week (20) was nearly an all-time low in radio comics. It is, however, possible to imagine some of the younger children laughing at his stale stuff.

Fred Waring orchestra carried last week's show with Harry Richman runner-up. Berle's material was beneath sneers. Obviously O.G.'s are paying him for his style and delivery as any actor could put those gags on paper from memory. Is it possible after all these years of talking pictures and flip radio comedians that the people in Grand Rapids or Little Rock really don't know the answers to anything so familiar as Milton Berle gags?

Maybe Berle is a novelty. He's probably the only radio comic who tells the answer first and then the story.

King's Beer has widened its coverage for the radio half hour over CBS that headlines Jane Froman and Charles Carlile. Also the time is now Saturday at 7.30 under the title 'King's Henchmen.' Comely contralto who will be in the forthcoming 'Follies' has been making plenty of hay and progress since she walked out on NBC in Chicago and came to the big burg.

Meanwhile the brewery has a prize contest calling for a bottle cap or a hand-drawn facsimile. That sounded a wee bit archaic, the sort of thing radio was doing the year before last. But an advertiser always has the divine right of spending money where and how it sees fit.

For the opening program of its new fall series Bi-Si-Doi Sunday (24) matinee on CBS delivered a smooth and melodious combination in Helen Morgan and Albert Bartlett's tango unit. La Morgan plied 'em with such of her mainstays as 'The Man I Love' and 'To Be or Not to Be in Love,' with the old throb in the larynx registering as effectively as ever on the loud-speaker. It was a calibre of warbling and saccharinish instrumentalizing that fitted neatly into the mood of a Sunday afternoon.

Plug moments also deftly handled. Only two insertions, one at the opening and the other at the program's fadeout. For the product the phrasing of the copy was all to the creator's credit.

Alec on Ai

Aimee Semple McPherson Hutton, the big vaudeville headliner, inspired Alexander Woollcott to lyric verbalism. Woollcott in his 'Town Crier' program went ga-ga over Sister Aimee. Before he mentioned the name of the person he was describing Sister Aimee would have been No. 879 on anybody's list of three guesses. Woollcott nominated Sister Aimee for the approval of the Algonquin. 'Vanity Fair' will probably put her in their hall of fame after that visa on her passport.

Radi Di

San Francisco, Sept. 23.

MacGregor-Soilie recording labs now have John Eugene Hasty, writer of Eb and Zeb and other episodes as production manager.

Cliff Engles, former program director of KGW, Portland, is in charge of station relations and H. C. Hampton, ex-ad manager KFRC, in charge of sales.

DON LANG
and hi
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System

MILTON BERLE
OLD GOLD PROGRAM
Sept. 6th
Management
CHARLES MORRISON
MORRISON-WINKLER CORP.
Park Central Hotel

ARTHUR TRACY
"The Street Singer"
MANAGEMENT
MORRISON-WINKLER
CORPORATION
Park Central Hotel
NEW YORK

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER Corporation

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel, New York City

SIDNEY
RAPHAEL
MUSICAL PORTRAITS
Daily Except Saturday
WABC Networks
Columbia Broadcasting System

TIM and IRENE
RYAN and NOBLETTE
Brown Derby and Humboldt Beer
Mon. and Fri., 9:45 P.M., PST.,
KGO Network
Carefree Carnival, Tues., 9 P.M.,
KFO Network
NBC SAN FRANCISCO

The Nit Wits of the Networks
WHITE OWL
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
WM. MORRIS AGENCY

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
Metro-Goldwyn-Mayer's
"HOLLYWOOD PARTY"
NOW IN PRODUCTION
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

RUBY NORTON
JACK CURTIS
Palace Theatre Bldg, New York

THE SIZZLERS
NBC RED NETWORK
Mon., Tues. and Thurs. Nights
WTAM, CLEVELAND
Mon., Wed. and Fri. Nights
"You'll like the Sizzlers"—Aircaster (Mike Porter), New York Evening Journal.
Personal Direction CHARLES A. BAYHA

JULES STEIN
and HIS ORCHESTRA
6th MONTH
225 CLUB, CHICAGO
Broadcasting Nightly 8:30 P. M. and 12:45 A. M.
KYW, CHICAGO
Evans Fur Program
11:30 A. M., WBBM, Chicago

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon.-Wed.-Fri., 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

PAUL WHITEMAN Presents
RAMONA
N. B. C. Network
KRAFT-PHENIX PROGRAM
WEAF
Thursday 10 P. M.
VICTOR RECORDS

Kings Brewery Behind Nitery; Jessel Signed

Kings rooklyn, N. Y. brewery, is said be behind the new Cafe de Paree which opens Oct. 2 or thereabouts on the site of the old Gallo theatre. Charles and Louis Mosconi with Ed Hutchinson are putting on the shows. There will be 24 girls and 16 showgirls, plus two bands, on an average production budget of $7,500. Name acts such as Jack Benny or Harry Richman, who are being approached for debut attractions, will be used.

It will be a continental music hall idea. The theatre's seats have been ripped out and tables substituted. One sees the show while drinking and eating. Later the customers use the stage for dance purposes. Two bands flank the stage, with a staircase leading from the audience onto the rostrum. Jimmy Carr's is one of the bands already set.

King Beer's prime concern is in the new continental music hall as an outlet for its product, along with the exploitation values which such venture entails.

There will be two bars, one in the foyer promenade and one in the cafe basement-lounge, also patterned after the Paris idea.

A similar plan renovate the Manhattan (nee the Hammerstein) and rip out the seats, substituting tables, etc., has been abandoned. Financial trouble.

The new Continental Music Halls, Inc., took over the Gallo (also later known as the New Yorker) theatre from the Bowery Savings Bank, mortgage holder.

George Jessel will receive $1,000 per for his Saturday night broadcasts over CBS from the Casino de Paris, New York. Probably the highest sustaining salary on record. On the air Jessel will be opposish to Jack Pearl, who goes out over NBC at the same hour.

Jessel will m.c. the floor show at the cafe, which is the New Yorker (legit) theatre on West 54th street, remodeled. For the floor work he's in for $3,000 guarantee against a percentage. Broadcasting brings his weekly guarantee to $4,000.

Place opens Oct. 17 with Jessel and a show comprising 26 girls, plus some specialty acts. Charlie Mosconi (Mosconi ros.) is staging the dances.

JOHN FOGARTY
THE IRISH-AMERICAN TENOR
WJZ
NBC Netwo
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

Isham Jones
ON TOUR
Direction
Columbia Broadcasting System

AL RADIO'S ★★★★★ MUSICAL DIRECTOR
GOOD MAN
GULF GASOLINE
WITH IRVIN S. COBB
WITH GEO. M. COHAN
WABC WED.-FRI. 9 P. M.
WJZ SUNDAY 9 P. M.

WABC—CBS

MILDRED BAILEY
AND HER
"ROCKING CHAIR"

JACK and LORETTA
CLEMENS
(4th cousins of Mark Twain)
THURSDAY - - - 2:30 P.M.
FRIDAY - - - - 8:30 P.M.
SATURDAY - - - 7:30 P.M.
WEAF
A BEN ROCKE PRODUCTION

Beating the Stork

Gene Austin recorded a flock of Victor records during his New York stay last week.

He starts another southern vaude tour on his own self-booked barnstorm dates Oct. 2, but flew to New Orleans to join Mrs. Austin, who expects a baby shortly.

Austin was Victor's No. 1 seller for years, his 'My Blue Heaven' being a notable best seller.

52 Ray Perki iscs

Chicago, Sept.

One of the largest radio disc contracts for a performer now going through for Ray Perkins, who is making a full year's supply of records for the Natural Bridge Shoe company.

Has already started, with the recording being done by the Columbia office in the east.

New Dance Hall Opens

Martinsburg, W. Va.

Apollo Hall, third floor of Apollo building here, has been remodeled and redecorated and will open October 5 as Roseland Ballroom with Jimmy DeAngelis and his orchestra of Hershey, Pa.

Radio broadcasting studio has been installed in the hall and WJEJ will put the dance music on the ether.

Tex Howard now director of band at Trianon ballroom, Seattle, operated by John Savage. This is the largest ballroom band ever on steady grind locally, having 15 pieces. In the lot are two pianos, singing trios, and it's the class of the town. Vic Meyers, who had his band here for years, plans new night club here, and also is interested in greyhound racing at Vancouver, Wash., right at the front door of Portland, Ore.

For That Boy Part
ANDY DONNELLY
Capable, experienced. Handles script expertly and intelligently. Also has excellent singing voice.
Write: Mrs. M. Donnelly, Variety, Y.

(TOMMY) REILLY and (BILLY) COMFORT
NOW PLAYING ON THE PARAMOUNT-ASTORIA CIRCUIT
Recordi for Decca and broadcasting regularly for the British Broadcasting Corporation
European Representatives, REEVES & LAMPORT

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Roy Durstine.
Arthur Pryor.
Herbert Sanford.

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M. Ruffner.

Biow Co., Inc.
521 Fifth Ave., N. Y.
Milton Biow.

Blackett-Sample-Hummert, Inc.
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Frank Hummert.
George Tormey.

Blackman Co.
122 E. 42d St., N.
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Campbell-Ewald Co.
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C. Halstead Cottington.

Cecil, Warwick & Cecil, Inc.
230 Park Ave., N. Y. C.
J. H. McKee.

The Paul Cornell Co.
580 Fifth avenue, N. Y.
L. S. Caskin.

Samuel C. Croot Co.
28 West 44th street, N. Y. C.
Arthur Anderson.

Erwin, Wasey & Co., Inc.
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Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
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Mann Holiner.

Ibert Frank-Guenther Law, Inc.
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Gardner Advertising Co.
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R. Martini.

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A. A. Kron.

Hanff-Metzger, Inc.
Paramount Bldg., N. Y. C.
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Joseph Katz Co.
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Joseph Barnett.

Lambert & Feasley, Inc.
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Martin Horrell.

Lennen & Mitchell, Inc.
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Arthur Bergh.
Ray Virden.
Robert W. Orr.

. E. Lesan Advertising Agency
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John S. Martin.

Lord & Thomas
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Montague Hackett.

McCann-Erickson, Inc.
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Newell-Emmett, Inc.
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Richard Strobridge.

Frank Presbrey Co.
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Ruthrauff & Ryan, Inc.
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Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.

Young & Rubicam
285 Madison Ave., N. Y.
Hubbell Robinson.
W. R. Stuhler.
Donald Stauffer.

Radio Chatter

(Continued from page 42)

music at the Yale Music School, New Haven.

Milwaukee 'Sentinel' has put a lot more pep into its radio page with daily pictures and stories of air celebrities plus a more complete listing of radio programs.

Thompson Bartlett, WISN, Milwaukee, announcer, has lost 18 pounds. May be due to his recent assignment to the Early Risers program.

WISN Players pulled a new one by announcing before a recent program that the air show was not suited for children and advising them not to listen in.

L. B. Wilson, prez of WCKY, Covington, Ky., in line for gubernatorial candidacy of state famed for its blue grass, beautiful women, fast horses and coloncls.

Jack Zoller back on ramatic staff of WLW, Cincy.

Donald Dowd fr WLIT, Philly, to Crosley, Cinc nati, announcer.

Powel Crosley, Jr., the 'Henry Ford of radio,' frequently weekends at his estate in Sarasota, Fla., being chauffeured from Cincinnati in one of his planes.

John L. Clark, gen. mgr. of Crosley Radio Corp., in N. Y. last week bagging commercials.

WSAI announced as 'Queen City station' since power of this Crosley No. 2 sound tosser was increased to 2,500-watts for day and 1,000-watts for night.

Rhythm Jesters, instrumental and vocal, late of Columbus, O., now on sustaings at WLW, Cincy; they are Art Ryerson, Terry Lynch, Lee Baldwin and Joe Rockhold.

Louis John Johnen, baritone of WLW, Cincinnati, and his wife were lost in mountains for a night while on vacash at Bryson City, N. C.

Prof. Edwin B. Kurtz, head of the University of Iowa electrical engineering department, is to serve on two committees of the National Television association. He is director of station W9XK, Iowa City, which broadcasts weekly programs.

Music Notes, East

Robert Dodson joined the Columbia phonograph office in Chicago to supervise the northside division. Comes in under the eye of Paul Cohen, in charge of city sales. Unveiling of the Roosevelt grill, New York, for Reggie Childs has been put off to Sept. 28.

Bob Grant and Godoy Argentine units will share the instrumental assignment at the Embassy Club, off Broadway spot, opening this Thursday (28). Floor show's bill includes Ethel Merman, the Yacht Club Boys and the DeMarcos.

Arthur E. Germaize, for 13 years general counsel and a director of the Columbia Phonograph Co., has resumed the general practice of law as a member of the firm of Wachtell, Manheim and Grout. When Germaize and the recording outfit parted several months he was also its export manager.

Break followed the taking over of Columbia by the Grigsby-Grunow interests of Chicago.

NASH'S CAUTIOUS RETURN

Chicago, Sept. 25.

Nash auto will use a series of announcements through the midwest. Going on platters for five minutes each. Once sponsored an ambitious musical show that flopped.

, Fulton and Cunnyngham agency preparing the copy and readying the placement coverage.

ROY FOX
AND HIS
BAND
KIT-CAT
LONDON
B.B.C. NETWORK

Connie's a Beer Spot

Connie's Inn, the No. 2 Harlem hot spot, is passing out and leaving the Cotton Club a clear field for the ofay trade. Inn becomes the Harlem Tavern, a ierstube, with Broadway Jones (colorcd) band coming in to supply the tunes for the suds. Cotton Club continues at a $2.50 couvert tap.

George and Connie Immerman owned Connie's. Latter has been ill of late ith a foot complication. George is an agent.

Bernie and Expo Part Oct. 2 When Tour Starts

Chicago, Sept. 25.

Ben Bernie closes at the Blue Ribbon Casino at the World's Fair on Oct. Flits immediately away on his tour, opening that week in Detroit.

No season for Bernie at the College this

Freddy Engel-Chuck iller chestra has closed its annual summer engagement at Taylor's Grill, Lake Luzerne, N. Y., and is now playing at the Bohemian Tavern, Troy-Schenectady road.

BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management
BEN MARDEN

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

HOWARD LANIN
and His ORCHESTRA
Now 19th Week
ATLANTIC BEACH CLUB
1697 BROADWAY, NEW YORK

LEON BELASCO
OLDSMOBILE
10:30 Tues. and Thurs.
WABC
Mon., Tues. and Fri., 11:30 to 12:00
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

SID LANG
AND
HIS ROYALE SYNCOPATORS
NOW CLUB ROYALE
—CHICAGO—

SCRIPT SHOWS OF DISTINCTION
ICHARD HALLIBURTON
BIRD and ASH
SCARAMOUCHE
Dorothy Gish and Rollo Peters
MAXWELL ANDERSON, MELVILLE BAKER, WALLACE IRWIN, JACK KIRKLAND, GEORGE BRADSHAW, etc.
CLEVELAND B. CHASE, Chrysler Bldg., New York
Murray Hill 2-0627

BRIGHTER TONE, OPEN NEW COUNTERS

August's one bright sign for the sheet music trade was the sharp increase in new and reopened counters. From the angle of actual merchandise turnover pace wasn't much better than July's, but in light of the fact that the July level had a booming air about it the August results were anything but disappointing to the industry. As far as the Music Dealers Service, Inc., is concerned, the garnerings here through the first three weeks of September and the tally of reopened counters shown on the MDS list presaged a sturdy upward trend for the fall and winter. MDS sales the first week of September were around 10% over the take for the same stanza in 1932.

Outside of 'Lazy Bones' (Southern) there were no skyrocketing examples in the best seller class. In the top seller sextet for August the first four were holdovers from the previous month's list. Both 'In the Valley of the Moon' (Morris) and 'Shadow Waltz' had held on nicely, with the latter moving up a notch over 'Sweetheart Darlin' (Robins). For the first time in several months Robbins wasn't represented by two songs in the blue-ribbon group.

Runners-up for August took in 'Hold Your Man' (Robbins), 'Blue Prelude' (Keit-Engel), 'Love Song of the Nile' (Robbins) and 'Adorable' (Fox). Quartet with the exception of 'Blue Prelude' give indication of having shot their bolt. 'Prelude's' progress has been nip and tuck.

All three of the leading disk makers were busy during August tieing up attractions and laying out business pushing plans for the fall, even though the sales through the same month showed scarcely a margin over July. Attitude in the mechanical field is that its worst handicap has been a spirit of lassitude when it came to stepping out and doing something about boosting the business.

Don Redmond's interpretation of 'Lazy Bones' set him up at the head of Brunswick's list, while the same number helped give Casa Loma second spotting with Victor. Ted Lewis for the second consecutive month held first position in the Columbia library.

iscs Hot

Chicago, Sept. 25.

Business in the sheet music field remains at status quo though there's more optimism around due particularly to the surge of trade in the record field. Increase in discs in the past month figured at more than 30%, with all three companies joining in the upswing. They're on the money side now and a continuation of the present pace will see them singing hey-hey shortly. In Chicago, at least, the Fair is counting for much of the increase, though there are other reasons noted for the improvement.

In the sheet music business there was really one song only that counted, 'Lazybones.' Took first place by a terrific lead over the runner-up. The rest of the mob were bunched. 'Lazybones' looks like one of the three best sellers of the entire year, outpacing any leader in the past few months.

Brunswick as usual comes through with the vocal strength in discs with Bing Crosby, though Columbia did well with its 'Last Round-Up' on the appearance of a Joe Morrison vocal with the George Olsen band.

A. Cheerful, Too

Los Angeles, Sept. 25.

Sheet music sales continued on the up and coming during August with the end of the month even more promising for September. In addition to the first six, 'Valley of the Moon,' 'Tell Me Tonight,' 'Gypsy Fiddles,' 'Sweetheart Darlin',' 'Love's the Sweetest Thing,' and 'Isn't This a Night for Love' were strong, with the last two on the way up. 'Blue Prelude' rates No. 5 spot after months of quiet building.

Disc counters were hampered by the meagerness of new releases of worth. Brunswick and Victor remained the best sellers.

AUGUST MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING AUGUST BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'Lazy Bones'	'Lazy Bones'	'Lazy Bones'
SONG—No. 2	'In the Valley of the Moon'	'Shadow Waltz'	'Shadow Waltz'
SONG—No. 3	'Shadow Waltz'	'In the Valley of the Moon'	'Hold Your Man'
SONG—No. 4	'Sweetheart Darlin''	'Sweetheart Darlin''	'Under a Blanket of Blue'
SONG—No. 5	'Learn to Croon'	'Learn to Croon'	'Blue Prelude'
SONG—No. 6	'Under a Blanket of Blue'	'Under a Blanket of Blue'	'Ox Road'

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'Lazy Bones,' 'Watching the Knife and Fork Spoon' (Don Redmond Orch.)	'Lazy Bones' (Don Redmond Orch.)	'Stormy Weather' (Duke Ellington Orch.)
BRUNSWICK—No. 2	'Time to Go,' 'Tomorrow' (Guy Lombardo Orch.)	'My Love' (Bing Crosby)	'Lazy Bones' (Mildred Bailey)
BRUNSWICK—No. 3	'It's the Talk of the Town,' 'That's How Rhythm Was Born' (Casa Loma Orch.)	'Stormy Weather' (Duke Ellington)	'Blue Prelude' (Bing Crosby)
BRUNSWICK—No. 4	'My Love,' 'I Would, If I Could, But I Can't' (Bing Crosby with Jimmy Grier Orch.)	'Time to Go' (Guy Lombardo Orch.)	'Don't Blame Me' (Ethel Waters)
BRUNSWICK—No. 5	'I'm Satisfied,' 'Jive Stomp' (Duke Ellington Orch.)	'Learn to Croon' (Bing Crosby)	'Ox Road' (Bing Crosby)
BRUNSWICK—No. 6	'Love Is the Sweetest Thing,' 'Snowball' (Hal Kemp Orch.)	'Bolero' (Hal Kemp Orch.)	'Louisville Lady,' 'It Isn't a Secret Any More' (Anson Weeks Orch.)
COLUMBIA—No. 1	'Here You Come, Love,' 'Vine Covered Church' (Ted Lewis)	'Lazy Bones' (Ted Lewis Orch.)	'Last Round-Up' (George Olsen Orch.)
COLUMBIA—No. 2	'New Basin Street Blues,' 'Smoke Rings' (Clyde McCoy Orch.)	'Last Round-Up' (George Olsen Orch., Joe Morrison, vocal)	'Ain't Gonna Give No More' (Joe Haymes Orch.)
COLUMBIA—No. 3	'Blue Roses,' 'Shadows on the Swanee' (Paul Ash Orch.)	'Smoke Rings' (Clyde McCoy Orch.)	'Hold Your Man,' 'I've Got to Pass Your House' (Gertrude Niesen)
COLUMBIA—No. 4	'Don't Blame Me,' 'Trouble in Paradise' (Charlie Agnew Orch.)	'Trouble in Paradise' (Charles Agnew Orch.)	'Stormy Weather' (Ted Lewis Orch.)
COLUMBIA—No. 5	'Shake Your Hips,' 'Someone Stole Gabriel's Horn' (Jack Teagarden Orch.)	'Louisville Lady' (Paul Ash Orch.)	'Shadow Waltz' (Rudy Vallee)
COLUMBIA—No. 6	'I Would, If I Could,' 'It Might Have Been a Different Story' (Charles Kaley)	'Blue Prelude' (Adrian Orch.)	'Valley of the Moon' (Joe Green Orch.)
VICTOR—No. 1	'Love Is the Sweetest Thing,' 'I'll Do My Best' (Ray Noble Orch.)	'Love Is the Sweetest Thi ' (Ray Noble Orch.)	'Love Is the Sweetest Thing' (Ray Noble New Mayfair Orch.)
VICTOR—No. 2	'Sophisticated Lady,' 'Lazy Bones' (Casa Loma Orch.)	'Sophisticated Lady' (Casa Loma Orch.)	'Lazy Bones' (Casa Loma Orch.)
VICTOR—No. 3	'Smoke Rings,' 'A Heart of Stone' (Leo Reisman Orch.)	'Trouble in Paradise' (Eddie Duchin Orch.)	'Don't Do Anything I Wouldn't Do' (Eddie Duchin Orch.)
VICTOR—No. 4	'My Moonlight Madonna,' 'Marching Along Together' (Paul Whiteman)	'Moonlight and Madonna' (Paul Whiteman)	'Under a Blanket of Blue' (Don Bestor Orch.)
VICTOR—No. 5	'Are You Makin' Any Money?' 'Ah, But It's Love' (Paul Whiteman)	'Stringin' Along on a Shoestring' (Jan Garber Orch.)	'Old Spinning Wheel,' 'Stars in Indiana' (Ray Noble)
VICTOR—No. 6	'Close Your Eyes,' 'To Be or Not to Be' (Eddie Duchin Orch.)	'Smoke Rings' (Leo Reisman Orch.)	'Moonlight Madonna' (Paul Whiteman)

NIGHT CLUB REVIEWS

CLUB ROYALE

Chicago, Sept. 22.

What the Club Durante was to New York the Club Royale is to Chicago and Joe Lewis is Chicago's Jimmy Durante without trying to make any comparisons.

Club Royale is for the strictly smart mob, for the genuine loop hounds. Club gets its big play after midnight when the wise gals and wise boys foregather. It even draws from the nite clubs themselves with the musicians and every cafe worker in town drifting into this spot along about 2:30 and three o'clock.

Royale is the only cafe in town that puts on a four o'clock show and for that wise mob what a show it is. The earlier 2:30 show is also okay, while the 1:30 and 11:30 performances are strictly for the cafe-goers.

Shows themselves are run like revues. A line of girls, a specialty number, a specialty girl and a big flash dance; then another special number and 10 minutes with Joe Lewis and ensemble.

But it's more than just that. It's Joe Lewis through the entire show doing 45 minutes of song and dance and gags. Lewis is running the works and being the works, all the way from grotesque dancing to blackouts, gagging and pratt-falls. It's Joe Lewis himself in person, still the prime favorite among Chicago cafes, who knows his town and his people.

This is one of those cafes where waiters will not serve you while the show is on. Downstairs seats about 150 while upstairs can take care of about half that amount. Food is excellent, no cover and a two-dollar minimum with everything reasonable.

Ralph Gallet and Jakie Adler are the major domos here, where they have reigned for the past 10 years in nite club biz locally with the 22nd street Frolics cafe.

Two orchestras for the spot, Sid Lang playing for the show and dance music while Nino Rinaldo and his Spanish band give the crowd more of the Chi tempo.

Nelle Nelson, long a favorite at the Frolics is up here with the same personality songs. Pauline Beleau is leading the line with Dave White and Ruth Stanley dueting. There's a fan dancer here but this Joan Warner can really dance and one of the few girls who uses a fan and doesn't need it. She wears a net but to the suckers she looks stripped. And last but not least Joan dances with but one fan.

Mich. Democratic League

Detroit, Sept.

This is a black and tan night spot, the first to get a play for several years and making plenty of frosting for the owner Bill Owens. The title while unusual is no handicap as the whites expect the colored race to do the unusual even in names. Housed in an old political club house with the name still sticking. Proposition most likely became a money maker accidentally with the white flood not looked for.

As is the spot offers a nice show. Usually imported in the main Chicago. Success of the place is no doubt due to large part to an old trouper. William Walker who is manager and master of ceremonies. Walker who has been in plenty of Broadway shows including Harlem, 1st Edition of 'Black Birds' and back as far as 'Chu Chin Chow' and 'Big Boy.' Walker's contribution is merely to play straight for the acts and introduce them but he does it with a certain amount of restraint and dignity that keeps proceedings in hand and going. This is not so easy in a spot that doesn't put on it's first show until 1:30 a.m., and runs from then on.

Acts used are the usual type of colored performers with much emphasis on dancing. Band used is exceptional and with grooming and coaching might easily develop into another name colored orchestra.

Lee.

Ozzie Nelson replaces Bert Lown at the Park Central's Cocoanut Grove Sept. 29. Lown goes on a tour of one-nighters.

Worcester Nite Club Living Down Bad Start

Worcester, Sept. 25.

Nite club devotees here apparently can take it and like it. City's newest spot, Club Mayfair, is now two weeks old and, despite an opening that drew plenty of adverse criticism, the customers continue to flock.

Opening night squawks were heard on all sides after management had advertised floor show from New York and a $1 minimum food charge. Show hardly lived up to advance billing, while patrons were informed by the waiters that they'd have to take the dinner which was labeled $2.

But all appears to have been forgotten and the spot is drawing many of the town's elite. Looks like a good winter for the Mayfair as the Club Atlas and Hollywood Club, the only opposition, are located a bit too far from the center when the snow flies. Mayfair is in the old Bay State hotel, long defunct, but at one time the favorite with the theatrical profession.

Bal a l'Air, most elaborate dance spot in this section, appears to have weathered its financial troubles. After a couple of sessions with John Law, during one of which a door was battered down to get at the receipts to satisfy an attachment, all parties involved have reached an amicable agreement.

Dancers are now doing their strutting on an enclosed floor while the outdoor floor will be converted into an artificial skating rink as soon as the weather warrants. The latter will be new to Worcester.

Olive Borden did a personal with Jack Brown's band there Friday night. She was a last minute choice as Lillian Bond was scheduled for an appearance but latter was held by rehearsal for show she wouldn't name.

'Lazy Bones' Sells 210,000

Charles Miller, head of the Millers Music Co., is collecting a cent on all copies of 'Lazy Bones' sold by Southern Music, because of the exclusive contract he holds on the services of Johnny Mercer, who wrote the 'Bones' lyrics. Mercer has also placed several songs with Harms, Inc., with the stipulation that under his name on each of the title pages there be a credit line reading, 'By Arrangement with Miller Music Co.'

'Lazy Bones' to date has sold around 210,000 copies, which means that Miller has netted $2,100 as his firm's share. Secretary of the Treasury William Woodin is interested in the Miller firm.

Embassy's $6,000 Show

Embassy, New York, will have a $6,500 floor show payroll when it reopens Thursday (28) with Ethel Merman topping.

Rest of show comprises the Yacht Club Boys, the DeMarcos, Bob Grant's orchestra and Godoy's Argentine band. Lou Irwin booked it in.

COL.'S DISC PLANS

Chicago, Sept. 25.

Ben Selvin of Columbia in town last week setting some Ben Bernie recordings and looking the ground over for the installation of a sales head for the Columbia radio disc office. Has had no man on the sales end for Columbia ether platters since Bill Young moved out to go to the newly opened RCA Victor quarters.

Selvin also planning for the enlargement of Columbia's radio platter division in New York.

Buddy Morris, Remick and Witmark headman, now not likely to leave for the Warner Bros. studios in Hollywood before Oct. 15.

Inside Stuff—Music

Publisher element on the directorate of the American Society of Composers, Authors and Publishers meet today (Tuesday) for their quarterly reclassification of the ranks. Monthly meeting of the board as a whole has been set for this Thursday (29).

Writer coterie on the board carried on for several days last week trying to devise a new system of classification that would eliminate the dissatisfaction rampant among the younger generation of songsmiths. Complaint from the latter quarter is that the method of rating the newer members has been entirely unfair to them. Younger members agree that the oldtimers in their ranks should receive ample consideration when it comes to divvying up the royalties but at the same time, they contend, it is unjust for the Society to continue to keep the current creator of hits down in the lower braekets so that the older group may retain their allotments of top money out of the ASCAP collections.

So far this year only five pop tunes have gone over the 200,000 copy line. No song has as yet reached anything near the 450,000 tally of last year's 'Shanty in Old Shanty Town'.

Top seller for 1933 is 'Valley of the Moon', which at the end of last week had passed around 305,000 copies across the counter. 'Stormy Weather' has gone close to 225,000, but indications are that 'Lazy Bones', which is still on the upbuild, will easily overreach that figure. End of the past stanza had the 'Bonos' tune passing the 210,000 mark.

Remaining two in the 200,000 class for 1933 are 'Echo in the Valley' and 'Little Street', with the edge over that level in either instance being quite slight.

All four Warner ros. publishing subsids came through the past fiscal year ending Aug. 31 with slight profits if not on the even line. Involved here were Harms, Witmark, Remick and Famous Music Corp., the last a 50-50 partnership with Paramount. What helped appreciably all around was the better than $85,000 collected jointly by these firms as their part of the $825,000 paid to the Music Publishers Protective Association by ERPI in settlement of the $1,250,000 'bootleg' suit. the cases of Witmark and Remick another supporting factor were the scores from '42nd Street' and 'Gold Diggers of 1933'.

Indications are that shortly after Charlie Davis pulls out of the Hollywood restaurant, Broadway spot, the international executive board of the American Federation of Musicians will hand down a decision setting aside the $1,000 fine imposed on the band leader by the New York local. Same veto action will apply to the men in Davis' unit whose penalty was $1,000 each. Charge here had to do with underscaling. Davis and his musicians are not members of the New York local.

ANTIPODES FEE JAM CLEARED UP BY MPPA

Edward Murphy whom the Music Publishers Protective Association sent on to Australia to straighten out the jam prevailing there over film synchronization royalties has reported back that the situation is rapidly clearing up. Antipodes publishers, Murphy has advised the MPPA, have agreed to let ERPI pay the Australian portion of sync fees to the MPPA and to depend for remittanee of their end upon this association.

Under the old arrangement the Australian pubs taxed ERPI direct and it was this practice that brought about the tangle which led to Murphy's assignment. American picture companies not using the ERPI service had complained to the MPPA that their product in Australia was being barred from showing at the instance of publishers there who claimed that they hadn't received their share of the sync money involved. Electries other than ERPI have been in the habit of paying the Australian royalty cut on this end.

Australian music men, also reports Murphy, have agrced to permit the MPPA to do the licensing for American radio recordings exported to the Antipodes and to look to the MPPA or their share of the royalty proceeds. Proviso made, however, is that the Australian pubs retain the right to hold up the broadeasting of number which they deem not ready for ether release. To proteet themselves against overplugging and its consequent effeet on sheet sales the Australian music men maintain a similar control over phonograph recordings domestieally made or imported.

MILTON DOUGLAS
Acclaimed by Press and Public
Outstanding Young American Baritone
APPEARING INDEFINITELY
BEN MARDEN'S
RIVIERA
Management
JACK BERTELL
LYONS & LYONS-BATCHELOR-ENGILL
PARAMOUNT BUILDING

EMERSON GILL
And HIS ORCHESTRA
NOW PLAYING
BOOK-CADILLAC HOTEL
DETROIT
Direction MCA

John Green to London For Buchanan Musical

Johnny Green leaves this Friday (29) for London on the Majestic to write the music for Jack Buchanan's next stage musical. Assignment is being handled through Chappell-Harms, the London ally of Harms, Inc. Desmond Carter will do the show's lyricizing and Jack Waller the producing.

Green figures on returning within eight weeks, at which time he'll resume his broadcasting for CBS, either on his present sustaining series or for a commercial that the network is now on the verge of lining up for him. Last time Green went over was in 1928, and while there he did a series of programs for the British Broadcasting Co.

Yank Band for Japan

Tokyo, Sept. 10.

Jerry Wood, of Seattle, has hooked on here and will bring out his Staters band in the fall. Outfit will do a round of theatre dates before getting into harness at the Ginza Dancehall. Hall is branching out, making a bid for the class trade now centered in the Florida. Will use four bands, two afternoon and two eve. Has just renewed with Bob Kaai (Hawaiian) and his Co-operators.

Big changes at the Florida. Leo Watanabae and his band, the one which Columbia Phonograph assembled for recording, is moving into the hall and merging with Kikuchi's Syncopators. Kikuchi stays at piano and Tommy Missman, of San Diego, first sax, continues. Missman reeently has been arranging and conducting for Columbia. Resulting 12-piece outfit will be spelled by a new French tango band, now en route to this country.

CHERTOK REINSTATED

Hollywood, Sept. 25.

Following Jack Robbins' return to New York after resigning from the Head man spot in the Metro music department, a post he held for a week.

Jack Chertok, who formerly headed the department, steps back in charge. He was produetion manager during Robbins' regime.

Walter Donaldson, in the future, will rclease his songs through Robbins.

Opera Club Non-Members

Chicago, Sept. 25.

Ed Lecbensberger, taking over the class Opera Club, is renaming it the Mayfair. Opens Nov. 1.

He also has the 225 Club. Dario and Diane of the 225 show stays there four more weeks, then switchcs to the Mayfair for the opener there.

Pigs Chase Wolves!

Alley has reached the stage where 'Three Little Pigs' chases the wolf from the door, judging by the manner in which 'Who's Afraid of the Big Bad Wolf?' (from the Walt Disney-UA short) is catching on.

Initial order was 10,000 eopies and sold in a day.

And, boy, that's news in T. .!

Jobbers-Publishers Miles Apart; Quarrel Up to Rosenblatt

objections the jobbers have to the music code now on file in Washington will be voiced before Sol Rosenblatt, deputy NRA administrator, when the constitution comes for a hearing around the middle of October. Industry's combined code committees last week flatly rejected a group of propositions that the jobbers had asked to be incorporated in the document. Irvin A. Edelman, counsel for the National Music Wholesalers' Assoeiation, has been delegated by the jobbers to draft a separate eode for this faction of the industry.

Represented at last week's meeting to consider the demands of the jobbers were coders from the standard publisher, popular publisher and sheet retailer ranks. The group, after three days of discussion, decided they were opposed to setting up the wholesalers as a distinct class in the industry and also to determining a eourse of conduct that should be followed in disposing of their merchandise. Argument that prevailed here was that as long as nothing was said in the code about the function of the wholesaler the publisher would be free to deal as he individually willed with or without the middleman, and on his own terms.

Spokesmen for the jobbers were Edelman, Max Mayer of Riehmond-Mayer and W. Grant Ege, pres. of the wholesalers' association. If the publishers favored keeping silent as far as the eode was concerned on the subject of jobber rights, this trio inquired of the gathering, why was a paragraph inserted into the code sanctioning and protecting such co-operative distributor channels as the Music Dealers Service, Inc. Ege later declared that since he has been forced to take the jobber issue directly to Washington his group would demand that this latter paragraph be eliminated from the code.

Jobbers' Requests

Propositions that the wholesalers had submitted to the combined code committees had asked that their association be ineluded among the names of the trade bodies submitting the eode to Washington, that the language of the eode be changed so as to establish a recognized jobber's group, that the jobbers be permitted equal representation on the code control board and that the code provide a price differential favoring the recognized jobbers' group. Wholesalers included here also a request that the code declare it unfair competition for publisher to combine for the purpose of selling at one price to all dealers regardless of quantities purchased or to take any other steps which might elliminate jobbers.

While in sessions the combined eode committee took up the various sections of the instrument that Rosenblatt didn't like when it was originally submitted. It was the first opportunity that the committee as a whole had to diseuss them. Whatever changes were made in the doeument following the Rosenblatt blue-pencilling had been the work of John G. Paine, chairman of the general code committee, and a couple other committee members with whom he had consulted.

Several of the clauses that Rosenblatt had suggested for revision were left as originally written when the final draft went to Washington. One clause had to do with the giving away of 2,500 orchestrations of a pop number and the other, affecting standard pubs, provided that no consignment business could be done with dealers, but that teachers, schools, colleges, etc., would be exempt from this restriction. At last week's meeting the publisher groups concerned agreed to let these clauses stand as is and battle out the issue of their retention at the hearing before Rosenblatt when ealled.

Radio Paying Absurdly Small Tax For All-Vital Music—Rudy Vallee

Rudy Vallee's talk Sales Exeeutive Club in New York last Thursday (21) in which he championed the right of the songwriter to collect from broadcasting more than he's now getting garnered lots of space in the local dailies. Portion of the speech that came in for pointed stressing by the printed reports was Vallee's assertion that while around 90% of all air programs consists of music the American Society of Composers, Authors and Publishers last year received from this source $900,000, a picayune amount when contrasted with the $39,000,000 odd that CBS and NBC alone had taken in between them.

Vallee called attention to the peculiar setup of the contract between radio and music which throws the tax burden almost compietely on the local stations, making less than 20% of the millions gathered by the two chains from commercial sources subject to the tax provisions of the agreement. This less than 20% represents the $50, $25 and $12.50 fees paid the stations by the network from the rates several times these figures that the latter bills the advertiser. Vallee described this angle as the 'joker' clause in radio-music's contract, and expressed the hope that could be eliminated as, he said, it deprives songwriters of two-thirds the revenue they should be getting.

COL. TRIPLING POP RELEASE SCHEDULE

Chicago, Sept. 25.

Columbia phonograph next month is stepping up production and release schedule to put dance records on the market three times each month instead of once monthly.

Releases will be made on the 10th, 20th and 30th of each month. Pop discs will figure, more than a 100% jump in production with each month bringing some 15 pop records instead of six or seven.

Coast Musikers

Hollywood, Sept.

Will Jason and Val Burton are working on the tunes for 'She Made Her Bed,' Charles R. Rogers production for Par.

W. Franke Harling doing the theme melodies for 'Cradle Song' at Paramount, and Arthur Johnston is musical advisor on 'Alice in Wonderland.' Dimitri Tiomkin writing the music for the latter.

New three-year contracts at Warners for Sammy Fain and Irving Kahal.

Harry Barris and Loyce Whiteman are with the Jay Whidden orchestra at the Miramar, Santa Monica.

Ralph Rainger spent part of his vacation from Paramount in Denver and now on the way to Honolulu.

Jane Young, seeretary to the songwriters at Paramount, leaves soon for a couple weeks in New York.

Charles Watson, W. . Bailey, and Dr. E. M. Hiner elected life members of L. A. musicians' union.

Remick will publish three songs from 'Laughter in the Air,' the Myrt and Marge' pie that Universal is releasing. Numbers are 'Dragging My Heels Around,' 'What is Sweeter,' and 'Isle of Blues.' M. J. Jerome and Joan Jasmyn authored.

Sid Lorraine here from N. Y. as the new T. B. Harms rep.

Carol Lofner's band, currently at Venice ballroom, goes to the Brown Palace hotel, Denver, Oct. 4, for the fall season.

Music Sales Corp. opens a counter in the May Co., downtown department store, Sept. 28. First time the place has had such a department and songwriters will make personals.

James Cagney warbles 'Shanghai Lil,' from 'Footlight Parade,' over 'California Melodies,' CBS hour, Sept. 26. Dick Powell will sing the remaining numbers from the film.

George Grandee has sold his song, 'Desdemona,' which was used in 'Low and Behold,' legit play, to Hal Roach, who will use it in 'Luncheon at 12,' Charlie Chase short.

There will be a burlesk on 'Shuffle Off to Buffalo' in Metro's 'Hollywood Party.' Schnoz Durante and Polly Moran sing 'Fly Away to Ioway,' by Rodgers and Hart.

Howard Jackson will orchestrate Kohler and Arlen's tunes for 'Let's Fall in Love' at Columbia.

Witmark publishing 'Summer is Over,' by Cliff Friend and Joe Burke, who are in Hollywood.

Larry Ceballos doing the dances for Charles R. Rogers' 'Sitting Pretty' and 'She Made Her Bed.'

Sidney Claire and Jay Gorney here from N. Y.

Joe Burke returning to Manhattan this week.

Giggie Royce and his 11-pieee band now at the Cafe de Paree, L. A., with Buddy Fisher.

Willie Raskin, as president of the Rocky Mountain Songwriters' Proteetive Assn., says his boys are willing to sign the NRA if they can get an eight-hour week.

Red Marshall's orchestra now at the Hacienda elub, San Pedro.

Rubinoff sporting the latest thing in town ears.

Paul Kain's orchestra has a six-month contract to play at Casino Gardens, Ocean Park.

Doc Ross's nine-piece combo replaced Pete Pontrelli's band at Palace ballroom, Ocean Park. Jan Wiley vocalist with Ross.

Jan Sofer's orchestra moved from the pit of the Figueroa to the Uptown, L. A.

Papile Brothers, accordion trio, scrammed to N. Y.

Eddie Michael's band split-weeking between Carmel and Stadium theatres.

Harold Roberts, in charge of all musical activity at USC, back from a world tour in time for the football season.

Sid Mills, Irving's 20-year-old, is now prof. mgr. of Mills' newly formed Exclusive Publication, Inc.

SAM FOX LADEN WITH MSS. FROM HOLLYWOOD

Hollywood, Sept. 25.

Sam Fox, who will leave here after a month at the Fox studio, has a lineup for his music company that will keep it concentrated on production numbers from Fox pietures. Publisher has been sitting in on all production diseussions that involve the use of music, getting a line on his producet for the coming season.

So far there are three songs from 'My Weakness,' two from 'Good Companions,' English pie which Fox is distributing here, the Jesse L. Lasky puppet film, Lew Brown's 'Movietone Follies,' George White's 'Scandals,' three songs from 'Jimmy and Sally,' and the Romberg and Harbach production.

Jay Gorney, Sidney Claire, Frederick Hollander, Richard Whiting, Leo Robin, William Kernell, Will Jason, Val Burton, and two producers, Buddy De Sylva and Lew Brown, comprise the writing roster.

Deal for Sam Fox to publish the film 'Scandals' music was closed late last week.

CASA LOMA, BRUNSWICK

Casa Loma band has signatured an exclusive contract with Brunswick Recording. Agreement takes effect immediately and stipulates one year with an option on another.

Combo has been stencilling them for both Brunswick and Victor. New deal brought with it an upping in the guarantee per platter.

Unit last week also set itself for next summer's run at the Glen Island Casino. Contract here will, like the past seasons, run from May 15 to Sept. 29.

ill's Hotel

Emerson Gill just returned from a Bermuda vacation was suddenly booked into the Book-Cadillac hotel, Detroit, to open Sept. 28 for a fornight's stay.

The New Generation Offers a Grand Artist
BABY ROSE-MARIE
One of the cleverest of kiddie performers and heard twice weekly via NBC. For a genuine thrill hear her sing:
"HOLD YOUR MAN"
"DON'T BLAME ME"
"DINNER AT EIGHT"
"I'LL BE FAITHFUL"
"YOU'VE GOT EVERYTHI
"MARCHING ALONG TOGETHER"
"I'M DANCIN' ON A RAINBOW"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

ABA's Vaudeville Code

(Following is the text of the ABA's vaudeville code amending the exhibitors' code as submitted to Washington as part of the motion picture code. It blends most of the features of the first ABA code with that of the exhibitors'.)

ARTICLE 43

COLLECTIVE BARGAINING

1. Employees in this industry shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

2. No employee in this industry and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing.

3. Employers in this industry shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President.

ARTICLE 44

FREE PERFORMANCES OR AUDITIONS

It shall be an unfair trade practice for any manager or independent contractor of theatrical talent, under the guise of a public audition, break-in or try-out, to require an artist to render services gratis at any public place of amusement which is operated for profit, or any performance given for a profit. This shall not prohibit, however, the appearance of the artist or his participation in benefit performances which have been approved by an association of artists who perform in vaudeville and motion picture presentation theatres, which association shall be chosen by a fair method of selection by ballot, such method to be determined by the Administrator, and such voting to be confined to bona fide members of the profession representing only such artists whose employment comes within the jurisdiction of vaudeville and motion picture presentation theatres, and the association designated by the greater number of such ballots shall have the right of final approval of all benefit performances.

ARTICLE 45

REHEARSALS

The principals and specialty artists under the jurisdiction of this code (exclusive of the chorus, provisions affecting whom are to be as submitted by the Chorus Equity Association) shall not be required to rehearse without compensation for a longer period than two weeks, after which period, for each additional week of rehearsals, the independent contractor or employer shall pay a minimum salary of not less than one-half the minimum wage specified herein for artists performing in Class A and Class B theatres.

ARTICLE 46-A

MAXIMUM HOURS AND MAXIMUM PERFORMANCES

There shall be a maximum of ten (10) hours work per day, and there shall be included and considered as part of the work-day all of the time necessarily required of the artist in the theatre, which shall include a reasonable period to make up and remove make-up, and in no event shall the artist be required to play more than four (4) performances per day. There shall be a reasonable time allowed for the artist to dress and undress.

ARTICLE 46-B

MINIMUM WAGES FOR CLASS A THEATRES

Class A theatres shall be all those theatres having a seating capacity of at least 1,500, with an admission price of $0.50 minimum.

Definition: A *Principal* in an act as hereinafter referred to shall be one who is the main feature in the act, or owner-employee.

A *Specialty Artist* in an act as hereinafter referred to shall be one who is an important member of an act but not a principal or owner-employee or its main feature, as differentiated from a principal in the act.

A *Principal* in Class A theatres shall receive a minimum of $10.00 net per day.

A *Specialty Artist* in Class A theatres shall receive a minimum of $40.00 net per week, plus transportation expenses.

ARTICLE 46-C

I IMUM WAGES FOR CLASS B THEATRES

Class B theatres shall include all theatres having a seating capacity of less than 1,500, with an admission price of less than $0.50.

A *Principal* in Class B theatres shall receive a minimum of $7.50 net per day.

A *Specialty Artist* in Class B theatres shall receive a minimum of $35.00 net per week, plus transportation expenses.

(Provisions affecting the chorus to be as submitted by the Chorus Equity Association.)

ARTICLE 46-D

BREAK-IN PERIODS

During periods when an act is being tried out, known as 'break-in' periods, the length of such periods shall not exceed three weeks in duration. The salaries of all artists during such 'break-in' periods shall not be less than half the minimum salaries prescribed herein, and in no event less tha $15.00 net per week.

(Provisions affecting the chorus to be as submitted by the Chorus Equity Association.)

ARTICLE 47

IOD OF EMPLOYMENT

In view of the fact that it is a fixed policy of many theatres in various parts of the country to change the bill daily, bi-weekly or weekly, no consecutive period of employment is hereby fixed, such period to be as per contract between the artist and employer.

ARTICLE 48

TRANSPORTATION

Any artist receiving less than $10 net per day minimum who is required to travel, shall receive railroad transportation in addition to his salary.

ARTICLE 49

WARDROBE

All artists receiving less than $10 net per day minimum shall be furnished by the employer with all period or special costumes, wigs, gowns, hats, footwear and other necessary stage wardrobe, not including street wearing apparel.

(Provisions as to the chorus to be submitted by the Chorus Equity Association.)

ARTICLE 50-A

ARTISTS' REPRESENTATIVES' CONTRACTS

Every manager, agent or artists' representative, or any associate thereof, who shall engage the services of an artist, shall enter into a uniform and equitable written 'Play or Pay' contract with the artist, setting forth the amount of compensation to be received by the artist for his services. Any failure by any manager, agent or artists' representative, or by any associate thereof, to comply with the provisions hereof, and any issuance of a false contract in relation to any act, presentation or attraction shall be deemed an unfair trade practice ,and a violation of this code.

ARTICLE 50-B

INDEPENDENT CONTRACTORS' CONTRACTS

Where in any contract between the operator of a theatre and independent contractor, the latter shall undertake or agree to do and perform, or not to do or perform acts and deeds required to be done or performed, or prohibited from being done or performed by this code, the duty, liability and responsibility for so doing or performing, or not doing or performing, shall rest solely on such independent contractor.

Aimee an Up Lifter

Almee Semple Hutton's arrival in the varieties revives stories of how the Los Angeles evangelist borrowed liberally from show business for use in the pulpit.

About four years ago while on the coast making pictures Jack Benny heard Sister Aimee in Angelus Temple doing an entire routine of his about California. And Sister Almee was putting it over heavy.

2½ MORE WEEKS PUT RKO AT 10

Three RKO theatres, comprising two and a half weeks of playing time, are turning to vaude, all Oct. 6. They are Providence, Cleveland (Palace), and Paterson, two full weeks and latter a split.

Additions increase the RKO book to about 10 weeks. Up to now Boston has been the only addition since the beginning of the season. The stage shows are getting over there. Last week the house record was broken by the 'Vanities' tab's $29,000 gross.

Cleveland Palace's will complicate matters there for the indie Hippodrome, which has been doing the business of the town with the only stage show. RKO theatre's stage show revival was made possible by settlement of union disputes, after house had been in straight pictures all summer.

That Loew's State, Cleveland, will return to vaude is held unlikely. Loew recently disposed of the Stillman, giving the State an exclusive break on picture product. Loew is understood to have decided to continue with films only unless forced into something else by the Palace and Hipp opposish.

RKO's other former vaude house in Cleveland, the 105th St., stays straight pix. Palace probably will play the same shows as the Palace, Chicago, which means names when available.

Chi RKO Office Move

Chicago, Sept. 25.

Move of the RKO office from the State-Lake building to the Metropolitan (Palace theatre) building is set for Oct. 31. This takes in everything from theatre operation to vaude booking.

Agents all ready to follow the RKO exodus with most of the vaude agents already setting themselves for space in the Woods building to be closer to the center of vaude activity.

K-R Circuit Grows

Seattle, Sept. 25.

K. & R. Empire Circuit adds four more towns—Miles City, Big Timber (both in Montana); Yakima and Wenatchee (both in Washington). Latter two break jump from Bellingham to Spokane.

This circuit booking some acts standard in this territory, such as Hooper and Gatchee, Hector and pals, Van Horns, O'Connor family, Les Kellors, Tom Kelly, Fred Pisano, Ju Fong, Emerson and Baldwin, Edison and Louise, Claude De Carr & Co., Roy Cummings and Florence Roberts, Billy Elliott.

Best Towns for Radio Acts on Stage

Balto., Wash., Phila. and New Haven Named—Acts with Bands, the Problem

The champ towns for radio acts are Baltimore, Washington, Philadelphia and New Haven in the order named. Latter only affords smaller turns at the Palace, but Balto and Wash. go big for air acts of almost any calibre.

Radio turns as a result, if new, are being routed first into those towns by Loew's or Warner Bros., and if clicking then to Philly and finally New York.

The insistence on the out-of-town break-in makes it a problem for certain acts which carry their own orchestras. One such instance is a team which has an $1,800 item for musicians which must be taken into consideration. Otherwise there are no line charges as those towns are on the national hookups regardless.

Albee in Royalty Jam Over a Herbert Score

RKO Albee's, Brooklyn, unauthorized use of Victor Herbert's 'Fortune Teller,' a copyright work as an overture this week brought a demand for $1,000 in royalties from the publisher, Tams-Witmark Music Co. It nearly resulted in the theatre being forced to scrap the number, along with production and lobby display costs incurred.

Milton Aborn, representing the publisher, and the theatre's manager, J. J. Franklin, Harold Franklin's brother, finally reached a compromise at $500. Theatre figured the $50 fine per performance and cost of changing the show and billing would amount to more anyway.

Number was staged by Alex Oumansky as one of a series of operetta overture, conducted by Phil Fabello. Oumansky was imported from Ohio to stage the Albee's house stuff by Franklin.

Downtown-Uptown

(Continued from page 5)

achieving a closer Rockefeller connection.

Control of Loew's passing to a group other than Film Securities.

Downtown money scouted on the wing for 20th Century, with at least two banking houses known to have been approached.

An uptown link would figure also among possible shifts. Warners have no active downtown banker connections, as known, but uptown the possibility of merging Warners theatres with Par's has been broached.

If anything, all these proposals as being talked about would indicate a renewed belief in picture investment downtown. That smacks of a healthy outlook for the biz almost immediately. Possibly current improvements in the general b.o. of the country during the past few months may have much to do with what's being talked about.

S. F. FOX, VAUDFILM

San Francisco, Sept. 25.

Fox will drop its dual films Sept. 30 and take a whirl at flesh, with Ted FloRito's band in indef for the experiment.

House will continue its indie product and also the 15 and 25c top.

OLDKNOW FAVORED FOR SEATTLE ORPH LEASE

Seattle, Sept. 25.

Every show outfit from Boston to Guam seems to have been angling for lease on Orpheum, dark about a year, dating from RKO receivership. That is everyone except the Orpheum.

Jack H. McGoldrick of Broderick Co., representing bondholders who are handling the building, says a lease is to be signed pronto.

House is well located, one finest theatres in west.

Indications are that Oscar Oldknow, possibly with Mike Rosenberg, will land lease. Pantages also made strong bid for it. Oldknow regime would mean Arthur-Marco operation with F&M stage shows. Marco and Oldknow here the past few days, looking into proposition.

Pantages now looking to Metropolitan for his vaude stand, but this up in air.

Frank Newman Lining Up 3 Northwest Wks.

Hollywood, Sept. 25.

Three additional weeks of stage shows are in prospect for the Northwest. Frank Newman is now in Los Angeles consulting with Fox West Coast executives on possibility of booking units from Loew's State with variations.

Paramount, Seattle, and Paramount and Liberty, Portland, are involved.

What a Break for Comics!

Snap of Finger and Up Comes No. 7535 to Floor Patrons

Hollywood, Sept.

Hearken you big shot comedians, you Cantors, Joisons, Wynns and Pearls, no longer do you have to worry about material for laugh getting. Headaches caused by fear of laughs lost can be banished overnight. 'Comics—Sales Agents for all Comical Material; Correspondents in Every Country,' has opened offices in Los Angeles to fill your funny wants.

'Comics' busy circularizing local funny men, telling them of their service: 'We have literary laugh bombs your artists just have to crack 'em on the stage, and the public will explode and roar with side busting laughter.' How do you like that?

And here's more! 'We supply your artists with the most laugh producing jokes, giggles, guffaws, laugh bursting costumes, all original, all fresh, all copyrighted stuff. We are in connection with hundreds and hundreds of humorists, from all over the world, all eager to serve you, all eager to give your performers the creme de la creme.'

Floors You

Now that 'Comics' has given a slight insight into its service they submit a sample of their work To be exact, Sample No. 7534.

Here 'tis. This'll kill you.

'My mother sent me to the butcher's to see whether he has some pickled pigs feet but I could not see it good. He was wearing high boots!' Sample No. 7535. 'I went in the morning to get some sour pickles and it was evening when I came back.

'What did you do there all day?'

'Well,' the guy said, 'Wait a while, they are not sour yet.'

Ah, ah, boys, remember the stuff is copyrighted.

ARTICLE 50-C

EMPLOYER-EMPLOYEE CONTRACTS

Persons employing or contracting for theatrical talent of every nature and description who shall fail or refuse to pay salaries and/or transportation expenses of artists as and when due and payable as per contract shall thereafter be placed under license by the National Recovery Administrator and shall be required to take out a bond in an amount to be fixed by the Administrator in such license for the purpose of guaranteeing and protecting the future payment as and when due of salaries to all talent employed thereafter.

ARTICLE 51

UNRESTRICTED EMPLOYMENT OF ARTISTS

To effectuate the purposes and policy of the National Recovery Administration and help increase employment of persons in this industry, no restrictions of any kind shall be placed on any artist or group of artists offering entertainment in any hall, auditorium or elsewhere in public performance.

ARTICLE 52

SUNDAY PERFORMANCES

In towns where artists or theatres are permitted to perform or operate on week-days and the law prohibits Sunday performances, then six days shall constitute a week's work and the artist shall not be required to play any other town for the seventh day.

Memphis Places Blame

Called Worst Show Town, but Reason Is Stale Vaud Gags

Memphis is not such a bad show town. Memphisians like shows. It's just that show people don't give Memphis a break. That's the theory of Billy Kessler, publicity man of the Suzore theatre, only Memphis house with stage shows.

'The trouble,' says Kessler, in a letter to VARIETY, 'is not with the Memphis theatregoers, but with the performers themselves. Year after year they visit Memphis with the same gags, songs and chatter, and expect the public to eat their stuff up.'

And to prove his argument, Kessler encloses a clipping from the Memphis 'Press-Scimitar.' It's a film review by Jack Bryan, paper's critic, of 'Hollywood to Broadway' (Metro).

'Memphisians will especially appreciate one angle of 'Broadway to Hollywood,' says Bryan. 'In this excellent epic of the show world emphasis is placed on the mortality of the act which carries a pair of troupers to fame in their youth. As years go on, so does this act. The actors never change a gag, a stunt, or a line.

'And then they wonder why audiences fail to applaud. Memphis has seen a lot of that vaudeville. One of the chief reasons that stage shows have fizzled in this town is because so many of these old troupers have come again and again with the same old act they had been laying for years.'

REPEAT SET FOR TANK TOWN TOUR OF AUSTIN

Bob Kerr is taking Gene Austin out on another tour of the death-trail territory and has six months' booking all set, virtually repeating the 26 weeks which the radio-phonograph singer and Kerr, his manager, pioneered through the south and southwest. With a 40-people revue, the Austin company discovered tank towns and did plenty of biz, so much so that the 'Green Pastures' (legit) company is repeating on the same territory. The largest cities played were of the New Orleans-Memphis-Birmingham calibre, but for the main it was in lesser towns where the natives were hungry for variety entertainment.

This time, instead of a large 40-people company, Austin has added Candy and Coco, New Orleans youngsters, and is repeating with but three people, on a four-a-day policy with pictures, as against twice daily straight vaude.

They open Oct. 2 in Newport News, Va.

Beats Illness

Hollywood, Sept. 25.

Claude W. Humphreys, who has been seriously ill as a result of a heart attack three months ago, is around again.

He is rapidly regaining his health under a special course of treatment, which is being directed by J. J. Murdock.

Diamond Stars Poised For Vaud Personals

Joe Cronin, manager of the Washington Senators, and Al Schact have been teamed up for vaude by Murray Ritter, to open upon completion of the World's Series. It's Cronin's first stage trip. Schact, one of the American League's clowns, has been in vaude many times as Nick Altrock's partner.

Ritter also has Al Mamaux for the latter's customary winter vaude appearances. Mamaux again piloted the Newark Bears into first place this year.

GILDA GRAY'S UNIT IDEA

Pittsburgh, Sept. 25.

Nick Troilo, local agent, has lined up four weeks of night club dates for Gilda Gray, opening at the Plaza cafe here Oct. 5. Cleveland and Detroit to follow.

She's doing a single for the four dates, but after that will line up with a band a presentation unit.

Doubles Vaud Houses

Chicago, Sept. 25.

Tivoli goes into vaude Friday (29) with Sophie Tucker doubling in that spot for B & K from the Southtown.

Booking via the William Morris office and the first time a performer will play two theatres simultaneously in Chicago in years. The Tivoli goes to stage entertainment after a lapse of more than two years.

LOEW OKES 25G's, BUT AL JUST SEZ NO

Jolson has changed his mind about playing the Capitol, New York, with Ruby Keeler and Paul Whiteman's band, after having a $25,000 guarantee and percentage offer tossed in his lap by Loew's. Circuit even gave in the trio's demands for a split over $70,000, after setting $75,000 as its own outside split figure.

Jolson just said he didn't care to accept the date, the cancellation coming through the William Morris office which had set the deal. Instead, Jolson will hang around New York for a couple of weeks and then return to Hollywood to start on the 'Wonder Bar' talker.

Miss Keeler left Thursday (21) for Nova Scotia to visit her folks and will make the western trip with her husband upon return to New York. She is due on the Warner lot next month for another musical.

Whiteman has succeeded in persuading the Paradise restaurant people to postpone his opening there from Oct. 6 to the 13th to permit the Capitol engagement. Latter would have commenced Oct. 6. Now it stands at Oct. 13 anyway.

RATE OF EXCHANGE UPS LIVING IN PARIS 59%

Danny Simmons, former Keith booker who retired to live in France a few years ago, returned to New York last week on the 'George Washington' and is now on his way to Hollywood.

Simmons says he'll probably remain in the U. S. Mounting cost of living over there under sinking value of the dollar, makes residing in Paris 59% more expensive than formerly, he declared. Like other Americans living on the other side on income from investments, Simmons finds things considerably cheaper here.

Godfrey Out as Booker For Circle, Lorraine In

After booking the indie house for about four weeks, George Godfrey has been removed as vaude buyer for the Circle, N. Y.

Harry Lorraine it henceforth.

Act Inflation

Raymond Baird is scrapping his single for a three-act with Phyllss and Evelyn Wykoff.

Jimmie Mattison producing.

EL BRENDEL IN VAUDE

El Brendel is coming east for vaudeville.

Curtis & Allen has the comic set for a tentative Oct. 15 RKO opening.

Two Halves Add Up

Nat Renard and Bert Rome have teamed up as a new combination for vaude.

They survive two other standard teams, Renard and West and Rome and Dunn.

LOAD OF MUSIC

Lombardo and Waring In Loop Oct. 13 Represent $16,500

Chicago's Loop will have $16,500 worth of bands in two theatres the week of Oct. 13 with Guy Lombardo at the Chicago and Fred Waring at the Palace.

Both in for $7,500 salaries. Waring band is getting transportation from New York besides, bringing the figure up to about $9,000.

SOUTH'S LIVE SPOTS FOR VAUDE

Talent bookers find that the south has some excellent playable time which hasn't been capitalized, but are up against the proposition of finding many southern theatres coasting and waiting for receiverships to be cleared or new deals to be made.

The theatres in towns like Charlotte, Richmond, Jacksonville, Memphis, Birmingham, Fort Worth and the like are comparable with the big key de luxers. The drawing population is there state the would-be vaude bookers. The barnstorming roadshows sent out by the William Morris agency, Gene Austin's successful six-months tour, etc., are cited as signal examples of the manner of response from southern patronage to live entertainment.

Small Town Test

Winooski, Vt., Sept. 25.

The Strand theatre is finding vaudeville a paying proposition. House is located in one of the smallest cities in the state and until a few weeks ago never tried flesh attractions.

Five acts are now being used the first half and drawing business. House is located across the river from Burlington and is now drawing well from that city. Acts are being booked out of Albany.

Several Burlington houses have been playing stage attractions but on no set schedule. Policy is to book independently any act or unit show

(Continued on page 55)

PITT GOING VAUDFILM, PITTSB'G'S ONLY FLESH

Pittsburgh, Sept. 25.

George Shaffer, former Wheeling (W. Va.) theatre operator who has taken over the Pitt here, has finally decided on a policy for that house, and it opens Friday (29) with vaude-film. Shaffer for a while considered a resident stock company, but discarded this in favor of pictures and vaude.

Opening bill will have 'Dance, Girl, Dance' on the screen and eight acts headed by Frank Richardson and Ann and Monica Skelly. House will use nine men in the pit and it'll be the only house in town with flesh, although Alvin, reopening in a few weeks under Harris management, is expected to go in for like policy.

Shaffer, in New York last, closed with First Division for all of latter's product and expects to pick up the rest of his pictures in the open market. George Otte is house manager.

Crawfords as a Team On Guest Tour South

Jesse Crawford, organist, and his wife have eight weeks lined up for O'Donnell-Hoblitzelle in the south after their initial four weeks as guest organists at the Keith Memorial, Boston. They are being booked as traveling guest attractions as an to supplement the films.

The Crawfords for seven years were at the Broadway Paramount, but a recent four weeks at the Empire (Loew's), London, and in the British provinces gave them the idea of doing a similar type act in the American hinterland.

SAILS—WITH PIANO

Peter Higgins sailed Saturday (23) on the Majestic for the Palladium, London. Before sailing he rehired his former accompanist, Frank Dixon, who went along.

Higgins has worked sans piano for about 18 months.

7 More RKO-LOEW 'Now an' Then' Weeks Opening; No Salary Limits; Maybe Cheaper Loew Shows South

Widow's Mite

Boston, Sept.

Jessie Costello, whose ballroom and theatre career flopped, fared better at Rockingham races.

Putting $2 on White Man in first race, she picked up $5.50, and her $2 on Allgren in second netted her $8.10.

Loew Nixes More Time for Aimee; WB Gets Her Next

Next week (29) in Washington will be Aimee Semple McPherson's off-to-Buffalo for Loew's. Her current flop at the Capitol, New York—Aimee's first stage booking—changed the Loew office's mind about extending her time.

Following Washington, the evangelist goes to the Stanley, Philly, for Warners, and then to the Chicago (B&K), Chicago. All on the same terms, $5,000 and percentage.

Dave Hutton, the Palace and opposish to the missus on Broadway this week, is oddly enough doing okay. Palace will get $12,500, which is better than average. 'Lady for a Day' is the picture with Hutton and responsible for much of the draw. Capitol took an opposite picture stand on the McPherson booking, sloughing off an average programer on the screen this week. House will be lucky to get $35,000, or about half of what was expected.

Aimee had a deal on with a w. k. press agent to handle the Capitol week, but balked when he asked for $500. He's Jewish, with a Jewish name, and explained he would have to get an Irishman to front for him, hence the price asked. Aimee said the price was too high and that she'd get along without a ress agent.

Capitol, N. divans were filled with reporters from the dailies at Aimee Semple MacPherson's opening show on Friday (22) hoping for fireworks, back-chat from the audience or something. Nothing happened, so the boys just covered the show. Some of them took it hard that Aimee repeated her gags from Wednesday's press luncheon, others found consolation in watching the undulating performance of the Chester Hale Girls doing their snake-hips directly after Aimee's act.

Dailies' picture critics, usually too busy to give their attention to stage shows, eased up for Aimee and remained. So Aimee had a goodly audience of newspaper folk, at any rate.

Chi Holds Fan Dancer To Give Legion Peek

Chicago, Sept. 25.

Sally Ran will not open in the New York Paramount until Oct. 6. Postponement made through the insistence of Balaban & Katz to hold-over the fan dancer so that the American Legionnaires might get a peek.

Following a fortnight in the East, the fan dancer will hop a plane for the Coast where she starts a Paramount flicker Oct. 23 with a featured part assigned to her, according to contract.

More Fan Dancers

Polly Sand, another fan dancer from the Chicago Fair is following two other fan strippers, Sally Rand and Rosalie, into vaude.

Polly opens Oct. 6 Warners at the Earle, Philly.

Phil Berle, Agent

Milton Berle's brother Phil is going into the agency business in New York, with Murray Frank as his partner.

Between RKO and Loew, seven weeks of 'now-and- stage time will be opened up between now and Oct. They'll play shows on an irregular specializing names, attractions when available, and without intention of establishing per anent stage policies.

Loew is opening four—Syr Rochester, Akron, Canton, and RKO three—Dayton, Syracuse, Columbus. announcements regar ing means the Loew-RKO agreement, which has kept stage shows out of town for a year has pended. Their agreement i ester, which had similar non-stage show effects, was officially broken last week by RKO's opening a regular vaude policy there.

The three new RKO 'now-and-then' weeks bring that circuit's total of such playing time to 11 weeks. The other eight weeks, already using the policy, mostly under Nate Blumberg's direction, are Minneapolis, Davenport, Cedar Rapids, St. Paul, Sioux ity, Des Moines, Omaha, Kansas City.

$3,000 Top South

Loew is also reported considering the 'now-and-then' shows for its southern towns, most of which have been without stage shows for from one to three years. A reservation on that, though, is that a limit of $3,000 top may be set for the south, and no chance for the policy to go through unless the agents and producers can assure the Loew booking office of salable shows for that money.

The four northern weeks will play the more expensive names and units, with no bars on the salaries or percentage arrangements. Prices under the no-budget system will depend on the individual bookings.

Most of the towns announced by RKO and Loew and taking on occasional stage shows came quite as a disappointment to those in vaudeville who anticipated their return to regular vaude or stage show policies. However, some satisfaction has been expressed over the compromise policy in the belief that success with the 'now-and-then' shows might lead to establishment of regular policies.

LA REINE'S NEW STRIDE IN PLUCKY COMEBACK

Fred LaReine, former Broadway agent and vaude performer, has staged a great comeback on what Broadway admiringly calls sheer guts. LaReine had his back and both hips broken in an auto smash near Milwaukee two years ago and is crippled for life.

After a long period of hospitalization and a chance to adjust himself to his physical limitations LaReine got back into the swim. During the past summer he operated three profitable side show concessions at Coney Island, Revere Beach, and Philadelphi . Next week he's opening an ambitious vaude unit in Boston entitled 'A Night at Coney Island.'

LaReine has a limousine and chauffeur and was parked in front of the Bond building one day last week renewing acquaintances with actor and agent pals who hadn't seen him since the accident. He gets around in a wheel chair.

Woolfolk in Chi, Has Cooper, Butterfield

Chicago,

Boyle Woolfolk back in town and has opened an office in the Woods building. Comes in as Chicago representative for the Cooper interests of the N. Y. Hippodrome and the W. S. Butterfield time.

Starts with the Cooper iverside in Milwaukee and the Butterfield tre in Grand Rapids.

Chicago Sidewalk Bookers, Gimme Managers Are Racketeering Again; Won't Ever Learn Their Lesson

Chicago, Sept. 25.

Vaude in the midwest is trying desperately to make comeback. But the unaffiliated bookers hanging onto the fringe of the business by their teeth are beginning to kill off another comeback chance for vaude. They are doubling and tripling commission charges on acts in such a way that the new vaude is being stifled.

Not always the booker is to blame — with chiseling house managers usually starting the vicious circle by demanding a piece of the commission. They are making no bones about it, and the bookers too hungry for business to make any stand against this inside racketeering.

Agent Take Soars

Result is that acts in the midwest are now paying as high as 25% in some instances, booking offices sometimes naming somebody in the office as agent in the case in order to tilt the take from the performer.

Nothing left for the acts to do but increase salaries, which is the trend in this town. Houses playing flesh attractions are now being racketeered by these outside bookers and vaude is being commissioned out of existence by conniving bookers, agents and house managers.

Three-Week Fox Route Out of Chicago Likely

Chicago, Sept. 25.

Possibility of a three-week vaude route following the conference of George Skouras, representative of the Fox theatres in Wisconsin; Cullen Espy of the Ambassador in St. Louis and Dave Idzel from the Fox in Detroit.

Houses in St. Louis, Detroit and Milwaukee now being booked individually but figured more successful in securing acts if booked in a combine. Four possibilities to handle the new deal out of Chicago if and when set.

Being considered are the local RKO office, Sam Bramson of the Morris agency, Billy Diamond office or Harry Singer out of Fanchon & Marco office.

WANTED

Professional Singers, Dancers, Orchestras, Radio Artists, Novelty Acts. Interviews after 2 p.m. only.

United Theatrical Agencies, Inc.
202 So. State St., Chicago
Mr. E. J. RUBERTI, Man. Director

Stanley, Philly, Dips, Despite Name Bills

, Sept. 25.

Strong names are listed in the stage show bookings announced by William Goldman, Stanley-Warner general manager, for the Stanley theatre this fall.

This week's name is Barbara Stanwyck, with Aimee Semple McPherson coming next. Oct. 13 will inaugurate a special radio program with Morton Downey, Mildred Bailey, Joe Penner, Frank and Milt Britton, Stoopnagle and Bud and others lined up.

Oct. 20 will bring Amos 'n' Andy, with Fred Waring following a week later with his Old Gold unit. Jack Denny, Ted Lewis, Ben Bernie, Guy Lombardo and Frank Fay are also listed.

House has been doing very well under new policy, although last week and this have been considerably under the $23,000 pace that was maintained (on average) the first three weeks.

Blend Local Musicians In Unit Stage Bands

Lincoln.

Local musicians scored a win here, at least partially, in regard to the transient bands with vaude house units. Two houses, the Orpheum and Lincoln, both had vaude, and after three weeks of unit shows, each one carrying its own music, it became apparent to the union that the mgrs. were not going to see need of a pit band.

Rather than hire a band they wouldn't use, the managers acceded to the proposal of the local, which had placed a minimum of six men to each house, and decided to blend the local men into the visiting band each week. Only conflict arising with this is the costuming, since hardly any of the bands with the units carry that many extra garbs to tog out this addition.

The units come in here for a guarantee of about $700 and 40% of the gross over the nut. Both houses get in the neighborhood of 3Gs for the week. This addition of musicians costs about $250.

McKay for Legit

George McKay (McKay and Ardine) is going single in 'Hot and Bothered', legit, which Morris Green and Frank McCoy are producing.

McKay has the comedy lead.

TO ALL ACTORS!

IF YOU ARE INTERESTED IN THE FUTURE OF YOUR HONORED PROFESSION. IF THE SURVIVAL OF YOUR BUSINESS CONCERNS YOU—

DO YOUR PART

THE ACTORS' BETTERMENT ASSOCIATION is wagi in your behalf.
The rest depends wholly on your co-operation.
The NRA code hearings are under way at Washington.
The result cannot be satisfactory without your aid.
Yesterday (Monday) the ultimate result was
Today (Tuesday) may tell the story.
Take up the cudgel in your own behalf, for your sake and that of your brother and sister actors—and the welfare of your profession.

Wire Deputy Administrator Sol A. Rosenblatt

At the Department of Commerce Building, Washington, D. C.

Urge him to remember the actor and to contemplate the provisions submitted for the protection of the actor.

WIRE TODAY—TOMORROW MAY BE TOO LATE

GASTON PALMER

Just finished 2 weeks at the Palladium, London, tripling at the Holborn Empire and Berkeley Hotel

New Acts

AIMEE SEMPLE MacPHERSON
High Pitch
17 Mins.; One (Special)
Capitol, N. Y.

Carefully introduced as Mrs. MacPherson and carefully avoiding any allusion to her present husband, Dave 'Big Boy' Hutton, the she-messiah from Angelus Temple, Los Angeles, gave Broadway a sample of her showmanship in 17 minutes. Most of Broadway wasn't enough interested to pay for the privilege of studying Sister Aimee's technique in handling mobs. Which, so far as the theatrical part of Broadway is concerned, is a pity, for Sister Aimee is no slouch as a preceptress in the arts of projecting a personality over footlights.

As a box-office attraction it looked like the founder and general manager of 226 churches was a washout. She didn't look like $5,000 worth at the Capitol, but she was worth a look-see to the theatrical colony, for Sister Aimee is a master-showwoman and her poise in the face of sacreligious titters is something to admire.

All of her 17 minutes are autobiographical and there's a sharp division on her private life. Hence when she greatfully refers to the Lord's kindness in giving her a steady income all these years, there comes an unholy if partly muted hoot from the audience. They also find her insistent self-admitted humility a bit thick.

A couple of other times she makes merriment without intending to. But never a quaim passes over the brow of this twinkling personality. There isn't a crack in her voice or a moment's faltering except at the bow-off when the Broadway aloofness seems momentarily to capture the lady's nanny. For one fleeting second Sister Aimee shows signs of suffering from the flop sweats.

Evangelist wears a white satin creation. Sexy but episcopalian. A large cross quivers on her bosom and around her neck she wears a smartly tailored ribbon. Backdrop showing a glazed glass church window. That's kindergarden requirements in booking any ecclesiastic into a theatre.

Perfect diction, a rapid flow of words, boundless self-assurance, a chummy personal intimacy belong to this woman who is saint to thousands and front page news to all. That Broadway refused to thaw out for her just proves what a stubborn bunch of sinners Broadwayites are. It doesn't mean that more ty ly American centres may not respond to the message more lustily. *Land.*

THREE KELLY KIDS
Singing and Dancing
7 Mins.; Two
Academy, N. Y.

Not a new turn. It's the three youngsters out of the Five Kellys, with the makings of a good act if it ever gets put together right. Bad routining and costuming, chiefly the former.

Act is two girls and a boy. Boy and one girl play for the second sister, and when she exits they dance. She comes back and sings, they go into the dance, more singing, more dancing and then three get together for the finish. Dancing is all pretty much alike and the singer clings to the oldies for her warbling. 'Waiting for the Robert E. Lee' is a bit passe.

All three are nice looking children, but the singer is a show-off whose ability does not warrant the grimaces and assumption of loud acclaim. A more modest pose would help. No costume changes, though two here and just about making the at least one is indicated. Number grade. *Chic.*

MARY McCORMIC
Songs
10 Mins.; One
Palace, Chicago

Mary McCormic, who followed Rosalia on this bill, started her arfa to many backs. She is one of the few American opera stars and a local product, adopting the name from Chicago Civic Opera when Harold McCormick was its sponsor.

Came back strong, finishing with a speech. Rather surprising for a pretty arty routine in a pop variety spot. Two Irish tunes in the ballad manner, 'Come Back to Erin' and 'Danny Boy,' with the 'Vilia' from 'Merry Widow' closing. Over well, proving that those who came in for the fan dancer had scrammed by this time.

But an act of Miss McCormic's type needs careful booking and spotting to dovetail with the ordinary pop vaude show.

CHI RKO VAUDE ADDS 2

Chicago, Sept. 25.

RKO vaude office here adds two towns to its book, Stewart in Lincoln, Neb., and the Orpheum in Champaign, Ill.

Stewart will be a four-day spot using four acts, Champaign week-end flesh with five turns. Booked by Dick Bergen.

B. & K.'S MARBRO BACK; CHI'S 4TH FULL WEEK

Chicago, Sept. 25.

After a two-year layoff the big west side Marbro returns to vaude this week. Now doing the experiment route with a full week of five-act-show headed by Sophie Tucker, who went into the north side Harding for two days and had to stay four.

House being booked out of the local William Morris agency.

Far Off Alaska Chain Goes to New Control

Seattle, Sept. 25.

Ben Shearer, head of B. F. Shearer Co., theatre equipment, has taken over the Gross & Kubley theatre chains in Alaska, giving him a string of houses located in the following towns: Juneau, Sitka, Ketchikan, Douglas, Haines, Petersburg, Skagway and Wrangell.

Shearer reports biz picking up in Alaska. He is president and general manager of the Alaska-Empire Theatres, a new corporation formed to handle this chain.

No Omaha Vaude

Omaha, Sept. 25.

Fourth first run picture house will be brought into downtown when Brandeis opens Friday, October 6. House is now undergoing complete rejuvenation—as planned when Mort Singer acquired the lease. William, brother of Mort Singer, is on hand to watch redressing, and will handle managing at opening and for short time thereafter. Opening policy will be pictures only with management still undecided about double or single features. Vaude is out, at least for the time being.

This leaves the World as only other vaude possibility. Case of Ralph Goldberg to secure operating rights to World came up last week, but decision was set back one month. Only certainty is that Goldberg has made connections with Pantages. It is barely possible that vaude might be run into Goldberg's Town, though he would not commit himself on this.

3-WAY BIDDING FOR NAMES IN ST. LOUIS

St. Louis, Sept. 25.

stage show opposition among th film houses is to continue three-cornered and hot is indicated by the announcement that the St. Louis theatre will feature big name acts in its weekly stage attractions.

Two other houses, Fox and Ambassador, have been doing it right along. This week, for instance, former has tab version of old musical 'Queen High' with four former stars of Municipal Opera in cast, and latter is presenting Billy Rose's 'Crazy Quilt' in which are Anita Page, Ann Pennington, Charles King and Smith and Dale. Louis really got into fight three weeks ago with some Muny Opera stars of its own.

Making of the policy permanent means that three houses instead of two will be bidding against each other for the biggest name acts. It has proven a costly procedure, although sometimes houses claimed a profit.

In its first program, . Louis presents Lilian Miles from 'Moonlight and Pretzels,' and Ben Blue of radio. House also will have a master of ceremonies and stage band.

Morris, Fosters Iron Out Their Differences

After some preliminary tiffing, the Fosters' agency of London continues as foreign reps for the William Morris office. There was talk of Eric Wollheim replacing George and Harry Foster's agency as London rep for the Morris agency.

The differences arose over some alleged direct booking of English acts in America through a third party.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRyant 9-7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

The Rochester "Chronicle": "The Rimacs were a big hit in the opening bill of the Palace."

The Rochester "Journal": "Downey couldn't miss a box office attraction, but there were other acts on the bill, notably the act of Rimacs Rumba Orch., which supplied the needed punch to a program which gave apparent satisfaction."

THE RIMACS AND THEIR HABANA BAND

(CIRO—ROSARIO and CHARLIE BOY, with CARITO)

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Direction:
HARRY A. ROMM
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Variety Bills

NEXT WEEK (Sept. 28)
THIS WEEK (Sept. 21)

Numerals in connection with bills below indicate opening day of show, whether full or split week.

RKO

NEW YORK CITY
Palace (29)
Venita Gould
Joe Penner
(Three to fill)
(22)
4 Whirlwinds
Welst & Stanton
Rimac's Orch
Block & Sully
Dave Hutton
Academy
1st half (29-2)
Alexander Gray
Al Jenkins Orch
(Three to fill)
2d half (3-5)
Gilbert Bros
Gypsy Nina
Chas Ahearn Tr
(Two to fill)
2d half (26-28)
Birdland
Hall & Pillard

Lou Holtz
Mitzi Mayfair
CINCINNATI
Albee (29)
Strike Me Pink
(22)
Thrillers
Barney Grant Co
Lou Pollok Co
William Demarest
Gracella & Th'dore
DES MOINES, IA.
Keith's
1st half (22-
Shuffle Along
DETROIT
Downtown (29)
Norman Thomas 5
Cookie Bowers
William Demarest
Ethel Barrymore
(Ons to fill)
(22)
'Strike Me Pink'

MARTY MAY
and
JEAN CARROLL
4 WEEK
COAST TOUR
ARRANGED
By LEDDY & SMITH

Jules Bledsoe
Hunter & Percival
Russian Revels
BROOKLYN
Albee (29)
Eno Tr
Roy Smeck
Welst & Stanton
Al Goodhart
(22)
5 Lordens
Bolce & Marsh
Bernice Clair
Joe Penner
Prospect
1st half (29-2)
Leavitt & Lockw'd
(Others to fill)
2d half (2-5)
Wells & Gilmore
Rome & Gaut
Wallace Sis
(Two to fill)
2d half (26-28)
Oklahoma Dudes
Hickey Bros
Naro Lockford
(Two to fill)
BOSTON
Keith's (30)
Mr & Mrs Crawf'rd
(Others to fill)
Boston (29)
Paul Whiteman O
Jack Benny Rev
CHICAGO
Palace (29)
Maldie & Rae
Joe Wong
Lew Pollock Co
June Knight
Lou Holtz
(22)
Briant Rains & Y
Gordon's Dogs
Lillian Shade

HEMPSTEAD
Rivoli
1st half (30-3)
Aaron & Brodcrick
Wallace Sis
(Three to fill)
1st half (23-26)
4 Spartons
Waller & Lee
Jack Arthur
Bill Telaak Co
Dance Revels
MINNEAPOLIS
Orpheum (29)
'Shuffle Along'
ROCHESTER
Keith's (29)
Earl Carroll's Co
(22)
Bill Robinson Rev
'Goin' to Town'
SIOUX CITY
Keith's
2d half (26-28)
Shuffle Along
SYRACUSE
Keith's (29)
Duncan Sis
(22)
Carroll's Vanities
TRENTON, N. J.
Capitol
2d half (29-2)
Reis & Dunn
Naro Lockford
(Three to fill)
1st half (22-25)
Jack Gwynne Co
Read & Ray
Wally Sharples Co
Bert Walton
Stars of the Future
2d half (26-28)
Homer Romaine
Runaway 4
(Two to fill)

Loew

NEW YORK CITY
Capitol (29)
Boswell Sis
Edwin C Hill
Herb Williams Co
Betty Jane Cooper
Lathrop Bros
Boulevard
1st half (29-2)
Joe Bell & Sis
Barry Breen & W
4 Eton Boys
Morris & Shaw
Rhythmania
2d half (3-5)
Helen Carlson
Judson Cole
Millard & Marlin
Fields & Georgie
Jack Sidney Co
Orpheum
1st half (29-2)
Dalton & Rose

Lambertl
Rhythmania
Metropolitan (29)
Rudy Vallee Rev
Alice Fay
Roy Sedley
Cebe Waring
(Two to fill)
Valencia (29)
Loach LaQuinlan 3
John Fogarty
M Montgomery
Bob Hall
Ingenues
BALTIMORE
Century (29)
Paul Sydell & S
Keller Sis & Lynch
Relss Irving & R
Cliff Edwards
12 Aristocrats
BOSTON
Orpheum (29)

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Foster & Batls
Edgar Bergen Co
Lambert
Hackett & Carthay
2d half (3-5)
Ed & Morton Beck
Freddy Craig Jr
Mary Haynes Co
Al Wohlman Co
(One to fill)
Paradise (29)
Olympia's Winners
Pops & Loule
Case Mack & Owen
Daye Apollon Co
State (29)
Winnie & Dolly
Miles & Kover Rev
Eddie Garr
Jos Laurie Jr's Co
(One to fill)
BROOKLYN
Gates Ave.
1st half (29-2)
Helen Carlson
Allen Eddy & D
Freddy Craig Jr
Bellitt & Lamb
Jack Sidney Co
2d half (3-5)
Frank Reckless 3
Barry Breen & W
4 Eton Boys

Gautier's Toy Shop
Abbott & Bisland
Audrey Wyckoff
Senator Murphy
Ralph Olsen Co
J'RS'Y CITY, N. J.
Loew's (29)
Cab Calloway Orch
Sally Gooding
Alma Turner
Nicodemus
Radcliffe & Rogers
3 Dukes
NEWARK
State (29)
Paxinos
Hal Young
Hunter & Percival
Ruse Elmer & A
Harry King Co
PR'V'D'NCE, R. I.
Loew's (29)
Geo Campo Co
Harriett Hutchins
Chase & LaTour
Renard & Rome
Roye & Maye Rev
W'SH'GT'N, D. C.
Fox (29)
Paul Nolan Co
Saranoff Carrie & E
Miller Gold & Ray
Almeo McPherson

WARNER

ELIZABETH
Ritz
1st half (29-2)
Vanderbilt Boys
1st half (22-25)
Diaz Sis & Powers
Arren & Broderick
Chase & LaTour
Lamberti
12 Aristocrats
2d half (26-28)
Waller & Lee
Vernon Rathburn
(Two to fill)
PHILADELPHIA
Earle (29)
Mills Bros
Don Redman's Or
(22)
Thurston
Stanley (29)
Frank Fay

Diamonds
Ray Ellis & LaRue
(22)
Evelyn Klein
Sammy Krevoff
Herb Williams
Barbara Stanwyck
Cass Mack & Owen
WASHINGTON
Earle (29)
Stone & Vernon
Johnny Woods
Britt Wood
Barbara Stanwyck
Gracie Barri
(22)
Gracie Barrie
Stan Kavanaugh
Phil Spitalny
Hal Menken
Allen & Kent

Fanchon & Marco

NEW YORK CITY
Roxy (29)
James Melton
Frank Conville
Sunny Dale
Van Cello & Mary
4 Baxters
(Others to fill)
BROOKLYN
Paramount (29)
George Olsen Orch
Ethel Shutta
'Nick' Lucas
Sid Page Co
Joe Morrison
Bob Ripa
BOSTON
Metropolitan (29)
Borrah Minevitch

Mooney & Camp
(Others to fill)
PHILADELPHIA
Fox (29)
York & King
Gus Van
Jack Starnes Co
Ray Huling & Seal
ST. LOUIS
Fox (28)
Barney Grant
Nell Kelly
Brown Bros
(Others to fill)
St. Louis (29)
Buster Keaton
(Others to fill)

London

Week of Sept. 25

Canterbury M. H.
1st half (25-27)
M & H Nesbitt
Chevalier Bros
2d half (28-30)
S & M Harrison
Co as booked
Dominion
Byron Pearl Co
Frederique
Carlo Medini Co
Kit Kat Rest.
8 Rhythm Girls
Ladd Grace & C
New Victoria
8 Piano Symphony
Plaza
Mastersingers
BRIXTON
Astoria
Terry Travels
CLAPTON
Rink
Dan Jones
EAST HAM
Premier
Monarchs of H'm'y
EDGEWARE RD.
Grand
Olive Jenkins
Bonnerelli
FINSBURY PARK
Astoria
'Alice in Picturel'd'
Rod Hudson Girls
Chevalier Bros
Robt Algar
HAMMERSMITH
Palace
Campoll Orch
ILFORD
Super
Monarchs of H'm'y
ISLINGTON
Blue Hall
1st half (25-27)
S & M Harrison
Co as booked
2d half (28-30)
Chevalier Bros
M & H Nesbitt
KILBURNE
Grange
Olive Jenkins
Bonnerelli
LAYTON
Savoy
Younkman Bd

LEITH
Capitol
Thelmania
LEWISHAM
Palace
Vio Olof 3
NEW CROSS
Kinema
Mexano's Bd
Anthony Bevan
Drury & Raymone
OLD KENT RD.
Astoria
Gaucho Bd
PECKHAM
Palace
Mexano Bd
Anthony Bovan
Drury & Raymond
Tower
Fox & Evans
PENGE
Empire
Lew Lake's 'Show'
Wilkie Bard
Fred Barnes
Florence Smithson
Harry Champion
Rego 2
Krazy Kasracs
De Suter Bros
Desolo Desmond Co
2 Anartos
Dines & Dines
SHEPH'RDS B'SH
Pavilion
Campoll Orch
STREATHAM
Astoria
Trevor Watkins
Palace
Fay Dawn
Fox & Evans
STRATFORD
Broadway
Younkman Bd
8 Don Cossacks
STRATFORD
Empire
Alexander & Mose
Trix Sis
Billy Bennett
Albert Whelan
Charladies
Henri Hilton
Damselle & Boy
Karo & Ptnr
Bobby Olrac
Yeates Sis

Provincial

Week of Sept. 25

CARDIFF
Capitol
Billy Cotton Bd
GLASGOW
Empire
Garner Wolf & H
Caryle & Mundy
Maurice Elwin
Archie's Baby Bd
Dick Henderson
Mickey King
Duncan Gray
HULL
Palace
Lloyd'n & Johnst'ne
Vadim 3
Wright & Marion
Ara & Zetta
Victor Moreton
Donald Stuart
Jones & Thomas
Juggling Demons
7 Hindustans
MANCHESTER
Paramount
Gillie Potter
Mario Lorenzi
Pat Rossborough
NEWCASTLE
Empire
D & J O'Gorman
Jos Young
Allen & Lavole
Ernie Gerrard
Syd Railton
Toni Raglan
Michel & Arnova

Archie Gordon
Carson Sis
Crazy Gangstresses
PORTSMOUTH
Hippodrome
Nervo & Knox
Eddie Gray
Marconi Bros
Sven & Helga
George Durante
Chris Richards
SOUTHAMPTON
Hippodrome
Linga-Singh
Coram
8 Desmond Ladies
Ula & Elmer Buick
Cunga Din
Viennese Waltzes
Hyron & Byron
Al Maurice
Sita Devi
Masa-Hirakawa Co
SOUTHEND
Hippodrome
Mrs Jack Hylton
Hengler Bros
Vernon Watson
Tiny Mite & Wel'd
Normo King
Flor'nce & Clifton
SWANSEA
Empire
Naughton & Gold
Sparkes Bros
Little Geo Kitchen

Picture Theatres

NEW YORK CITY
Paramount (22)
Ethel Merman
Borrah Minevitch
Lucky Boys
Rosamond
C & J Preisser
Lester Cole Orch
Emery Deutsch
'Too Much Harm'y'
Roxy (22)
Alex Gray
Sidney Page
Frd Zimbalist
Rodney & Gould
Vercelle & Sinnott
Mildred Hamli
Days Schooler
'Shanghai Madn'ss'
BALTIMORE
Hippodrome (22)
Paul Whiteman Or
BOSTON
Metropolitan (22)
Eddie Duchin
Belett & Lamb
Clark & Eaton
Jerry Franks
Eddie Stuart
Eddie White
'Too Much Harm'y'
BUFFALO
Buffalo (22)
Hal Le Roy
Eddie Garr
Vivian Janis
Raymond Baird
Grace Du Faye

'Morning Glory'
Great Lakes (22)
Joe E Browning
Sybil Bowan
Chester Fredericks
Balabow 5
Collette Lyons
Irene Vermillon
Bee Jung & M
Petit & Douglas
'Silver Cord'
DETROIT
Fisher (22)
Funnyboners
Jack Mulhall
'Penthouse'
Fox (22)
Marcus Rev
Rio Bros
Harry Savoy
'Shanghai M'dness'
Michigan (22)
Ted Lewis
Doris Dean
Esther Pressman
Mildred Gaye
Dixie 4
Charles Whittier
Carroll & Shalita
'Ladies Must Meet'
ST. LOUIS
Ambassador (22)
'Crazy Quilt'
Anita Page
Smith & Dale
Charles King
Ann Pennington
Cardini
'Good Bye Again'

Cabarets

NEW YORK CITY

Arrowhead
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Don Bestor Orch
Isabelle Henderson
Floria Armstrong
Barry Devine
Minora Root
Brown Derby
Frank Galassi Orc
Central P'k Casino
Pancho Orc
Geo Murphy
Ann Greenway
Gomez & Winona
Coffee Cliffs
Art Kahn Orch
Lestra La Monte
Isabel Brown
Cotton Club
Mills Blue R Bd
Glen Island Casino
Jos Szigeti
Gzarda Gray Orch
Zsiga Bela
Ilonada Thury
Kapoly Nyaray
l Chico
Don Alberto Orc
Pilar Arcas
Lorenzo Herrera
Jarnima Villerina
Governor Clinton
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Bergen
Jerry Blanchard
Lillian Fitzgerald
Roth-Andrews Orch
Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
H'lyw'd R'staurant
Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Charlies Davis Or
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Phil Harris Orch
Leah Ray
Hotel Roosevelt
Marjorie Moffett
Reggy Childs' Orc
Jackson's Tavern
Eddie Jackson
Jack Murray Orc
Kings Terrace
Gladys Bentley
R'b'rl' Willi

Ted Brown Orch
La Bastille
Maurice Shaw Orc
Lari Viere
Maison Royale
Walsh & Arnold
Antobal Cubans
Marden's Riviera
Variety Revue
Emil Coleman rc
Mayfair
Dwight Fiske
Maurell & Cordova
Walter O'Neill Orc
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Elliani Carlez
Bert Lown Orc
Pavillon Royal
Dick Gasparre Orc
Pierre Roof
Henry King Orch
Dario & Diane
Roosevelt
Reggie Childs
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Frances Faye
Clark & De Lys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros.
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Village Barn
Johnny Russell
Josh Medders
Frank Myers
Ruth Ullmar
Tex Fletcher
Barr & Estes
Hillbillies
Gerstern Orch
Village Nut Club
Andy Rice Jr
Blanche Lytell
Florin Wasstoff
Cy Landry
Red Davies
Zara Lee
Barr-Breen & W
Milton Spielman Or
Waldorf-Astoria
Jack Denny Orc
Xavier Cugat Orch
Margo

CHICAGO

Bismarck Hotel (Walnut Room)
Bob Nolan
Harry Sosnick Orc
Boulevard Room (Hotel Stevens)
Irving Gagnon
Ruth Broughton
Chas Agnew Orch
Blackhawk
Wade Booth
Harriet Cruise
Deane Janis
Hal Kemp Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
The DeMarco's
Yacht Club Boys
Vivian Faye
Ina Rays
Frances Langford
Tom Gerum Orch
Cafe de La Paix (World's Fair)
Fred Williams Orch

Club Lido
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Noone Orch
Club Leisure
Nyra Lou
Badall & Margo
Keith Beecher Or
Bill Chandler
Cookie Seidel
Club La Masque
Hewitt & May
Don Wise
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nellie Nelson
Joe Lewis
Tiffany Twins
Yvonne Beauvais
Rex Cushing
Donna & Darnell
Dolly Harris
James Hall

Sid Lang Orch
Club Variety
Joan Macey
Dave Dunn
Club Shalimar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Paul Ash
Abbotteers
Buddy Rogers
Congress Hotel (Joe Urban Room)
Vincent Lopez
Carlos Molina
Colosi
Art Buckley
Cole Sis
Jos E Howard Rev
Irene Duval
3 Simon Sis
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Florence Barlow
Curry & Joy
June Carroll
3 Sun Dodgers
Lee Morse
Al Wilde
Joe Buckley Orch
otel Harding (The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar (Hotel LaSalle)
Chas Kaley
Florence & Alvarez
Georgie Tapps
Helen Kane
Pauline Baleau
Johnny Hamp Orch
Hi-Hat Club
Anita & Emanuel
Morey Carter
Paula Tymes
Margar't Lawrence
Effie Burton
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
Billy Russell
Al Benson
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Minuet Club
Frank Sherman
Phyllis Noble
Irene Cornell
Sugar Kennedy
Sharlda Cooner
Dick Hughes
Marge & Marie

Mir-a-Mar (World's Fair)
Henrique & Adr'ne
Herb Wellington
Ricardo & Siskie
Art Schafer
Mural Room (Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry rch
Old Heidelberg (World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Dietrich
Herr Louie
Hungry Five Bd
Pabst Casino (World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Carter Fashion Sho
Palmer House
Veloz & Yolanda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Joe Wallace
Julia Gerity
Sally Rand
Anita La Pierre
Frances White
Eddie Varzos
Jenkin Sis
Playground
Lolo Bartram
Marie James
Bernie Green
Al Trace Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper
Norman Gast
Jack Marshall
The Berlin
Waddy Wadsworth
Alexianne
V & F Vestoff
Jack Edwards
Vendas 6
Kolya & Bertet
The Dells
Guy Lombardo Or
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Corliss & Robbins
Danny Alvin Orch
Billy Gray Rev
Bobby Cook
Doris Lenihan
225 Club
Marion Harris
Fred Keating
Dario & Diane
3 Tick Tocks
Kathleen Howard
Jules Stein Orch
Old Mexico (World's Fair)
Rosalia
Dorine & Douglas
Mike Cozzi Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch
Villa Venice
Faith Bacon
Moore & Revel
Mildred & Maurice
Wheeler Twins
Sig Givonia
Helen O'Shea
Mildred Fenton
Frank Quartell Or

Going Places

(Continued from page 13)

closeness. Miss Tashman alone brings them something constructive, something they can go out and get likewise, something that, if it doesn't make them better, at least can help them go better.

But the Giggles!

Let whosoe'er winces at Genevieve Tobin in the beginning of 'I Loved a Woman'—when for instance she laughs musically at the end of each sentence or slowly drops her eyelids flirtatiously arch—let him but learn to be patient. There's retribution round the ner.

Those whose nerves jangle at Miss Tobin's little ways shall be avenged. She gets hers, all right; all right. Not so many reels go by ere she is discovered in her lonely bed, her now graying head propped up upon a pillow—reading glasses beclouding her once bright, bright eyes. Where now her lovely shining blonde coiffure with its most becoming fringe, and curls? What now her of her entrancing '90s dresses, her fetching net peignoirs, her flawlessly flattering make-up? What shall it profit her her maidenly enticement, her unique flair for wearing quaint old-fashioned frocks without looking as if she's gotten up for a ginny costume party at a 1933 penthouse? What does it matter that she's never photographed as beautifully picturesque—if she giggles? Her pictoral loveliness only makes the pain of it that more acute, only fires her victims with a great malicious joy when at last she withers into an embittered old lady twisting her mouth whenever she thinks about the raw deal life dished her. Deliberately charming young ladies, no matter how pretty, must pay something for the mannerisms they inflict.

Kay Francis is going to h pay pretty soon too for that eternally low, melodious, throaty, seductive voice of hers. Already, in 'I Loved a Woman,' she is photographed a bit carelessly.

Nothi Can Be Done

Maybe 'Beauty for Sale' was motivated by anything-for-a-laugh, maybe it was realism, but the point is, ladies, that the customers who walk out of the resplendent beauty parlor that makes up the story's background—walk out quite as unlovely as they walk in.

Nothing it seems can be done about lady's plainness. She might just as well start reading some good books. The fidelity to beauty shop detail in the picture makes its tip-off to the futility of unlovely ladies becoming any lovelier all the more discouraging. Beauty shop appointment desk girls are no less stridently genteel than Isobel Jewell, their coiffures no less undulatingly astounding. Beauty shop chatter is no more intellectual than that overheard in 'Beauty for Sale,' nor beauty shop proprietors more pseudo-grand than honeyed Hedda Hopper. Ladies who still hope for beauty-shop-wrought improvement in their looks have only this straw to cling to: no operator in any really truly beauty shop ever had the professional versatility of Madge Evans, who, it would have you believe, could do a facial, manicure, eyebrow-tweeze, permanent, finger wave and put Alice Brady through hip-developing exercises—all with perfect results. Nor is it common to find such a beautifying genius quite so high-minded as Miss Evans, with enough salary to buy so many upstanding organdy shoulder folds for a knee-length organdy coat, nor yet an operator so full of smiles.

Alice Brady plays a burlesque pampered wife to bring back memories of Bert Savoy. Her blonde wig, dropping in timid curls about her neck, is not kind.

Saccharine Soubret

While Lilian Harvey is busily engaged in showing herself off as 'My Weakness's' weakness, there seeps through the picture a mounting conviction that Miss Harvey is her own best weakness, too. As she flutters around daintily while everybody in the cast , shouts, whispers, gasps at the exquisite details that go to make up her, so they say, extraordinary loveliness, Miss Harvey overhears nothing, it seems, which she herself considers debatable. Miss Harvey has poise and faith.

Old ladies and gentlemen are going to love Miss Harvey, dear little minx, just as they loved the first picture ingenues who used to make such thoroughly comprehensible faces. There's her virginal figure—not quite budding yet—her vigorously expressive face, her hard-working, precocious mouth, the pretty grace of her movement. A girl who works for her money; none of that bewildering 'your-guess-is-as-good-as-mine' about her. The not-so-kind young things, however, may get restive watching her, may dope it out as a child actress who just wouldn't grow up, may question the eagerness of the chorus girls in the picture to teach her their own pet man-catching tricks, may question the sincerity of their tuneful good wishes for her success. It's much too apparent to bright young girls that Miss Harvey will get along, particularly with their own best beau.

And like all genuine little menaces, Miss Harvey looks and dresses all simple ingenuousness. Soft blonde curls brushed back from her face, girlish bosom; so candid, in fact, that even her glittering white sequin evening ensemble all swish with white fox and provocative decolletage on her is as licked as flannelette pyjamas.

JUNE KNIGHT COASTWARD

After a three weeks' stage engagement at the Paramount, N. Y., June Knight left yesterday (Monday) for Chicago, where after filling a week at the Palace she goes west to resume under her contract with Universal.

'The Indecent Age' set as her next for U.

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To the 'Film Daily'

'Variety' wishes publicly to acknowledge its gratitude and express its thanks to Jack Alicoate and the staff of his 'Film Daily' for their more than generous offer of last week to place at 'Variety's' disposal the entire personnel and equipment of the publication.

'Variety' wants 'Film Daily' to know that it is grateful.

15 YEARS AGO

(From VARIETY and

Pantages circuit tossed out of the Loew booking office. Loew told Pantages to find other quarters by Oct. 15. No advantage in the connection.

British Ministry of Information asked Famous Players to send plans of finest studio. To serve as a model for a British propaganda film plant. Given plans of Paragon studio at Ft. Lee, then regarded as the most up to date.

Spanish influenza, which had started in the training camps, was spreading and hurting theatre biz.

Managers were shying at the plan to establish a theatrical cheering section for Al Smith's campaign for the governorship. Felt it would be bad business to fool with politics.

Five new shows were set for Broadway, week of Sept. 30. Six houses were dark the current week.

Harry Weber had a vaude act, 'An American Ace.' Girl played a German spy and audiences made life miserable for her. Beaned by a woman from a box at one show.

Chaplin's picture, 'Shoulder Arms,' was being booked for Oct. 20 release. Rental $62.50 a day.

About the first of the war compilations was Universal's 'Crashing Through to Berlin.' Made up mostly of newsreel clips with only the titles using new negative.

50 YEARS AGO

(From 'Clipper')

San Francisco still in the dramatic dumps, but John Robinson's circus played to big business. He had a transportation contract that kept all other big shows out that season.

Altoona was one of the best show towns in Pennsylvania but had seen no circuses. Business came from the Penn R. R. shops located there. They had to shut down circus day, so they refused to haul show trains there. Made an exception in the case of P ugh, ich was dated Oct. 10.

Patti and Lily Langtry were sailing for the States on the same steamer. Each was paying $500 for a bridal suite. Lotta money for those days, but a good ad.

There were about 30 theatres open in New York, and most doing well, though there was a dearth of new plays.

Opera house, Plattsburg, N. Y., burned and correspondent commented 'a good one will probably be built.' Old theatre was a converted church and pretty sour for a town of that size.

Chicago musician sent Moskeska a song to be sung in 'Cymbeline.' She countered with an inkstand and a three-volume life of Mozart.

Sime Dies At 60 In Hollywood

(Continued from page 1)

(Saturday). They get in tomorrow morning (Wednesday). Two sets of services, Wednesday night and Thursday afternoon, will be held, the first under the auspices of the various theatrical organizations and Theatrical Guilds—Catholic, Episcopal and Jewish, of which latter Sime was a founder and second vice-president.

Sime's services will be as simple as the VARIETY muggs know he would want them to be. Sid knows that Sime wants no eulogies; no mournful turned rules as mourning borders.

The pall-bearers are his staff. All of 'em. *Rush, Chic, Abel, Ibee, Bige, Shan, Kauf, Land, Char, Waly, Odec.* Plus Arthur Ungar, Hollywood branch manager; Hal Halperin, Chicago branch manager; Joshua Lowe (*Jolo*), London branch manager; O. M. (Monte) Samuel, VARIETY's oldest correspondent (ever since the first issue); plus Harold Erichs and Louis Rydell, business and advertising managers; plus Jack Lait, VARIETY alumnus.

A story of VARIETY by one of the muggs is a paradox in view of sundry invitations by interested book publishers to get out a book on VARIETY. 'That's the nuts,' said Sime. 'Couldn't mean a thing for anybody but ourselves. Nobody'll buy.' Disputed on point, Sime's answer was, 'Because a book about VARIETY necessarily must be a plug for VARIETY, and who would be interested? Aw, it's the nuts!'

Sime's summation of anything as 'the nuts' spoke volumes. It dismissed anything from an unimportant detail to a big enterprise or a self-important individual or entity as being not worth bothering about. It was Sime's preemptory way of appraising people and events he saw as trivial. This judgment was summarily accepted by his staff as gospel.

This is supposed to be an obit. But it must necessarily become a discourse on Sime and his intimate methods. His self-effacement is perhaps best illustrated by the meagreness of the matter in the reference rooms of the newspapers, who, if interested at all in a subject or a personality always have a detailed history. That's all they had on Sime. He didn't do his stuff for the record. He had a medium of printer's ink to record much that has become epochal in the show business, but himself he made elusive copy.

But he was good copy. The city editors' assignments of staff men to interrogate his VARIETY muggs on anecdota was a concrete example. The dailies have recorded much already. All wanted to know about Sime. About his fighting, biting style of theatrical journalism which prides itself upon its total disregard of advertisers' feelings and reactions of adversaries in whatever controversy happens to be on at the moment.

Sime fought the big shots and championed the smallies. That was a reverse English on what had been regarded as theatrical journal practice. When Bill Lewis, in 1905, fired 'The Man in the Third Row' off the N. Y. 'Morning Telegraph' for panning the act of Radford and Winchester, Sime said that it looked as if he'd have to start his own paper in order to be able to tell the truth. He had had the idea any way. Said Managing Editor Lewis, 'You'll never get far that way.' The 'Morning Telegraph' had found that a good notice the year round was conducive to a complimentary ad for the Christmas number, and as things had been going for years it wasn't working out so bad all aroun

as 'The Man in the Third Row,' his nom-de-vaudeville-critic, had other ideas that were heresy in face of the relatively prosperous careers of the N. Y. 'Clipper' and the 'Dramatic Mirror,' then the flourishing show trade papers along with the 'Telegraph.'

Buys, Scraps 'Clipper'

In 1922 Sime took over the floundering 'Clipper' from Leo Feist, Inc., the music publishing firm which had subsidized the publication, and after a year's experience of trying to run two show trade papers Sime scrapped the 'Clipper' (with an outdoor policy) as a flop and merged some of its features into VARIETY. The 'Dramatic Mirror' had expired and is no more.

Sime's life being so closely intertwined with that of VARIETY one can't disassociate one from the other. His personality, courage and vigor dominated the sheet from its early struggling beginnings for 25 years until in 1930, with the 25th Anniversary making him an embarrassing subject of attention on his regular rounds of Broadway he scrammed to Florida, Cuba and Mexico City on an aimless trip just to dodge being around at the time.

To the staff whose experience has been that the Old Boy was usually plenty on the job for such special issues, and generally working very much at it, this shortly resolved itself into a feeling that he hadn't stepped out but was stepping down and letting Sid and the staff he had trained carry on. This was substantiated by a single line note in the Literati department which told the staff, and Sid as well, that he had been ceded a 51% ownership of VARIETY by his father and that Sid Silverman was the new president of Variety, Inc.

The legends about Sime Silverman are legion. The dailies all wanted that. There was so much that the muggs could furnish little. Perhaps he wouldn't have liked it.

When Sime bought the 'Clipper' he made the VARIETY staff co-partners. Everybody on the editorial floor, plus the branch managers and a couple of invitees from the business department became stockholders. They were privileged to invest any designated sum they felt they could afford and pay off in four quarterly installments out of their earnings. Because of the added duties entailed by the acquisition of the 'Clipper' (and also the 'Times Square Daily') Sime increased everybody's income. The raises more than permitted the stock purchases.

A year later Sime concluded that the spark of life in the venerable theatrical publication which Frank Queen had founded back in 1853 had flickered too low. Sime scrapped it. His losses ran into the hundreds of thousands. The boys lost several thousand. What Sime took the rap for, only the business office records show. The boys received a personal promissory note from Sime agreeing that on such and such date Sime promises to pay each man's invested sum, plus 6% interest. That was Sime.

'The World's Worst Daily'

The 'Times Square Daily' was a gag to Sime. He called it 'the world's worst daily.' It was a bit ahead of its time in 1922. That self-kidding and self-deprecating, most of which Sime wrote, panning his four-sheet tabloid-size 'Times Square Daily' was a great gag to the Broadway circulation which enjoyed it. Sime later felt that it might cut in on VARIETY. He scrapped it.

Now VARIETY has a Daily VARIETY in Hollywood, in existence since Sept. 6, 1933. Arthur Ungar, coast editor, felt a VARIETY daily would have a field. Sid and Sime said oke.

Sime never used the editorial 'we.' He dropped the personal pronouns altogether wherever possible, or used VARIETY as spokesman for it. But in personal conversation he always used 'we.' The only 'I' he was forced to use was in telling the staff, 'I think that this might be a good idea,' or 'will you see so-and-so' (for a story). But 'I think' or 'will you' meant 'or else' to the staff.

Sime was a scrapper. And whoever was VARIETY's antagonist accordingly became that of each and every member of the staff. The party on the other side couldn't be right or Sime wouldn't be feudin' with 'em. Sime was a right guy—always.

If Sime foresaw the decadence of vaudeville and the growth of the presentation (picture) theatre, where acts who were worth $750 received $2,000 from a larger-grossing deluxe cinema, he advocated that. Albee thought Sime was killing Keith-Albee vaudeville. Sime had long since concluded Albee had killed it himself. That went for any of VARIETY's historic battles, and still goes.

Sime's prophetic foresight was only manifested in the trend of VARIETY's editorial utterances. By that means alone the show business recognized the importance of each branch. Films was the last department in the makeup of VARIETY 15 years ago. It leads the paper today and dominates it. Three years ago Radio and Music were back next to Outdoors and the Obits. They were moved front by Sid. Vaudeville sometimes reaches three pages of news these days and with difficulty.

Some Dates and Dope

Sime shifted geographically with the trend of show business. VARIETY's first offices were in the old Knickerbocker theatre building on 38th and Broadway, since razed. Later it was at 1536 Broadway at the 45th and Broadway corner where Loew's State now stands. Loew's bought the property. Sime had to move around the corner into the present 154 West 46th street building, which he bought from Mme. Frances. It formerly housed her modiste shop. The editorial second floor as a result is a curious layout of mirrors, and front and rear platforms from whence the models paraded. Sime and Sid latterly sat on neither of the platforms, but around an elbow on that floor, alongside of the reporters. Too many dropper-inners when they sat at that front platform.

When on the second floor of the Broadway and 45th street corner, a striking White Rats actor took a shot at Sime through the window. He was sitting at his rolltop desk with his back in direct vision of the Hotel Astor diagnolly across and the Putnam building (now the Paramount theatre stands there) at 43d and roadway. Sime never turned his desk around.

The actor took a shot Sime. It was a bum revolver shot, but it came through the VARIETY window and the boys ducked. Sime continued editing his copy seemingly undisturbed. He had seen the actor. He was coming by in a hansom cab, in itself unusual in 1919. The cab was shaking. The aim was poor. Sime felt there wouldn't be a No. 2 shot anway. If there were, it would still be a bum shot. He knew who the man was but never told.

When Marcus Loew built the State theatre and office building now housing Loew's, Inc., and affiliated enterprises, the stage entrance was (and is) right next door to VARIETY's present office. Loew again wanted to dispossess Sime, but this time on a purchase at handsome profit of the present 154 West 46th street building. The late showman felt that this would make extra dressing rooms and give more room backstage. Sime and Marcus Loew were pals, but no deal.

VARIETY's style, its slang, its tempo, its disregard for grammar, inversion of nouns to read as verbs, appealed to newspapermen.

VARIETY started its career in good English. Sime switched in short order into the argot of the profesh. The profesh felt that Sime and the VARIETY muggs were part of the theatre.

When one act stole another's material. VARIETY's reviewers made no bones about branding the copy act. Got so the stage hands, after reading the notices, would ride the act for filching somebody else's material. That was the stage creator's best protection. Plenty of fights. Plenty of squawks. All dated back to something in VARIETY. The paper was a letter from home for the traveling artist.

Anybody who has ever worked for VARIETY or knows it realized that each was enjoying the fruits of the enormous labor which one man accomplished in founding the paper and carrying it on to success.

The $1,500 he borrowed from his father-in-law, Alderman George Freeman of Syracuse, was soon gone and he was $22,000 in hock to Printer C. J. O'Brien, whose Lafayette street printing establishment still stands. He was the major creditor. They told O'Brien to sell out VARIETY and realize what he could on the 22G loss. O'Brien instead personally went on a note for Sime for another $5,000. Sime subsequently justified O'Brien's belief in him.

The staff has always felt that as an editor and publisher he was a wiz at figures. His training in his father's business office is deemed to be the answer. Sime's father, Louis, Cortland, N. Y., and Syracuse, N. Y., business-financial man, gave Sime an elementary school education and a course in business college. Both were the nuts to Sime.

His staff relations are as closely intertwined into VARIETY as was the founder's life. No regular hours. Work was play and vice versa. Another's play—the theatres or nite clubs—is VARIETY's work. Also its play. It's the old wheeze about the bus drivers' day off.

'Variety's' Top Floor

From whence evolved VARIETY's now famous 'top floor.' It's that—the top (fifth floor) of VARIETY's office building. First floor is the advertising; second, editorial; business; fourth, switchboard and girls' rest room, and the top, fifth, is the 'Chateau' which the boys kiddingly equipped with a trick neon light. It's a meeting-greeting place. The only free drop-in nite club in the height of Sime's mixing.

The schedule was this. After working all day, he'd hand out the boys' assignments. They scrammed at 6:30 or so for dinner and to catch their shows. They could write their notices the following day, but somehow they drifted back after the shows on any pretext. But primarily they knew Sime would be there. He's still there. It's 11 p.m., after the show. He's in his shirt sleeves. They had left him editing copy. They return to find him banging out and self-editing his own stuff.

He was chained to that desk reading the grist of the world's amusement mill which an army of some 225 news-gatherers today, the world over, fires into VARIETY's editorial offices in New York. He separated the wheat from the chaff. He read every bit of it, aided by Sid and a couple of the others. That was the machine he later set up. What he didn't read, he read in the proofs. He alone handled those. Later Sid and the editorial board.

Thus, after he was through with all that, Sime would bring out his prodigious collection of notes. He carried a 2-by-5-inch pad to jot notes on.

He tore each note off and put it into his other pocket. That was the collection basket. Thus the pad itself was always clean. He kept that in his left-hand pocket along with a small stub of a pencil. The right pocket of his jacket bulged with the notes he'd collected. They were just a few words. A name or date. The story he carried in his head. Just as he carried everything else—the business worries, the collections, notes, discounts, the bank balance, without referring to records.

His assignment, instead of catching a show, was to clean up his own copy. He usually had a late lunch so sometimes he skipped dinner. If not, he'd send out for a sandwich. Either th , or if he'd cleaned up at 10 p.m. he would then go out to eat, alone or with one or more of his employes. Sime usually came back at 11.

Then upstairs where his play hours began—at around 11 p.m. Others dropped in. The place was always well stocked. To this day a bucket of ice goes into the ice box daily. Perrier and ginger ale and the mixers always there of course. The bottom part of the ice chest had a special padlock placed on it—he always kept chilled champagne in the lower half and wanted to make sure it would be there if any of his guests wanted that.

If tomorrow was a 'light day' for Sime, he'd take the entire office bunch to Jimmie Durante's, Tex's or any other spot. Or for a ride to a roadhouse. Depended on the season and the weather. Schnozzle Durante's was the favorite. A 'light day' for Sime meant that he didn't have an appointment until 10:30. That meant he could be home at 5 a. m. He averaged five hours of sleep. Much too little. Sometimes it was less. If he caught up on it after a few days he felt that was oke too. He'd drive his chauffeurs accordingly, but then they'd be off for two days to catch up on sleep. Same with office people. It seemed to work out okay.

Despite a legend to the contrary he wasn't a familiar figure at all first nights. He was familiar to all first nighters. But those functions were the nuts to him. He went to theatres to work. He enjoyed catching Loew's American Roof or the 5th Avenue (Proctor's) or the 23d St. There he saw new acts. They were showing. It was a break-in date. If good they got the Palace in time. Sime was there during their baptismal break-ins. By the time some of 'em got to the Palace they had adopted the suggestions Sime had offered in his reviews. The endorsement was intended to influence bookers. It usually did.

Tomorrow (Wednesday) Sime gets back. The muggs are meeting him at Albany, N. Y., and riding back with him to the street he loved.

Sime Silverman

SIME would have said, "Aw, stick it back in the obit department—for the record."

But Sime isn't here now to mark with his stubby pencil where "Variety" copy is to run. And his boys think he rates editorial-page position. In this sheet or any other, when the biggest, bravest heart on Broadway stopped, it was a big story. Show business knows that. And "Variety" has always been edited for show business.

Sime was often urged to run departments appealing to non-pro readers. He always turned down the idea. He was afraid the staff would start writing up to outsiders and lose their trade touch. He thought that when villagers started to understand "Variety" then show people wouldn't. Show people always understood Sime. He advised them, he panned them, he slipped them the lowdown, and they always understood him.

When "Variety' slang influenced the language of a nation, that wasn't Sime's intent. It was because he made "Variety" so vital and so penetrating that laymen read it, and thus they picked up the terms of the trade which so fascinated them that high-brow sheets did nip-ups over what in this case was just everyday colloquial Broadwayese.

The most sentimental Old Boy that ever lived, Sime didn't go for flowery, fulsom blurbs. So there will be none here. "Variety," as a reporter and reviewer, is familiar with the effective value of eulogiums, orations and eloquent curtain speeches. They have put over many an act. But this isn't an act. This is still inside stuff to the profession.

The "Variety" boys are doing their blubbering and crying among themselves. What and how they are suffering is of minor interest to the readers. They are mourning a loss that even Sime's audience can't understand.

But that's strictly private and will stay that way.

What they can share with their world and his is this:

The stage and the screen and the ir have lost their chief mouthpiece, their voice of authority speaking from its heart of loyal love and its head of wisdom and vision.

American journalism has lost a rugged soul which, confined by the limited horizon of a specialized field, has left a historic influence on all newspaper publication by courage, indomitable consistency, straight-shooting independence which never hesitated before the temptations of gain, popularity, fear or favor.

Show business has lost its square-shouldered, silver-haired big brother, the monosyllabic, outspoken, Broadway-wise gruff guy who did his soft deeds in the dark and his hard duties where all could see.

The world has lost a genius who became and remained unique and extraordinary around the globe, who commanded the admiration of those who were with him, those who were against him, and those who didn't know what he was all about.

His pals have lost their pal.

"Variety" has lost its skipper; but the "Variety" crew, raised by him and with him, idolizing his memory and inoculated with his philosophy, will carry on in the tradition which was Sime.

He didn't live long enough. But he lived long enough for that.

He lived long enough to perpetuate the spirit of frankness without rancor, positive opinion without personal prejudice, sacred fidelity to the trade without near-sighted illusions about its weaknesses, fanatical faith in the truth without puny reservations of expediency, a hot hatred for inspired propaganda and a cold contempt for keyhole scandal.

He lived long enough to convert a hostile field of egotistical and jealous units to a consciousness of power and purpose greater than the single, isolated self-seeking of the individual—to a realization that all competitive factors and all economic enemies are interdependent and are lost when they unbalance the industry each in pursuit of personal acquisitiveness.

He lived long enough to plant in the world at large the revelation that show business is a huge, important, bed-rocked institution, integral to the healthy body of the nation, essential to the morale of the people—not a fly-by-night conglomeration of mountebanks, gyps, freaks and short-changers.

He lived long enough to outlive the era of theatrical sheets which peddled puffs, gouged the unfortunates who slipped or who couldn't get enough toehold to slip, pandered to the psychological vanity of ambitious weaklings or pompous potentates.

He lived long enough to create and leave behind, out of nothing, a newspaper which floats its banner in every land, which is the modern acknowledged herald of an ancient art.

He lived long enough to have Hollywood and Broadway, which he fought and which fought him, bow their heads in lamentation over his passing.

He lived long enough to see and deplore the bitter fruits of many wild growths against which he counseled and campaigned through years when his motives were maligned and his judgment was rejected.

He lived long enough to say what he meant, take the consequences, and leave a million friends.

"Variety" will build no monument to Sime. Sime built "Variety" and "Variety" is his monument.

It will always be Sime's sheet.

His boys didn't work for him; they worked with him. They believed in him. He was their idol. They are still his boys. They hear him and they see him every minute.

They hear his curt, staccato orders, his quick, incisive decisions. They see his contagious smile, the smile that usually came at the end of the day—and the day, ended anywhere from sundown to sunrise.

They see him with his white, soft-collared shirt a bit rumpled, the perennial bow-tie slightly screwy, lighting the Philip Morris cigarets one after the other, tilting forward in his chair with his thick, short pencil poised over copy from the Harlem cabarets or cable from Egypt, or running down columns of moist galley-proofs from Chatter to Page 1 hot stuff.

They hear him grunt an instruction and lay down a policy—orders to the fellows who worked in their specialty lines and played them up without his mellow and mature understanding that it was all part of a great whole-show business.

They see him cut their stories—for brevity; brevity was one of his passions. They see him change their phraseology—for simplicity; simplicity was one of his manias. They see him streak his lightning pencil through single words—adjectives; adjectives were one of his pet aversions.

They see him read their notices and their news-reports and pass them—pass them with only such editorial revisions as are the style of "Variety". For Sime never changed a line of one of his reporter's or reviewer's opinions any more than he ever suggested a word that they should write or omit, or an attitude they should take or avoid.

They see him write a head—the heads which only Sime could originate, but which the "Variety" boys can write now with rapid fluency; a head that tells the story and tells it in the language of the trade.

They see him downtown, in the printing plant, as they make up the edition against the Monday night deadline—grading the news and the combinations of news with the trend of show business, in the relative importance of affairs as they now obtain—pictures, radio, literati, legitimate, vaudeville, Times Square, outdoors, obituary. Obituary last.

Sime treated that department as he treated the others—as news.

And he always held that the opening of a show was more interesting and important reading than its closing.

He never gave rave notices to the ones that had closed, no matter how long they had run or how mighty had been their triumphs.

When we got the grand idea of starting the "Times Square Daily," which cost Sime a fortune and all of us a tremendous lot of work and grief, he used to call it 'the world's worst daily," and he wound it up without a squawk or a sigh.

When we all chipped in and bought the "Clipper" and tried to make it an outdoor show-business rag, and dropped about a hundred G's, Sime paid us all off every nickel that we had put in; he always shared his hits with us but would never let us share his flops. Well, he closed that one without any ceremonies or afterpieces, too.

So we feel that we don't have to brush up the adjectives he cut out of our copy to touch up his last notice. We feel we don't have to spread this all over "Variety" and violate his love of brevity.

We bring it forward in the paper to the editorial page—and he would probably have ordered it back where he'd think it belongs.

But Sime never could believe that he, himself, was news.

Having read the wires that poured in, having talked to the hundreds who called on the local and long distance phones when the first word of our bereavement was whispered in New York and Hollywood, having spoken to the many who were shocked and stunned and staggered by the blow—we know that he is news.

The boys of "Variety" have written shiploads of news printed with oceans of ink. News is news and they have been trained to be clinical in their professional handling of it.

They want to be, even here and now. It's hard, but Sime taught them to do it that way.

They see him and they hear him. That is "Variety's" busi and theirs.

But they feel him, too. And that is only Sime's and theirs.

They feel the kindly pat of his hand on their shoulders; they feel its strong, warm clasp in theirs. They feel the radiant glow of his inimitable smile, which was reserved only for his pals.

They feel him in their own "Variety" way.

The only way they'll ever show that to any but each other will be to get out "Variety" as nearly like they think Sime would get it out as their intimate schooling under him and their intense affection for him will let them.

Jack Lait.

Jewish Pageant Hailed by Crowd Of 20,000 as a Dramatic Triumph

's pageant of progress was given Sunday (24) in Kingsbridge Armory, Bronx, way of a gigantic About 21,000 people saw the show, the opening night, with several thousand turned away. Those who got in saw one of the most colorful, beautiful spectacles conceivable, with cast of 6,200 portraying a moving story in dramatic form.

'Romance of a People,' as shown at the Armory Sunday night, is not merely a pageant. It's real theatre of the first rank. It' singing, acting and staging on a gigantic stage. Presentation of the spectacle in the enclosed armory, rather than an open air arena, as originally planned, heightens the theatrical effect.

Armory is laid out exactly as are theatres. One end is completely cut off for the stage and scenery, with seats laid out straight back of that for the entire arena. About three quarters way back, seats are ranged on a slight incline.

One gigantic set spreads across the gigantic stage. It is a beautiful job representing a high domed temple in the centre, with other buildings near it. In front of that there is a 125-foot raised circular stage, on which is superimposed another somewhat smaller circular stage. Steps from this lead to the temple gates.

Pageant represents the 40 centuries of Jewish progress through the ages. First scene is in darkness, only a scroll being visible. A voice is heard, supposedly reading this scroll. As most important items are mentioned, voice ceases, and action begins. First scene is before the creation of the world, with the seas turbulent and God ordering them to part for creation of land. Girls are slowly seen moving about as a sea, illusion being well carried through because of the several thousand persons doing the scenes. Next scene has pagans worshipping a gigantic cow-like God Moloch, with Abraham appearing, talking of God, and the idolators running away in fear. From that scene to the Pharoahs and Moses and so on in ten through the ages, ending in a scene depicting the present day settlement of Jewish land in Palestine for Jewish rehabilitation.

Show Names to Fore

Delicacy of handling throughout is noticeable. In the cast were a number of well known stage and radio folks such as, for instance, Arthur Tracy, but credit is due no one actor, designer, or stager. It's one case where the whole triumphs most emphatically over any individual. If mentioning names at all, probably Jacob Ben Ami's should be. Veteran actor in this instance didn't use any makeup, but was in charge of the stagers, of which there were about a dozen. Isaac Van Grove, general maestro of the entire pageant, who officiated at the World's Fair Jewish Day in Chicago, again handled all the musical details.

Music was especially arranged from ancient and modern sources. Sound amplification, beneath the stage, was far from perfect and hurt the singers considerably, but the quality of the voices and the music was good despite that. 'Shir Hashirim' ('Song of Songs') probably the outstanding composition, as sung by Tracy, who got his theatrical training, incidentally, in the Yiddish theatre, before coming to Broadway.

Capacity marked the first three performances. Advance sale for the following 10 scheduled performances was scattered and indications were that the tickets were scaled too high. Bulk of tickets are $5. Patrons' tickets priced at $10 each were good for the first performance only.

Task of exchanging the tickets originally calling for admission in the ball park was taken over by the Leblang agency, the lower floor quarters of the Postal Telegraph ticket quarters being used. Leblang's assigned 30 people to make the exchanges. Up to Saturday 70,000 tickets had been switched at Leblang's, balance being exchanged in Brooklyn and Jersey. Advance sale had totaled 115,000 tickets.

Pageant is a replica of that originally staged on Soldiers Field, Chicago in July, where it was scheduled for one performance, but three were given. *Kauf.*

Minturn Stages Second Play for Stock Rating

hicago, Sept. 25.

Harry Minturn company, doing 'Uncle Tom's Cabin' at the Studebaker, ill do another immediately. It will be 'The Monster,' with the second production necessary to meet Equity requirements since Minturn company is now operating under stock contracts which means at least two shows.

Without a second show Minturn would have to pay present company according to Equity producer terms. Stock contract permitting Minturn to do 10 shows weekly, meaning an extra matinee on Sundays.

'WHITE HORSE' NOT OFF, BUT DEFERRED A YEAR

New York production of 'White Horse Inn' is now definitely set for the Hippodrome, but won't be seen for another year. Erik Charrell, who's been in New York for the past couple months to stage the show, as he did in Berlin and London, has meantime signed a Fox picture contract and will make two pictures, undecided which ones or whether in Hollywood or Paris.

Charrell, with an English financial syndicate backing him, wanted to put 'White Horse Inn' on this season but couldn't find a theatre outside of the Hippodrome large enough. Hippodrome, however, is leased to the opera company, current there until Nov. 11. It will take him, he figures, a minimum of six weeks to rebuild and redecorate the theatre into a minature village as necessitated for his play, that bringing the play into the house too late in the fall for a possibility of getting a lengthy run. Therefore, the house has been taken by his group for the following year, with the term of entry calling for late July.

There was also a money angle. While the b.r. from an English syndicate was oke, up to $150,000, a $200,000-$250,000 investment seems necessary.

Meantime, Charrell, with Fox, has a straight two-picture contract with time out any time he wants it. It's to start in December and Coast production is mentioned. He is ordered, however, to confer with Winnie Sheehan, Eric Pommer and Bob Kane in Paris before starting activity. He worked with Pommer on production of 'Congress Dances' and several other musical extravaganzas, leading to the supposition that he may continue the Pommer partnership abroad.

No matter what the first picture he makes is, or whether done in Hollywood or Paris, the second is likely to be the same 'White Horse Inn,' on which Fox has an option. That would necessarily, it is explained, call for production abroad.

Charrell sailed Saturday (23) on the Ile de France for his conference with the Fox execs abroad.

Cohan Vs. Griffin in Catholic Guild Poll

There will be two tickets when the Catholic Actors Guild holds its election Oct. 21, George M. Cohan opposing Gerald Griffin, who has been president for the past two years.

Other officers nominated: Father Leonard, treasurer; Hugh O'Connell, first vice-president; Marie Louise Dana, second vice-president; Ed Finney, recording secretary; June Muller, social secretary; Walter Connolly and Joseph Donovan, advisory board; Elizabeth Lonergan, historian.

Understood the ticket headed by Griffin will include same nominees as on the Cohan ballet.

New Play By Group

Cleveland, Sept. 26.

Eighteenth season of the Play House, Cleveland's nationally known repertory little theatre, is getting under way Oct. 3 with Ernst Toller's 'Machine Wreckers.'

First time it has been done in America.

Kaufman Melo Set

'Snake In the Grass' will be the next attraction at the Morosco, N. Y., where 'The Blue Widow' is current. 'Snake' is a melodrama, first play of the type in which George S. Kaufman has figured on the writing end.

Play was originally written by Alexander Woollcott, Kaufman later collaborating 'Snake' will go on after 'Let 'Em Eat Cake' opens at the Imperial. 'Cake' is the musical successor of 'Of Thee I Sing,' having the same authors—Kaufman, Morrie Ryskind and George and Ira Gershwin.

MOROSCO THEATRE TAX CASE IS COMPROMISED

After long contest over funds sequestered by the Government, an abatement of taxes has been granted the receivers of the Morosco theatre, New York. Irving Trust Company, as receivers since 1923, will be paid about $34,500. House was formerly owned and operated by Oliver Morosco, who went bankrupt at the time.

Government claimed admissions and other taxes and stepped in with a writ of restraint. Included in the money tied up was $7,300 owed Ed ('Bull') Giroux by Morosco, that money being used to pay actors salaries. Giroux, who continued to manage the house for the Shuberts will be partly relmbursed from the receiver. Estimated he will receive about 60% of his claim.

LOBBY MUSIC BY FOUR STANDBY MUSICIANS

Chicago,

New wrinkle in legit being tried at the Studebaker, where a colored orchestra is being used in the pit for 'Uncle Tom's Cabin,' leaving no room for the four white musicians house must use.

Since it's play or pay for the four musicians, house is spotting the foursome out in the lobby to play for the lobby walkabouts.

UPSTATE GROUP ACTIVE

Rochester, Sept. 25.

Rochester Community Players are putting on membership drive for 2,000 members. Last year the group signed up 1,500, against its high of 1,800 in the past six years. Membership provides ducats for each of the six regular productions. Two special plays are put on to raise added funds. Organization is self-supporting and owns its 300-seat playhouse.

Plays scheduled this season by Director Robert Stevens include 'One Saturday Afternoon', 'Three-cornered Moon', 'Whistling in the Dark', 'Best Sellers' and 'Both Your Houses'.

GERMAN PLAY READY

Rehearsals on 'A Hat, A Coat, A Glove,' German play for Crosby Gaige, are to start early next week.

William Drake, who adapted, arrived in New York Monday (25) with a completed script and will be present at the beginning of rehearsals.

Future Plays

'Etienne,' comedy by Jacques Deval, goes into the Jackson Heights tryout. Deval is the author of 'Madamoiselle,' done last season by Brady.

'Give Us This Day,' by Howard Koch, to open in Phila. Management of Curtis & Myers.

'Birthright,' by Richard Freeman, is being put into rehearsal by Irving Barrett and Robert Rossen. Due to show in November.

'For God and Country,' by Daniel N. Rubin, will be Al. Woods' first this season. Fay Bainter will be starred.

'onica,' with Alla Nazimova in the cast, will be done by Robert Martin productions. Adaptation from the Polish.

'Sour Grapes.' Roy Atwell will produce this comedy which he wrote in collaboration with James W. Davis. It's about practical jokers.

'Thoroughbred,' by Doty Hobart, will be presented by Theodore Hammerstein and Denis Du For, who have combined as a new managerial team. Show was tried out at Westport last summer.

Inside Stuff—Legit

Current number of 'The Nation' carries an article headed 'The Actor and the Depression,' it being the seventh of a series on the economic crisis and the profession. It was authored by Robert Middlemas, an actor who appeared in a number of Broadway attractions. First point he makes is: 'Although the road was dying during the years of the big bull market, theatrical conditions in the big cities was far from bad' and after naming a score of successes he adds: 'Perhaps it is close to the truth to say that the depression has intensified many times the troubles and evils that existed in the theatre five years ago. The actor has suffered accordingly, as have other workers in the theatre. Everybody has been hit—managers, authors, musicians, stagehands, right down to the stage-door man.'

After pointing out that the drop in grosses at the box office forced the manager to reduce expenses or quit producing, Middlemas contends that because of the rigid rules of back stage labor unions—from the transfer wagon to the orchestra pit—the actor has been forced to stand the brunt of the managerial cutting. Although 'union labor cannot be blamed for wanting to maintain its hard-won economic position....the fact remains that the manager in his desperate effort to keep the play going, has received almost no concession from the unions. The actor has made many concessions. The stagehands and musicians will not, and so the actor must. In the conflict between capital and labor, the actor—like many others in the white-collar class—is crushed between them. The public with its buying power reduced to almost nothing, can hardly be blamed for giving up a luxury like the theatre; the manager with bankruptcy just around the corner cannot be blamed for reducing expenses.... Nevertheless, all this does not ameliorate the tragic plight of thousands of actors—including some whose names once glittered in lights on Broadway—who are destitute, and of thousands of others who are living from hand to mouth.'

Evidence that actors are in great distress: 'The Actors Dinner club.... is nightly serving 300 inners to unemployed actors; the Friars Club and the Lambs, in default of dues from their members. Friars has already passed into the hands of a receiver and the future of the Lambs is most uncertain....Actors have always tried to care for their needy; they are doing this now, but every relief agency is stralned to the limit. The Actors Fund Home, the Percy Williams Home and the Edwin Forest Home are carfng for the aged; the N.V.A. at Saranac Lake is caring for those in ill health; the State Relief Fund provides shelter, food and clothing; the Actors' Fund expends about $200,000 annually in helping the sick, the aged and the destitute. Actors Equity and the various social and religious groups, though not formed primarily for charitable purposes, are doing their bit. The amount of relief needed is indicated by the 70% decline in paid up membership in Equity. Those who still hold paid-up cards are by no means regularly employed and their salaries have been reduced from 50 to 90%.'

After mentioning that big time vaudeville formerly employing thousands of actors had already passed out of the picture, Middlemass writes: 'In 1927 there were 165 permanent stock companies; last season there were 30. Tent shows had reduced in number from more than 300 to less than 40. The old burlesque wheels gave up the ghost several years ago, to be supplanted by the present-day resident company in which the 'strippers' play hide and seek with the police.

'All this indicates unemployment and hardship, but it would not be accurate to say that this state of affairs is entirely caused by the depression. We think of November, 1929, as the starting point of the disaster, but long before this the theatre was in trouble and actors were not altogether happy. Many things were wrong, but perhaps the gradual decline of the road—the very backbone of the theatre—was the chief symptom of ill health....

'The acting profession has always been a precarious one. Previous to 1919, when the Equity contract now universally used came into existence, the actor faced many more uncertainties that he does now....In 1914, between June and December, I was left stranded three times. The manager in each case skipped out, leaving his company unpaid for past performances and for transportation back to New York. Let me say parenthetically that one manager who skipped town with the week's receipts and abandoned the company in Atlanta, is now a prominent member of Equity and loudly raises her voice from time to time in condemnation of managerial villainies.'

Revival of 'Uncle Tom's Cabin' going on tour under the management of Rowland Stebbins, whose production activities have the corporate name of Laurence Rivers, will be pretty much a Players Club outfit. That takes in the brace of advance agents including Beauvais Fox who handled publicity on the name-cast 'Tom' when presented at the Alvin, N. Y., last spring by the Players.

Club made the request to Stebbins that he use as many Players as possible. Fox selected a fellow club member, Kane Campbell, as second man in advance although Kane, who was an advertising man, had no experience as an agent.

Kane's first stop out of town was Hartford. From there he telegraphed the Rivers office that he had been unable to locate the house manager of Parsons' after searching for two hours. Understood that since the early summer tryout of Shubert shows the Parsons' manager was off the payroll and was out of town when the new boy with the 'Tom' show arrived.

Late Martin Herman, who died suddenly of a heart attack alone in his New York apartment, suffered with a similar ailment about two years ago. Although that illness was known to only a few intimates, he was regarded as being critically ill at the time, in spite of his robust appearance.

Shortly afterward he went abroad and took treatments, ing that as the reason for the extended stay.

The seven musical numbers in 'Murder at the Vanities', at the New Amsterdam, N. Y., are credited to nine different writers and composers. Two songs have tunes and lyrics by Herman Hupfeld. All the others were done by writing teams, Edward Heyman collaborating on two.

Newest and youngest writers in the group are Irving and Lionel Newman, kid brothers of Bobby Newman. They contributed 'Dust In Your Eyes'.

LOUISVILLE STOCK STARTS

Sept. 25.

Harry Martin has engaged Jean May and King Calder as leading woman and leading man for The Martin Players, who will open a season of stock on October 2 at the old Walnut Theatre, renamed the Drury Lane.

'Candle Light' has been selected as the opening play of the season—tentatively set for only five weeks.

J. Arthur Young, Ruth Gates, Hollis Durbin, Katherine Maskayl, Tucker McGuire, Donald Koehler and Joseph Holicky are other members of the Martin Players and Addison Pitt will be director.

ENGAGEMENTS

Geo. Murphy, Julie 'Gowns by Roberta.'

Leona Hogarth, Paul Guilfoyle, Harlan Briggs, 'Give Us This Day.'

Percy Warram, 'Ruy Blas.'

A. P. Kaye, with Katharine Cornell.

Martha Hodge, Eva Condon, Millard Mitchell, Harry Gresham, Leona Hogarth, Paul Guilfoyle, Harlan Briggs, 'Give Us This Day.' (Complete cast.)

Raymond Middleton, William Hain, 'Gowns by Roberta.'

Mary Servoss, Montagu Love, Alfred Corn, 'Etienne.'

Ina Claire, Earle Larlmore, Arnold Korff, Jay Fassett, Charles Richman, ' iography' (road).

26 Ticket Agencies Are Licensed After New Clashes Between Groups

With one group of Broadway ticket brokers calling the other group 'a bunch of gyps', during preliminary meetings last week, virtually all the ticket men signed up with the National Association of the Legitimate Theatre, after calming down, and agreed to abide by the rules aimed to eliminate gouging.

NALT sub-committee which was made permanent with regard to handling the ticket situation announced that 26 agencies were given licenses. Theatres will make their own allotments, but cannot sell or distribute tickets to any agency not licensed. Agencies are permitted to charge 75 cents over the box office price while the premium limit on balcony tickets is set at 50 cents. Committee sessions early this week were for the purpose of framing a policing system to guard against violation of the rules.

Boom Days Are

Although the specs, large and small, declared they would go along under the new rules, it is certain that some and probably the majority of agencies will be forced out of business, unless they combine and cut the overhead. In answer to requested concessions sought by the Theatre Ticket Brokers' association which comprises the smaller agencies, the ducat men were told that it is economically impossible for the legit to support the number of persons concerned with it in the boom days, when more than 60 theatres were lighted—and that takes in the specs. Less than half that number of houses will be continuously lighted during the coming season, from present indications.

When representatives of the indie agencies talked it over with the NALT ticket committee, they asked for extra fees on tickets interchanged between the various agencies. They realized they would be unable to continue in business unless able to sell a large volume of tickets. In addition to the three large agencies, grouped under the name of the National Ticket Distributors there are a few agencies with chains of hotel branches qualified to distribute such quantities of tickets. The others' method of doing business is chiefly by telephone. Permission to set fees for charge account customers, delivery costs and possible other fees, not yet considered by the committee.

New rule adopted by the NALT ticket committee pertains to cut rates. Latter may purchase or receive allotments only from theatre box offices direct—not from other agencies. Rule aimed to take out of the situation possible street specs who may hold tickets too long 'for a price' and then attempt to dump them into cut rates. The rule, too, is expected to cut down 'digging' among the smaller spec fry.

Indi

Indie agencies wanted the committee to assure them of choice locations in return for compliance with the rules. That idea was ditched along with others and the indie people named David Marks as their representative on the NALT general committee, with Morris Rosenstein, backer of the Supreme agency, the alternate. Larger agencies named William McBride, with Harry Kaufman, the alternate. Ticket men will be permitted to sit in with the committee only when ticket matters are being handled. When the indie people talked it over with the sub-committee they were told to join the National Ticket Distributors, similarly suggested by Sol A. Rosenblatt, the NRA legit and picture administrator, who hotly answered a protest from the brokers that they had not been informed of the code meaning.

The indie people, however, were determined to have their own association. Rosenblatt declared to the indie brokers that they made a 'wilfully erroneous statement' when claiming they had no knowledge of the proceedings leading up to the adoption of the code.

Ticket agencies now licensed by the NALT are:

icensed Agents
New York City

Oscar lexander.
Bascom, Inc.
Broadway Theatre Ticket Co.
Faber & Sutton.
Wm. G. Jackson.
Kiesele Ticket Service, Inc.
Mackey Theatre Ticket Service.

Golden Gate Tries Out Classical Drama Idea

San Francisco, Sept.

RKO Golden Gate goes class and classical next week with Oscar Wilde's 'Salome' on stage.

Cliffft Work has Reginald Travers' Berkeley Greek theatre production on percentage to open Wednesday (27).

Company of 14 headed by Raoul Pause and Nina Hareff.

Booking is pointed to as example of local managers' willingness to try anything that might bring in the sheckels. Gate has never been known as a class house, but who can tell?

10-20-30 Troupe Would Step Into Spot Left Open By Buzz Bainbridge Co.

Minneapolis.

With the Bainbridge dramatic stock company at the Shubert quitting after 22 years because of demands of Actors' Equity and the local stage hands union for posting of two weeks' salaries in advance, Auger Brothers, 10, 20 and 30 repertory company, which has been touring the smallest towns in the territory the past 15 years, wants to come into Minneapolis.

If it's successful in landing a theatre, only flesh-and-blood spoken drama in community of nearly 800,000 people will be that provided by small-town 10, 20, 30c 'rep' company, excepting the infrequent road attractions playing the legit Metropolitan which hasn't any bookings in sight.

In this connection, A. Dale Riley, director of dramatics at the University of Minnesota, has appealed through the 'Journal' for a public drive or appeal to the unions for a modification of their demands in order to permit continuation of the dramatic stock company.

'We have drives for all sorts of things,' he wrote in the 'Journal'. 'Why not a drive for the one group that has stuck loyally by this city year after year in the face of the greatest obstacles only to lose heart at a time when things are beginning to look up in every field of art and industry. I should view with some alarm and much regret the passing of the Bainbridge Players from Minneapolis.'

icket Co.
icket Offices,

Inc.
Newman's Theatre Ticket.
Sullivan Theatre Ticket Service, Inc.
Theatre Ticket Li
Tyson & Co.
Tyson Theatre Ticket Bureau, Inc.
Arrow Theatre Ticket Service, Inc.
Beckhardt's Theatre Ticket Office, Inc.
Cohn's Louis Theatre Ticket Office, Inc.
Philip Furst.
Jacobs Theatre & Opera Ticket Office.
Joe icket Agency.
John A. Mahoney.
Mayfair Theatre Ticket Service, Inc.
Metro Ticket Service Bureau.
Park Theatre Service, Inc.
Sussman Theatre Ticket Office, Inc.
Subber's Theatre Ticket Office.
Tyson Operating Co., Inc.

Meeting of the general or emergency NALT committee will be regularly held on Wednesday, probably every week. A committee was named last week to frame the rules limiting the hours of show rehearsals. That is really a Theatre League matter and managers will be called together this week for that purpose. William A. Brady, chairman of the NALT committee will preside, as he did last week when the ticket situation was settled. Veteran showman is still troubled with an inflamed foot.

Dr. Henry Moskowitz the League sent a protest to Police Commissioner Bolen asking for the elimination of panhandlers, who have infested the pavements during intermissions of legit shows, also dancing urchins. He referred to such annoyances as 'minor rackets.'

Dubbing Again

Hollywood, Sept. 25.

'Double Harness,' first dubbed picture to be produced in Hollywood in more than a year, started work Thursday (21). Spanish version is being made from the Radio picture.

Ralph Navarro's voice will be duped for William Powell. Carmen Rodriguez talks for Ann Harding, and Margy Davies for Lilian Bond.

SPOTTY DATES LEGIT SYMPTOM

Legit season gets under way here tonight (25) at Nixon with opening of O'Neill's 'Ah, Wilderness,' under subscription auspices.

Indication of legit constancy locally may be found in the fact that there's no attraction to follow, with house going pictures Monday (2) for roadshow 'Dinner at Eight.' Latter is in for two weeks and possibly three.

Only show definitely booked to come in is Maxwell Anderson's new one, 'Mary of Scotland,' starring Helen Hayes, penciled in for week of October 30 as second subscription piece in American Theatre Society series.

CONNECTICUT LIGHTS SOLE LEGIT STAND

New Haven, Sept. 25.

Shubert reopens Oct. with three-day run of 'Music in the Air,' House, usually opening Labor Day, has awaited return of Yale studes to bolster trade.

Spot offers the only stage fare in town. Also the only active legit house in the state.

E. D. Eldridge, an uncle of the Shuberts, will handle managerial end as formerly.

'Jezebel' on Again

'Jezebel,' ich stopped rehearsals last week because of the illness of Tallulah Bankhead, is expected to again start readying about the middle of October. Star is reported improved and may leave the hospital at the end of the week. Show was authored by Owen Davis and will be presented by Guthrie McClintic.

Cast was paid two weeks' salary when rehearsals suspended. Understood none of the players have sought other engagements, although automatically released.

FAVORITE SON TRYOUT

Dubuque, Ia., Sept. 25.

'The Rock Pile,' an operetta composed by Edward Schroeder, Jr., local musician and composer, is to be given here during the fall, with local actors and singers. A 35-piece orchestra will handle the musical score.

Friars Forced to Quit the Monastery, Study Plans to Take New Quarters

At a general meeti in the Monastery Saturday afternoon (23), the membership of the Friars Club was informed by Chas. F. Pope, the club's executive secretary, that they would have to vacate the building.

The Monastery of the Friars has been the home of this organization since 1915 and their relinquishing the property to the mortgagees, the Bank for Savings, comes as no surprise, as the club has been in rather dire financial straits for sometime.

In absence of George M. Cohan, the abbot of the Friars, the meeting was presided over by George Jessel, who prefaced his remarks with:

'You may not remember me, gentlemen, but I'm your dean!'

onastery Costs

Jessel explained that the club would have to find other quarters, if it was the sense of the meeting to continue as the Friars, or fade completely. He outlined the heavy expenditure necessary to operate so large a building as that at 110 West 48th street and concluded by saying:

'Even Cantor couldn't pay the engine room bills alone.'

Two buildings are under consideration for the new home of the Friars. These are Jack Kennedy's former chop house on 45th street and the building which formerly housed Dr. Lamport's Sanitarium at 244 Central Park South.

There are at present 389 members in good standing in the organization and it is ventured that with operating expenses cut to a minimum, the Friars will be able to continue.

A committee was appointed to arrange to close a deal for either one of the two buildings. Those comprising the committee are Chas. F. Pope, chairman; Dr. John J. Jaffin, Charles Miller, Monroe Goldstein, Irving Hain, Henry Ostfield and Irving Caesar.

Show Travel on Party Rates Soon As Result of New Fare Slashes?

Davidson, Milwaukee's New Local Control

Milwaukee, Sept. 25.

Klei , Inc., newly formed, now operating the Davidson, for many years the legitimate house. Officers of the corporation are B. F. Kiein, president; Asher Levy, vice-president, and James Higler, manager of the theatre, secretary-treasurer. House will be booked by United Booking Office.

Oscar O'Shea and his players, who have been at the Third street house since May, will continue at the Davidson as a resident company, stepping out from time to time whenever the coming of a road attraction makes it necessary.

Showboat Dixiana in Prelim Lake Stand on Way to Chicago Front

Milwaukee, Sept. 25.

The show 'Dixiana,' tied up for a short engagement at Port Washington, north of Milwaukee, attracted many Milwaukeeans. Craft has been in the making more than a year.

The 'Dixiana' was built at Sturgeon Bay, seats 1,000 people, is 200 feet long and was originally aimed for Chicago lake front. The boat is owned by the Great Lakes Show Boat corporation, with Ralph Emerson in charge.

'No Mother to Guide Her' was the bill at Port Washington. Piece is an old-timer seen years ago at Litt & Dingwall's old Bijou theatre on Second street. The cast, recruited from other showboats, included Frederick Lees, Billy Remick, Seana Neilson, Evelyn Moody, Harry Owens, Mrs. Owens and Ella Burtis.

According to present plans, the boat will be taken to Chicago following its Port Washington engagement.

Campanello Beaten Up

Buffalo, Sept. 25.

Michael Campanello, manager of the Buffalo opera company, was severely beaten and will lose his right eye following an attack upon him late Thursday by persons unknown.

Campanello has steadily refused to reveal who assaulted him but local police stated that arrests would be made shortly.

PART PAYMENT PURSUIT

Marshalltown, Ia., Sept. 25.

Harold L. Lockwood, promotor and master of ceremonies of a musical revue, has been returned to Alton, Ill., to face charges of an automobile theft.

He waived extradition on charges preferred by an Alton dealer, the purchase of the automobile having been made while Lockwood was presenting his revue there.

irst favorable break for
since the decline of the road,
decision of the
radically reduce passenger
The lines propose to cut from 3.6
cents per mile to two cents, also to
eliminate charges on Pullman
tickets, after levy being one of the
most disliked features in
transportation. New rates will become effective either Nov. or

Lowered fares call for major cut on round trip tickets with the base rate of three cents on one way tickets. While that may not seem particularly favorable to traveling shows, it is believed the next step in the revision of train rates will be the return of party tickets. Such tickets called for a material lowering on groups of passengers in units of 25 persons.

Cut follows the low excursion rates which marked train travel south and west of Pittsburgh during the past summer when all roads ran excursions to the world's fair in Chicago. Similar rates were effective in the east, round trips being about one and one-quarter of the usual rates for one way, but such tickets were limited to four and five days.

Planes Force Cuts

Most of the eastern roads have favored the cut for some time, but the Pennsylvania and New York Central held out, the cost of aeroplane tickets finally forcing them into line. New England was never included in the party rate set-up because the jumps are short.

The lowered rates as now anticipated would mean a marked saving for shows on tour. A company making a $1,000 jump with the present tariffs, would pay about $600. Baggage cars without extra cost apply on each 25 fares and in the west the requirement at present is 20 fares.

Cost of Pullman travel is one cent per mile over the regular fare, plus 50% surcharges. Roads have about broken even in the wheeling charge paid to the Pullman company. With the surcharges eliminated the lines will assume the Pullman wheeling costs, which it is understood have been lowered.

OFT TINKERED 'HORSES' HAS ODD GARDEN FRONT

Considerable switching of 'Hold Your Horses,' the new Joe Cook show produced by the Shuberts, was reported from Boston. Show was changed into a revue, then back to the book version, in which form it opened at the Winter Garden, N. Y., Monday (25). Bobby Connolly, whose connection with the Shuberts has to do with a new 'Follies,' was called to the Hub to whip 'Horses' into shape.

Exterior of the Winter Garden displays a strange sight, particularly the sign which formerly was used to put name players of the musicals there in li For 'Horses' a large canvas sign covers the space that once had bulbs. Filmsy sign affair caused more than passing comment among first nighters.

Melton in 'Jerry' Cast

James Melton, radi warbler, signed by the Shuberts is one who has not been spotted in the new Ziegfeld 'Follies,' but goes into the Maria Jeritza musical, first called 'A Night in Venice,' latterly titled 'Jerry.' Sigmund Romberg is the tunesmith, currently in Paris for the premiere of 'Rose of France' (libretto by A. Willemetz) for its world premiere.

Both Romberg and the opera iva are due back early next month for rehearsals. Rowland Leigh and Kay Kenny di the book; lyrics by John Scholl.

CLEVE. YIDDISH TROUP

Cleveland, Sept.

Max Fischer reopening theatre this week with stock company 'Golden as first bill.

Rep troupe includes Maurice Weisman, Jeanette Paskawitch, Pauline Fogelnest, Harry Jordan, Goldie Cohen and Sam Josephson.

Plays on Broadway

DOUBLE DOOR

Melodrama in three acts presented at the Ritz Sept. 21 by H. C. Potter and George Haight; staged by former; written by Elizabeth McFadden.

Avery....Alice May Tuck
Telson....Frothingham Lysons
Louise....Barbara Shields
William....George H. Quinby
Anne Darrow....Aleta Freel
Caroline Van Bret....Anne Revere
Victoria Van Bret....Mary Morris
Mr. Chase....George R. Taylor
Detective....Elbert Gruver
Mortimer Neff....Granville Bates
Rip Van Bret....Richard Kendrick
Dr. John Sully....Ernest Woodward
Lambert....William Foran

Third week of September brought in only one premiere, but it proved distinctly superior to anything the young season had trotted out. 'Double Door' is no wonder show because it is sombre all the way, but it spills an interesting story, well told, well played and well staged.

'Door' is the initial presentation of a young producing duo, Potter & Haight, who have been in summer dramatics out on Long Island at Southampton. Play is probably the best tried out there.

The authoress, Elizabeth McFadden, was doubtless inspired by the austere brownstone mansion of the Wendels on New York's Fifth avenue, a house impenetrable for a generation, a sort of cloister which held out against the march of progress and the invasion of shops along the famous thoroughfare.

But it isn't the story of Jacob Wendel and his spinster sisters whose fabulous realty holdings in Manhattan led to a fight over the will when the last of the Wendel women died several years ago. The living room of the Van Bret house with its old red plush furniture and heavy paneling is merely the atmosphere in which the sinister Victoria Van Bret rules with iron hand her weakling sister Caroline, her young brother Rip, and the servants.

Victoria might be a 1910 Medici in light of what she does and tries to do. Her cruelties are searing, but she differs from the women of the poison cup in that she is as sexless as ice. That is why the story seems faulty at the start and that Victoria permits the marriage ceremony of her brother to Anne, the pretty nurse who saved his life, to be held in the Van Bret home.

From that day she begins an attempt to break down Anne. First act is withholding the family pearls, worth half a million, that were to be Rip's bridal gift to Anne. She contrives to enmesh Rip in the estate details and confers with him at night so often that he sees little of Anne, supposed mostly to keep to her own room and forbidden the living room.

Victoria refers to the girl as 'that woman,' and regards her as an intruder. She has her followed by a detective, who reports frequent meetings with Dr. John Sully, with whom she worked previously. Then she charges there is an affair between the doctor and Anne. That causes Rip to break the family shackles and with Anne he determines to establish his own home.

While he is out to fetch a cab, Victoria lures Anne into a large sound-proof safe hidden behind a wall, under the pretext of giving her the pearls. She locks the iron door, prepares to shut the house and go abroad, leaving the girl to suffocate. Under pressure of examination by Rip, the doctor and the family attorney, Caroline discloses the secret room and there is a rescue. Caroline quits the house, too, leaving Victoria gibbering over the pearls like a maniac before the gaping servants.

Mary Morris comes to the fore for her admirable impersonation of the grim Victoria, whose very presence seems a menace. Aleta Freel as Anne, Anne Revere as the frightened Caroline who Vic once locked in the safe, Granville Bates as the lawyer, Richard Kendrick as Rip, and Ernest Woodward as the doctor, equally contribute in sustaining the interest.

'Double Door' is partly melodrama and partly mystery play. It should attract profitable attendance despite the absence of lightness and a certain sameness in the play's pace.

Ibee.

ICH BENK AHEIM

('I Long for Home')
(YIDDISH)

Operetta in three acts and 14 scenes by Gershon Bader, presented by Ludwig Satz at the Public Theatre, New York, Sept. 21, at $2.20 top. Stars Satz; music by Joseph Rumshinsky; dances arranged by Lillian Shapero; sets, Alex Chertov.

Shaikenu....Ludwig Satz
His mother....Regina Prager
Chaim Rieven....Abraham Teitelbaum
Breine....Sally Schorr
Miriam....Nina Valli
Shmiel Schmaie....Sam Kasten
Cheleie....Dina Goldberg
Zlate Kreine....Frances Weintraub
Burach Aba....Boaz Young
Bella....Goldie Lubritsky
Feivishke....Dave Lubritsky
Sura Malke....Diana Feinman
Count Shlavinsky....Irving Grossman

There's quite a lot of charm, and considerable merit in this musical, despite the fact that it has many obvious faults. Ludwig Satz is the producer and star and his name, coupled with that of Rumshinsky, the composer, ought to mean something of a draw. Once it gets going, it ought to swing up sufficient momentum to carry through for a successful run, if it gets steam enough up for that momentum, because it has more than enough entertainment for the average Jewish audience.

Biggest trouble is the lack of names beyond Satz' in the cast that have pulling power. Satz, instead of bothering with names, has gotten himself a highly capable troupe of actors, which maybe is just as well.

Play is pretty obvious affair built around familiar situations and considerable rabbinic reference. There's a very funny basic idea, which helps considerably. The rabbi's son has gone to America and become Americanized. Old Rabbi dies and the youngerster comes back to take his hereditary place. He's got his language mixed with English, can't quite go the small town as opposed to big city ideas, etcetera. Also, a marriage is arranged for him with a girl who doesn't want him. He doesn't want the girl either. They're forced through it. Night of the wedding they agree to remain apart, then realizing (both at the same time) how charming the other is, they fall in love for a finish. It's intimated that the boy and girl the couple previously loved have hit it off on their own, making that okay, too.

Satz is probably the finest comedian in the Yiddish theatre. The first act is practically lost and hopeless because Satz doesn't appear until toward the end, but from then on things go smoothly. At one stage he sings a song about the new world, which had the house shouting bravos. That's something Broadwayites might do well to see and hear once. It's a lost art on Broadway to cheer an actor.

Rumshinsky's music is quite good. He's a musician of amazing vitality. All of his music is directly traceable, but he wields the baton and orchestrates exceptionally well. If it weren't for his constant loyalty (if that's the word) to Second Avenue, he would have a generally accepted spot alongside Friml and Romberg. There are two song numbers in this musical that are worth repeating, but both should be heard sung by someone else for decisions on values. Satz sings them here, and he can make any song sound great. Despite the fact that he's not a singer.

In the supporting cast, Dina Goldberg is outstanding. She's a sprightly, capable and pretty soubrette. Goldie Lubritsky turns in a nice performance in a bit, other nice bits being handled by Sam Kasten and Dave Lubritsky. Irving Grossman sings well.

Staging is clumsy but serves its purpose, scenery and light are pretty bad.

Play has a lot of excellent comedy, especially after the first act, and enough vitality to please once the customers get into the second stanza. It's too long now, so after the trimming is done (and all the trimming belongs in the first act) maybe it'll be more concise. *Kauf.*

MEISE FIN AMOL

('Story of the Past')
(YIDDISH)

Comedy with music in two acts and three scenes by Peretz Hirshbein. Presented at the Second Avenue theatre Sept. 28 by Michael Saks at $2.20 top. Stars Samuel Goldenberger, Celia Adler and Joseph Buloff. Staged by Ossip Dymov and Leib Kadison. Music, Lazar Weiner. Dances, Illya Trilling. Sets, Leib Kadison. Orchestra direction, Illya Trilling.

The Stranger....Samuel Goldenberg
Chaim Duvid....Moishe Feder
Chashe Dobe....Ina Abramowitz
Tzipa Chana....Celia Adler
Meyer Feivel....Yehuda Bleich
Beni Leib....Joseph Buloff
Heni Feigel....Luba Kadison
Agasha....Fannie Lubritsky
Stiopka....Isidor Shuohart
Shprintze Neche....Annie Thomashefsky
Hinde....Rose Greenfield
Bobe Tzeitel....Esther Neroslavsky
Badchen....Zvi Scooler
Chlavre....Itzchok Bicefold

A beautiful, poetic idea spread on a bit too thinly to get very far. Highly interesting, however, as an indication of the higher grade of theatre being offered on the lower East Side.

Trouble with the play lies largely in the fact that it quite evidently is a one-acter spread out. Hirshbein is a poet, one of the finest of the Yiddish poets, but not a playwright. His idea isn't big enough for an evening's entertainment. Just the same, it is a very funny and interesting idea, allows for some grand theatrical moments and brings out a couple of very fine performances.

Play is based around an old Yiddish legend which has a prophet roaming the earth, popping up unexpectedly at strange places. He is shown at the home of a Jewish peasant, who doesn't know his visitor's identity, of course. When the prophet leaves, it's suddenly discovered that the cow is giving more milk than ever before; in fact, there aren't barrels enough to hold it. Then it's discovered that a small wine bottle left by the visitor is constantly flowing. Pot after pot is filled with its yield, and still there's some. They throw out the milk to make room for the wine. Now a small bag is found which the visitor left. A peek inside reveals a never-ceasing flow of gold. The wine and milk are both thrown out to make room for the gold. Soon as all the wine and milk are gone, however, the gold suddenly ceases flowing, and in the next couple of minutes all the gold turns to pebbles. The peasant has just been too greedy.

That, with some repetition, is spread over a three-hour performance. It isn't enough. Joseph Buloff, in the young man's role, is exceptionally fine, and reveals himself to be among the finest actors in the Yiddish theatre. He's not as theatrical as Maurice Schwartz, though of the same school. His wife, Luba Kadison, in an ingenue part, overacts but reveals surprising talent. With direction she can develop into a strong drawing card on her own. Moishe Feder and Samuel Goldenberg are also very good, with Yehuda Bleich and Zvi Scooler outstanding in smaller parts. *Kauf.*

Plays Abroad

What Happened Then?

London, Sept. 12.

Drama in three acts by Lillian Trimble Bradley. Produced by Reginald Bach at the Fortune theatre, Sept. 11.

Alicia Deverton....Marjorie Mars
Raymond Rudford....William Freshman
Mundy....Rani Waller
Counsel for Crown....Francis L. Sullivan
The Judge....Crawford Balcarras
Sir Cavan King....Cecil Ramage
Cookson....Raymond Huntley
Det. Inspector....Frank S. Strickland
Peter Bromley....Richard Bird
Fraser Kirkland....Quinton McPherson
Dr. Bristol....Charles Mortimer
Mrs. Bromley....Grace Lane
Robert Bromley....Martin Lewis
Paula Bromley....Edith Savile
Luke Tims (Cobbler)....George Elton

The management of the Fortune theatre, co-operating with some well-known actors, is producing four plays for one week each, and if any of them proves successful it will be moved to a more central West End playhouse.

The first of these was Lillian Trimble Bradley's 'What Happened Then?' a melodrama of the murder mystery variety. Critical opinions differ as to the merits of this play, but on its first presentation favorable comment was heard from the rank and file of theatregoers.

A young man has quarreled with his uncle, at whose death he will inherit a fortune. The next morning uncle is found murdered. Among other bits of evidence against the nephew, the door-knob of uncle's room bears the accused's finger marks, this despite the statement he hadn't been in his uncle's bedroom in months. After a most interesting trial he is convicted and sentenced to be hanged.

A fortnight later another murder has been committed, and the nephew's finger prints are once more found, just as they were in the previous killing. The problem for the police to solve is how could a man in prison commit another murder and leave his finger prints.

Altogether a most absorbing mystery, and uncannily well played by a most competent—and in several cases brilliant—acting organization.

It is good theatre and well worth presentation for a run. *Jolo.*

BALL AT THE SAVOY

London, Sept. 10.

Operetta in three acts by Alfred Grunwald and Fritz Lohner-Beda. Adapted and produced by Oscar Hammerstein 2d at the Drury Lane theatre, Sept. 8. Music by Paul Abraham. Dances and ensembles by Jack Donohue.

Aristide Le Marquis de Faublas....Mr. Maurice Evans
Madelein....Miss Natalie Hall
Archibald....Mr. Dick Francis
Bebe....Miss Rita Nugent
Lily....iss Brenda Clether
Paulette....iss Shelagh Pattrick
Maurice....Mr. Bruce Seton
Rene....Mr. John Huson
Mustapha Bei....Mr. Oskar Denes
Kathi Mihayzy....iss Rosy Barsony
Albert....Mr. Basil Neale
Nina....Miss Joan Marion
Lena....Miss Pamela Dawn
Angela....Miss Kate Cavil
Lucia....Miss Eileen Clifton
Lola....Miss Valeria Tuck
Bess....Miss Bobby Huby
Gracie....iss Valeria Hobson
Celestin Fromant....Mr. Barry Mackay
Ernest Benet....Mr. Leo Britt
Pomerol....Mr. Tom Scott
The Gardener....Mr. Barry Sherwood

The new Drury Lane show, so far as plot is concerned, is utterly unoriginal. One is asked once more to believe that after a man has returned from a year's honeymoon, he is unable to recognize his wife, who is disguished in a lace mask and who talks, walks and sings to him. Is it fair to ask one to accept such twaddle? On the other hand, there is a gorgeous production, a large cast, pleasantly reminiscent music, a pretty chorus and some original ensemble dancing.

Oscar Hammerstein 2d, who made the English adaptation and produced the piece in London, has injected a quantity of up-to-date American slang. Unfortunately the two comedy roles are in the hands of a Hungarian soubret and a Hungarian comedian. The man has been here before and understands a little bit of our language. They say the girl doesn't understand a word of it. They put such dialog into their mouths as 'Let's scram,' and the response is 'Okay, chief!' Imagine people talking that way and not understanding what it means. It certainly is funny with guttural

(Continued on page 55)

Plays Out of Town

UNDESIRABLE LADY

Wilmington, 23.

Melodrama in three acts written, staged and presented by Leon Gordon, at the Playhouse. Starring Nancy Carroll. Settings by P. Dodd Ackerman.

Charles Fennick....Lee Baker
Sally Marsh....Nancy Carroll
Henry Welsh....Donald Campbell
Miss Wales....Claire Curry
Horton....John Boyd
Rockett....Jack Easton
Simms....Arthur Conroy
Adams....Leo Kennedy
Hagan....W. W. Shuttleworth
Brett....Edward Leiter

Nancy Carroll in leather boots wades through heavy stuff in this grim story of elemental biology in the snow-locked northlands. Plenty of sex and a fast third act, but pretty sure to get the paddles in New York.

Good acting, especially by Lee Baker and Edward Leiter, and two fine sets help some, but the story is one that just won't do. It is simple melodrama in the straightforward manner of the early silent pictures with a background of howling wind and dogs that will seem funny in a Broadway house. Miss Carroll stands up well under the heavy going but gets few chances to be convincing.

Sally Marsh, a woman of many affairs, is waiting to go on trial for murder when her elderly lawyer announces he loves her. First act is in the lawyer's office. District attorney pulls a trump just before the trial opens and there is little chance of acquittal. So Sally and Lawyer Fennick decide to jump bail and scram.

Second and third acts are in a cabin in the north where Sally and Fennick are hiding and cannot get out for months because of the snow. Fennick is snow-blind and his heart is bad, also he takes veronal. Solitude is working on Sally, who fears she may have a baby or Fennick may die.

Long scenes with no one on the stage or with Sally alone doing the pantomime that shows her reaction to the howling wind and loneliness, make the second act limp badly.

Action gears into high when Brett, who says he is a stranded trapper, arrives seeking shelter. Tall, tough and handsome, he is bad for Sally's old trouble and the two surrender to Dat Ole Davil while Fennick gradually regains his sight, unknown to the others. Fennick wises to the situation and to the fact that Brett is a detective after them. When this comes out, he falsely says he has let the dogs eat up the food supply. The veronal and a phonograph record, 'Mean to Me,' provide a finish, if not a solution for a problem that is never very clear.

Settings look expensive and are very good. Sound effects by Thomas J. Valentino are excellent. But these factors with Miss Carroll's draw and the smooth performances of Baker and Leiter can figure in no way to offset the heavy handling of the Jack London theme.

Curtin.

PRIZE PACKAGE

Newark, Sept. 22.

Comedy in four acts and five scenes by Mary Asquith and Edgar Franklin. Presented by Paul K. Karrakis at the Broad Street, Newrk. In the cast are Mabel Mortimer, France Bendetsen, Richard Rauber, Jenny Wren, Mary Newaton, Frank Camp, Charles Wagenheim, Albert Berg, Leslie Austin, Mary Farren, Rowland B. Twombly, Donld MacMillan, Dean Donloy, Herbert Solodar, Robert Clear, Florence Coventry,

A bad performance, which brought an unfavorable reaction from the audience, ruined the slim chance 'Prize Package' had. With an ingratiating speech, Paul K. Karrakis made a mild defense of the work done and invited those present to see the play later in the week.

This is a story of family life. Harry Morrow, necessarily close on money, lives with his wife, father, son and two daughters who, learning of the rent being raised, insist on his buying an old mansion for sale by its dying owner. The father does so at a bargain and, coming to live there, finds he needs to spend money for renovation. But he discovers bonds in the house, clearly left him by the owner. As he is too scrupulous, he won't touch them. They turn out valueless but the father, through his new surroundings, receives a better job. Two of his children elope but the outcome is happy.

No epoch-making story it has little in characters or dialog to recommend it. It is at times mildly amusing but the entertainment content is not worth while.

UNCLE TOM'S CABIN

Chicago, Sept. 22.

Melodrama revival of play by Harriet Beecher Stowe. Featuring DeWolf Hopper, Harry Minturn and Enid Markey. Produced by Harry Minturn. At the Studebaker, Chicago, Sept. 18.

Uncle Tom....DeWolf Hopper
Simon Legree....Harry Minturn
Phineas....Victor Sutherland
George Harris....William Pollard
Arthur Shelby....Grant Foreman
George Shelby....Conway Ferguson
Marks....Guy Hickman
Haley....Jack Boyle
St. Clair....Andrew Leigh
Skeggs....Victor Sutherland
Barkeeper....C. Lewis
Mr. Jones....John Howard
Col. Mann....Robert Collins
Master Harry....Norman Swind
Caesar....Francis Schork
Adolph....Henry Young
Sambo....Leonard Fisher
Quimbo....Charles Evans
Eliza Harris....Margaret Fitch
Marie St. Clair....Frances Carlon
Chloe....Helen Walters
Topsy....Enid Markey
Ophelia....Margaret Slavin
Eva....Marianne Pallmer
Emmeline....Maxine Garner
Aunt Hager....Vivian Shaw
Cassy....Florence Meade

Mr. Boatner's Jubilee Singers
Freddie Williams' Orchestra

Following the click of the Players' Club revival of this show in New York, an attempt is being made to repeat locally by an independent producer. Harry Minturn, veteran midwest stock and rep man, has retained the spirit of the play completely and made a speech before the curtain went up on opening night to explain this and requested the audience to treat the play with the same respect they would their grandmother. Speeches by Minturn and DeWolf Hopper were, in fact, the big highlights of the evenings. It has gotten so with these revivals that the speeches are more important than the play. This occurred two years ago when Billy Bryant established his hokey Showboat rep here for a long stay just by making a hit with an opening-night spiel.

While not quite so obvious, that speech by Minturn and particularly Hopper's closing spiel were cleanly effective, Hopper's comedy heart-to-heart talk doing everything to cement the feelings of the audience for this play and tossing away any criticism that might be hanging around.

Play was put on with all the seriousness of its original presentation. The Boatner Jubilee Singers are introduced to go into a number, 'That's Why Darkies Were Born,' rather out of place in a play meant to be completely true to its period.

Otherwise the play moved through all the old scenes, Eliza crossing the ice, the death of little Eva, Simon Legree's mustache, etc. Enid Markey turned in a neat Topsy performance. With Miss Markey for role truthfulness was Guy Hickman as the lawyer Marks. DeWolf Hopper was not exactly Uncle Tom; he was still Hopper under the skin, with an apparent readiness any minute to step out and recite 'Casey at the Bat'. Minturn himself played Legree to the point, though he was more restrained than might have been expected for Legree.

Boatner choir was mixed in the running of show to do chorus numbers and spirituals. More effective was the Freddie Williams colored orchestra in the pit, the band doing much to lift the house to dramatic pitches.

One chance, however, for this show is the low cost of the outfit. Large cast but no real money.

BRIDGES TO CROSS

Newark, Sept. 22.

Comedy in three acts by Anne Rowe. Presented by Elizabeth Miele at the Lyric, Summit, N. J. Staged by Milton Roberts. Setting by Walter Roach. In the cast are Arlene Francis, Ulita Torgerson, Geoffrey Gaines, Brice Disque, Sr., Edna Archer Crawford, Jack Williams, Bradford Hunt, Donald Forbes-Robertson, Sondra Arleaux, Natalie Carpenter, William Maxwell and Simeon Greer.

A splendid performance probably makes this play seem better than it is. Competent direction makes the show hold its grip to the last curtain and there are no weak spots in the cast. The opening scene between Ulita Torgerson and Arlene Francis is a gem and throughout charm of these two girls is an asset. Scenically the production is superior.

Jill Thorne, a divorcee, just returning from abroad with her second husband, observes that he wishes to dominate and remake her life, alienating her old friends. She meets her former husband, whom she likes and Thorne, for his own ends, throws the divorced pair together. As he continues his unbearable tactics, Jill finally leaves him for her old love. But before marrying him again she realizes she will be back where she was and decides to become nothing more than his mistress.

Without hokum the play is written in absolute sincerity and seriousness. It is so well done that one must listen to it and believe it even when it is implausible. While men like Thorne are common enough, his character needs some shading to make him more genuine.

'Uncle Tom' Opens to $3,800 in Chi; Pop Scale Opera Tops Town, $21,000

Chicago, Sept. 25.

'Uncle Tom's Cabin' opened with plenty of nice words from the critics but doesn't look capable of standing public pressure at the Studebaker. It was the new show of the week and garnered $3,800. Unless it builds quickly has little chance of surviving, particularly with the Players Club version of the Tom show due in town shortly.

Will mean that the Studebaker will likely switch to its second announced show, 'Monster.' Now being readied.

Pauline Frederick company at the Cort now with 'Her Majesty the Widow,' also undecided about future plans. Has been talking of doing 'Amber' but with present show holding up surprisingly well at the gate opening date of 'Amber' has been pushed around and may not start at all.

Business on the whole is on the upgrade as the season gets into swing. Cooler weather a healthful break for the legit spots most of which are without cooling systems.

'Take A Chance' run is holding back the opening of the Theatre Guild's initial piece at the Erlanger. Subscriptions now being handled by Thoda Cocroft for the Guild.

New play of the week is 'Dangerous Corner' starting tonight (25) at the Illinois. Being brought in by Wee and Leventhal.

Estimates for Last Week

'Dinner at Eight,' Grand (D-1,207, $2.75) (15th week). Perking on the coolish thermometer and heading for the record dramatic run in this town in some years. Looks like a cinch at its present pace. Clipping $16,000 and better weekly.

'Her Majesty the Widow,' Cort (C-1,276; $2.20) (13th week). Another play picking up a few extra dollars with the break in weather. Now topping $4,500 and profits are there without skimping. Pauline Frederick accounting as a draw.

'Take A Chance,' Erlanger (M-1,318; $2.75) (12th week). Only musical comedy and showing it at the box office. Touching over the $16,000 mark despite length of run.

'Uncle Tom's Cabin,' Studebaker (D-1,250; $1.10) (1st week). Price holding down chances of any real money and $3,800 exhibits good enough attendance, but hardly enough at the final check-up. House operating stock and doing 10 shows weekly.

'Dangerous Corner' opens Monday (25) at the Illinois.

Other Attractions

Grand Opera, Auditorium. Popular priced opera doing close to capacity. Can hit about $3,000 per performance at capacity. Figuring first eight shows took close to $21,000.

BALL AT THE SAVOY

(Continue from page 54)

accents, but not the way intended.

The lavish expenditure, brilliant scenic and sartorial investiture, with a generally capable, hard-working cast, may put the show over. *Jolo.*

Montparnasse a Travers Les Ages

('Montparnasse Thru the Ages')

Paris, Sept. 12.

Revue in two acts and 11 scenes, by Guy Maubert, with Georgius, Marcelle Irvin, Georgette Djimmy, Jane Preval, Fania Golen, Genevive Brabant, Made Andral, Madeliene Golay, D'Ary Brissac, Roland Lenoir, Paul Jorge, Guy Frore, Jenny Neydel, Fraesquito, William Rimels. Opened Sept. 6 at the Studio d'Art Comique.

The old Gaite theatre in Montparnasse with new sets and a new name opened with a new company in an impromptu review, the subject of which is the life of Montparnasse from the time of Noah to the year 3033. The clothes and wise-cracks of the past are retailed and 3033 is seen with mankind back to nature. Very amusing in the French manner, though hardly adaptable for those to whom Montparnasse and the French language are not ABC, nor for press anaylsis.

PARIS EN JOIE

('Paris in Joy')

Paris, Sept. 15.

Review in two acts and 50 scenes, by Henri Varna, Leo Lelievre, Marc-Cab, in collaboration with G. F. Abatino.

This a renovated version of last season's revue with Josephine Baker, known as 'Joie de Paris.' Most popular features have been retained and a few new attractions added, presenting a more compact revue than before.

Marie Dubas is hit of the show with her usual song-repertoire revised, though audience clamored for her old successes like 'Madame Butterfiytox.'

Maria Desty's dancing still in, and chorus of 16 Henia Stars and the King's London Boys.

Flop Efforts Down East Discourage New Stocks

Worcester, Sept.

Doubtful that Worcester will have any stage shows this season.

James Thatcher had dreams early in the summer of establishing a chain of stock companies in this section, but when the Thatcher Players closed in Springfield last week he became convinced this was no season for stock in this neck of woods. The troupe lasted only a few weeks here and fared little better in Hartford.

To date only legit offerings scheduled are Eva LeGallienne and Civic Repertory company in 'Alice in Wonderland,' due at the Plymouth Nov. 1 for a one-night stand, and Walter Hampden at the same house later in the month for one presentation.

Salary Jams

(Continued from page 7)

and sacrifice box office chances for scores of others.

(2) The distributor has to consider runs in each city. If he sells first run to the 25 cent house others will not follow it. If he sells to the 50 cent house, as is now the practice, he will in many cities as he does now, be able to sell also to as many 15 subsequent runs.

(3) Even if the exhibitor with lower admissions is willing to pay more for a picture than a larger house with higher admissions the distributor has got to figure on a year's contract and whether that exhibitor will be able to fulfill that contract.

Speaking for the indies on this point which he has championed from the start, Charlie O'Reilly said: 'The right to buy is as basic as the constitution of the U. S. The right to sell is limited to credit and character.'

The majors are preparing to argue out what they call exhibitor inconsistencies such as exhibs voting against over-buying in one clause and endorsing double features in another.

On the matter of affiliated theatres and the right to buy they are also prepared to emphasize in Washington with augmented details the point that two years ago when there were 2,800 affiliated box offices, the independent had something to be concerned about, but that today with but a total of 800 affiliates, the same argument loses its force.

Return of George Shaefer and B. B. Kahane to Washington held the key to why the government had abruptly sent the industry home during the past week. At Paramount Friday night Schaefer was described as traveling under sealed orders. He had met with trustees at the last moment and had received their authority to act for the company in connection with the code. Just how far this authority will extend will be revealed in Washington before the end of this week.

ivership Angle

The receivership status presented what is now regarded as one of the unique points developed by the code hearings. It was the case of government within government, the NRA sending home executives to get instructions from people who had been appointed by the Federal court.

Criticism of the manner in which the industry has conducted itself was general Friday among strategists. They held that pictures is the only industry in codism which has attempted to crowd all phases of industry under one digest.

Instead of concentrating on its own problems and getting together on them, distributors behind closed doors have been trying to tell theatre owners how to exhibit, while the exhibs have been telling distribs how to sell, and both sides have been telling Hollywood how to produce. The result is summed up in the present condition branded by some of the leading spokesmen as 'a hopeless mess.'

Even at the three-day public hearing interests representing 85% of the industry's total investment availed themselves of but one-fifth of the time, while the other four-fifths were taken up by minorities.

Shows in Rehearsal

'Gowns by Roberta' (Max Gordon), Selwyn.

'Give Us This Day' (Curtis & Meyers), Forrest.

'For God and Country' (A. H. Woods), Empire.

'Her Man of Wax' (Shuberts), Ambassador.

'The Green Pastures' (road) (Roland tebbins), Manhattan.

'Ruy Blas' (Walter Hampden), Cort.

'Her Master's (Max Gordon), Harris.

'School for Lovers' (Theatre Guild), Guild.

'Let 'Em Eat Cake' (Sam H. Harris), Imperial.

'Uncle Tom's Cabin' (road) (Rowland Stebbins), Fulton.

'Here Comes the Groom' (try-out) (Green & McCoy), Jackson Heights.

ird Wing' (try-out) (J. Parakis), Broad, Newark.

'CHEER,' $29,000, 2D PHILLY WK.

Philadelphia, Sept. 25.

Philly starts off with five legit houses just when everybody was saying that the list was down to three and that was the right number.

Garrick, now a UBO houses, got under way first, but closed after 'Murder at the Vanities.' Relights this week under the management of Mrs. Constance Wolf with 'The Late Christopher Bean.'

Walnut also relighted this week after being out of the legit ranks for nearly two years. House will be independently booked and run by a group called Theatregoers & Producers. First attraction is 'The Pursuit of Happiness,' on for two weeks.

Forrest, which did a whale of a business with the second week of 'As Thousands Cheer,' held that big musical in for the first three days of this week. Capacity houses at the end of last week boosted gross to $29,000 and four performances this week should bring in $10,000. Next booking not announced. Probably won't come in until 9th.

Broad joins the ranks on the 9th, also as an indie. Samuel F. E. Nixon-Nirdlinger, formerly manager of the Garrick, has taken over the reins. 'Inspector Charlie Chan' is first offering.

Chestnut starts its second Oct. 2 with 'Her Master's Voice.' First American Theatre Society subscription play. 'Biography' comes on the 16th, and then the house goes road-show pictures. 'Dinner at Eight' is the first film, and there is a hardy rumor that the rest of the subscription series will be moved to the Garrick.

Federati lection

San Francisco, Sept.

Meeting in annual convention at Monterey, California Theatrical Federation elected F. V. Williams of the Frisco local of IATSE as president.

Anthony L. Noriega of Frisco Projectionists got the secretary-treasurer job for his 14th consecutive term, while J. L. Gillette of Los Angeles Musicians landed the v.p.'s berth.

Board of directors includes E. H. Dowell, San Diego; M. J. Sands, Los Angeles; J. W. Southwick, Stockton; Charles Zilenski, Richmond, all projectionists, and Don Donelly, San Diego Musicians.

Film Credit Plan

(Continued from page 17)

the total credit will considered to be due immediately.

As previously announced, the funds for credits will originate from the Dresdener Bank, the Deutsche Bank und Discontogesellschaft, the Reichs-Kredit-Gesellschaft, and the Commerz-und Privatbank, which jointly have placed at the disposal of the Film Kredit Bank a discount credit of 10,000,000 marks for the time being, which amount may, however, be extended if deemed necessary.

Buffalo Group's List

Buffalo, Sept. 25.

Buffalo Studio Theatre Players will open the winter season at the Playhouse (formerly Gaiety) the middle of October.

Options on 15 plays have been secured.

Two New Musicals in B'way List Gives Blah Season First Front

Broadway's current legit list comprises 12 attractions, inclusive of six new productions opening this week. Several shows on the premiere card were postponed from last week, which had a single debut, something of a low for the third week in September.

Ticket scales for the first nights of the brace of musicals on the card were sharply tilted. Top for 'As Thousands Cheer' is $7.70 at the moderately sized Music Box, while the premiere scale for 'Hold Your Horses,' which opened Monday at the Winter Garden, was $6.60. 'Cheer' will have a regular top of $4.40, only show in sight at the price; regular scale for 'Horses' is $3.85. Interest centers in this pair of musicals because there are few others due in for some time.

'Murder at the Vanities' more than held its starting pace and grossed nearly $25,000, not greatly under capacity. 'One Sunday Afternoon' drew its best gross, close to $11,000. 'Double Door,' which arrived late last week at the Ritz, won generally commendable notices and may be the season's first dram click.

There are but two new shows listed for next week. 'Ah, Wilderness,' coming to the Guild, and 'Undesirable Lady' at the National. 'The Blue Widow' was taken off at the Morosco last Saturday, house going dark. Village show, 'The Mountain,' slated to come uptown, folded.

Estimates for Last Week

'A Party,' Playhouse (5th week) (C-893-$3.30). Tops early season group but business about even break; approximately $4,500.

'As Thousands Cheer,' Music Box (1st week) (R-1,000-$4.40). Presented by Sam H. Harris; written and composed by Irving Berlin and Moss Hart; rated a smash in Phila. Opens Saturday (30).

'Amourette,' Henry Miller (1st week) (C-946-$3.30). Presented independently (Peters and Spiller); written by Clare Kummer; opens Wednesday (27).

'Blue Widow,' Morosco. Yanked off last Saturday; played three and one-half weeks to small takings.

'Double Door,' Ritz (2d week) (D-946-$2.75). Drew best notices of the season so far; opened late last week; rated having good chance.

'Heat Lightning,' Booth (3d week) (C-708-$3.30). Four picture firms reported interested in securing film rights; trade under expectations; about $5,000.

'Hold Your Horses,' Winter Garden (1st week) (M-1,498-$3.85). Presented by Shuberts; opened Monday (25) at $6.60 top; considerable switching during Boston try-out engagement.

'Kultur,' Mansfield (1st week) (D-1,050-$3.30). Presented independently (J. J. Vincent); adapted by Adolphe Phillip from German original of Theodore Weacher; opens tonight.

'Men in White,' Broadhurst (1st week) (CD-1,118-$3.30). Presented independently (Group Theatre and Harmon and Ullman); written by Sidney Kingsley; opens tonight.

'Murder at the Vanities,' New Amsterdam (3d week) (R-1,717-$3.30). Night performances virtually capacity second week with takings approximating $25,000.

'One Sunday Afternoon,' 48th St. (33d week) (C-969-$3.30). Gross went to $11,000 last week; best figure to date; nine performances; date indefinite.

'Sailor Beware,' Lyceum (1st week) (C-957-$3.30). Presented by Courtney Burr; written by Kenyon Nicholson and Charles Robinson; opens Thursday (28).

Other Attractions

Grand Opera, Hippodrome; scale to profit.

'The Mountain,' Provincetown Playhouse; stopped.

COAST 'COUNSELLOR' IN $4,000 REOPENING, MILD

Los Angeles,

'Counsellor at Law' returned to the El Capitan after nine weeks here last spring. Second engagement didn't get away to as strong a start as expected with about $4,000 in the till for the first stanza.

'Whispering Gallery' continues at the Hollywood Playhouse—its fourth week. Co-opper got off the nut and showed a slight division for the cast at $2,200.

South Vaude

(Continued from page 47)

that comes along. Result is that city is often left for weeks at a time without stage attractions.

Rochester Gets Going

Rochester, Sept. 25.

New vaude policy at the RKO got away to a good start with SRO business for first time in two years. Prices raised to 50 cents, tax included, for whole house.

Lewis Rigler added as assistant manager to alternate with Charles Freeman.

Scattered Mi -West Spots

Cincinnati, Sept. 25.

After closing week here on Fridays at the Strand, five-act bills booked by Gus Sun move to the Paramount, Hamilton, O., and the Strand, Middletown, O., for Saturday and Sunday dates. The latter two houses are supervised by Marc Wolf, formerly with Publix, for the Taft estate of Cincy.

Bob Shaw, gen. mgr. for Sun, while down from Springfield, O., announced that his office is supplying five-acts at the Rivoli, Muncie, Ind., three days a week, and will soon be setting similar vaude in Richmond and Marion, Ind., three days each.

Revue unit routed by the Sun agency are now playing the Family and Riley theatres in Ft. Wayne, Ind., the Maryland, Cumberland, Md., and the Majestic, Chillicothe, O. By mid-October, Shaw stated, Sun revues will be playing the Luna Logansport, Ind., the Paramount, Anderson, Ind., the Palace, Huntington, W. Va., and the Grand, Evansville, Ind.

The Sun office has Blackstone's magic show set in the Hartman, Columbus, O., for the week starting Sept. 29, after which, he stated, the theatre will play pictures for a spell before settling on its stage policy.

Not for a month or so, said Shaw, will Sun revues again invade Florida and other Dixie states.

ilm

Buffalo, Sept. 25.

The Erlanger (legit) reopens the season Oct. 2 with screen road-showing of 'Dinner at Eight.'

Charles Otto continues as house manager.

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U. S. Acts Cold to London Cabaret Bids, Despite High Pay, Concessions

London, Sept.

With the London night life season approaching, London cabaret owners are perturbed at a shortage of novelties.

Cables are being shot to New York to line up suitable talent for the winter, as it is expected there is a good season ahead. Many inquiries have failed to elicit a reply and many other offers were turned down.

This the management cannot figure out, as they are all under the impression business is bad in America and would be pleased to get offers to play elsewhere. They further maintain their offers have been very reasonable. In some instances managements are prepared to pay from $1,000 to $1,500 week, with a four weeks' guarantee to suitable acts, whether dancers or comedy acts.

They have even waived the exclusive clause, meaning that acts can double in vaudeville. Under ordinary circumstances cabaret owners have always tried to keep the act playing at their club, and if an occasion arose where the act was offered a doubling engagement in vaudeville they were asked to make a substantial kickback to the night club management.

Lets Chance Slip?

London Pavilion, week of Sept. 11, has another bill unworthy of a West End house. Only acts worth while are Frakson, the Spanish cigarette and card manipulator, and he has been here too often. Mrs. John Tiller's girls, direct from the Rex theatre, Paris, are the best bunch housed here since opening. Their work is new and clever, and does credit to Ethel Helliwell, who is responsible for their training.

Rest of the bill is made up of minor provincial acts. It is a puzzle why John Southern does not go in for big time acts, especially now that the Leicester Square theatre is going films, leaving him a clear field in the West End for his continuous vaudeville policy.

Hildegarde Does Well

Hildegarde, American girl singer, booked by Paulsen during his last talent search in New York, opened at the Cafe de Paris Sept. 11, doing fairly. Girl has personality, but her numbers were not sufficiently varied to get over. She needs a few comedy numbers.

'Paris Fantaisie,' the new French revue at the Prince of Wales' theatre, despite good newspaper notices, is not as good as the previous one. Mitty Goldin, the French agent of Rottemburg & Goldin, is interested. Dan Young, a local comic, is a minor imitation of George Clarke. Marguerite Gilbert, French soubret, is not as clever as Lyne Clevers, the lead in the last show.

Georgia Hayes, an American toe dancer with a French reputation, was one of the hits. Margaret Severn, another American dancer with a Parisian reputation, does not belong here. Her stuff is highbrow. To help build up the comedy, the management has engaged Hermione Baddeley, a West End name.

Show is doing very good business, despite the heat wave, and looks good for eight weeks.

inner' London Hit

Pre-release of 'Dinner at Eight' at the Palace is a smash.

The seats were scaled up to $3, but depite this, so great was the demand that Sam Eckman, Jr., had to rent the Prince Edward, within a ston'e throw, for the evening to handle the overflow.

Picture is voted a knockout.

Maude's Return

Cyril Maude returns to the stage in October in a new play called 'Cabbages and Kings,' adapted from the Italian of Forzano.

Charlot Revue People

Besides Beatrice Lillie, Andre Charlot has signed Lupino Lane and Frank Lawton for his new revue. Show is being written by Doc McGunicle, in collaboration with Dion Titheradge.

It opens at Manchester Oct. 16 for a fortnight, coming to the West End, with no theatre yet decided.

Lawley and Yates split after playing Liverpool, Cooper Lawley returning to America. Hal Yates stays over on the continent for several weeks.

Lupino Play Set

Peter Haddon, Ltd., new producing concern, with Peter Haddon and Paul Murray interested. First production is 'Paste,' musical, written by Stanley Lupino, in collaboration with Noel Gay and Desmond Carter. Cast includes George Gee, Jerry Vermo, Pearl Osgood, Nancy Burne and Haddon. Show opens in Birmingham Oct. 9, headed for the West End, with negotiations for Daly's.

Pseudo-Jack Buchanan

Described as an artist, Fred Walter Hilton, aged 24, received a sentence of six weeks, of which two days on spare diet and solitary confinement, in the Magistrate's Court, Preston, for fraud. He represented to a Mrs. Oer that the present name he was known by was Fred Talmadge, but he really was Jack Buchanan, the star.

He had made a bet, he said, with film people to live incognito and without money, and this bet expired July 28. He was worth 80,000 pounds, and if she kept him in board and lodging in the meantime she would not lose. At the conclusion of the bet he had arranged to appear at the local opera house. He promised to take the woman and her children over to the States to appear in pictures.

Believing him she reserved first-class passages to New York, which would cost more th. 300 pounds. She advanced him money.

Trade Looks Up

Things are definitely looking up in show business. The past few weeks has shown a marked improvement in business, which seems to be increasing daily. The most significant sign is the commitments made by the libraries which have made more deals recently than at any time this year.

Just a few of them are $45,000 worth of tickets for Drury Lane ('Ball at the Savoy') for six weeks; $40,000 for eight weeks at the Strand ('Nice Goings Om'); an increase of nightly guarantees for His Majesty's. ('Music in the Air'), despite its long run; definite regular business for the Criterion ('Fresh Fields') and Vaudeville ('After Dark'), with several others.

Jack Harris Walks

Jack Harris walked from the Cafe de Paris although he had six more months to run. Band leader got sore when management told him to wield his stick for tea dances during the week and Sundays. Harris told them it was not in his contract, while management claimed his contract calls for five hours daily throughout the week.

Harris and band of seven was receiving $1,025 per week, and will be replaced by Gherardi currently at the Cafe Anglais, operated by the same concern, who in turn will be replaced at the Anglais by Jack Frost. Gherardi's salary is about half of Jack Harris's.

Gitta Alper's Price

Jack Waller wanted Gitta Alper to star in new production, 'Command Performance,' opposite to Dennis King.

The German prima donna wanted $250 per performance, besides insisting on star billing. So the deal fell through.

Dennis King to star in new Gaumont-British film titled 'Spring in Paris,' with Albert do Courville, who is to direct, searching France for femme lead to play opposite. Thus far, de Courville has not been successful in locating one.

BIG SCALE PRODUCING REVIVES BRIT. REVUES

London, Sept. 15.

Provincial revues, which went into a slump three years ago, have suddenly come into fashion again with a wallop. Main reason for the revived popularity is these shows are now more spectacular, the cast is much more carefully chosen and the girls are real lookers. This has weeded out the cheap producers and left only those who spend on production and cast. Only producers left are Tom Arnold, Wallace Parnell, Jack Taylor, Harry Day, William Henshall.

To further bolster up the shows, American standards are being engaged. Americans now working in touring revues are Wilson, Keppel and Betty, Rose Perfect, Condos Brothers, Nice, Lubov and Fiorlo, with several more pending.

Some of these touring revues are now grossing as high as $5,000 per week. A few years ago $3,000 was considered exceptional.

Tokio Air Show

Japanese newspaper in Tokyo is hunting for a flying circus to import.

Previously the paper imported several big league baseball teams from the U. S. and more recently a troupe of French boxers.

Paris Stages Run to Revivals of Old Ones

Paris, Sept. 16.

One new revue and eight revivals on the boards for first week in September. 'Montparnasse a Travers les Ages' opened at the former Gaite-Montparnasse, now called Studio d'Art Comique.

Revivals include Rene Fauchois' new version of his comedy 'Boudu Sauve des Eaux' at the Mathurins, the author playing title role; Meilhac ano Halevy's operetta 'Le Petit Duc' at Porte St. Martin; 'Phi-Phi,' with Mireille (who just back from Hollywood), the comedienne-author of 'Couches dans le Foin' and other popular songs, at Bouffes-Parisiens; Yvan Noe's 'Teddy and Partner' at Theatre Michel; 'Paradis Perdu at the Athenee; 'Trois et Une,' by Denys Amiel, at the St. Georges; 'Le Grillon du Foyer' at Ambigu; and Henry Bernstein's lauded 'Le Bonheur' at the Gymnase with a top cast including Yvonne Printemps, Charles Boyer and Michel Simon.

The Empire, former variety house, scheduled to open Oct. 2 with operetta, 'Deux Sous de Fleurs,' with a cast to include Rita Georg, Germaine Duclos, and Messrs. Dranem, Friant, Dubosc and Derlan.

AGENTS' COMMISH 3%, NEW GERMAN STATUTE

Berlin, Sept. 8.

Artists' agents may function again in this country, under a new law passed by the Reich establishing their rights and rates. Farenna, government agency which was established some years back, did away with agents. It flopped and was dissolved several months ago, but there's been no substitute since.

New arrangement is that a certain number of persons may be licensed as agents, with agents' fees consisting of 6%. Fee, incidentally, is no longer entirely payable by the artists as everywhere else in the world. The 6% will be split up according to the new law in equal portions between the artist and the contracting company or theatre. Actors thus will have to pay agents only 3%, whether for stage or film work.

U. S. Music Film Cycle Sways French Stages

Paris, Sept.

There will be no nudes in the new Casino de Paris revue in which Cecile Sorel makes her music-hall debut. According to Floyd Du Pont, who's doing the musical bits, nudes and speed don't go together.

The show being produced along American lines and will feature large choruses and fast changes. This departure due to popularity of American film musicals here.

Sacha Guitry rehearsing a sketch prepared for Sorel, to be called 'Maitresses de Rois,' in which she will be La Belle Ferroniere, Marquise de Pompadour, Mme. Du Barry and Celimene.

Stallings Sees New Russia Where 'Glory's' Unknown

Moscow, Sept.

Laurence Stallings installed in the bridal suite (brideless) of the Hotel National here, awaiting the arrival of Lewis Milestone. Together they will try to get some background impressions for a Soviet picture, based novel by Ehrenburg, which they will do soon. They met the author in London.

Pending Milestone's arrival, Stallings taking in a good deal of theatre, with Nemirovich-Danchenko acting as host. Met Maxim Gorki himself after witnessing 'Gorki's 'Lower Depths' at the Moscow Art Theatre.

Russia is one of the countries where 'What Price Glory' has not and will not be shown. Russians are down on capitalist wars but not on war as such. Like the Italians and the Germans they do not want to scare their youth.

PALAIS D'ETE SET

Brussels, Sept. 15.

Palais d'Ete, music hall, is not planning to shutter, as reported.

House went dark for the summer, but is now booking acts with a view to reopening in another week or so, as usual.

The Important Witness

(Continued from page 20)

in his room and is carried along by the murderers. Big shot falls for her and she kids him to lull his suspicions, eventually making a getaway and taking to the bus to return to Los Angeles and give the testimony that will free her girl friend of the murder charge. Gang pursues but she makes it, piloting the heavy bus herself over the last miles, one of the unbelievable bits. Nice suspense built into this section.

Noel Frances carries the bulk nicely with Noel Madison a smooth tough. Harry Myers brings in much of the comedy, but Donald Dillaway is handicapped by an unimportant part. Several others in for one-scene bits to get marquee names.

Probably can ride along where the general trend is against gang stuff, and not too heavy for the kids, who'll generally love it. Still an indie, but good for its kind. *Chic.*

LA MATERNELLE

(FRENCH-MADE)

Paris, Sept. 16.

A Max Laemmie Universal Production, based on the novel by Leon Frapie (Prix Goncourt) and adapted by Jean Benoit-Levy and Marie Epstein, with incidental music by Edouard Flament. Opened the fall season at neighborhood cinemas 'Bonaparte' and Agriculteurs.

Rose	Madeleine Renaud
Mme. Paulin	Mady Berry
Marie	Paulette Elambert
Directrice	Alice Tissot
Dr. Libois	Henri Debain
Teacher	Maryane
Inspectrice	Severin

An interpretation of child psychology as seen in a government educational institution, this film is one of the best French pictures seen in a long time. Although it is one of a recent series of studies of children's institutions, it is important by itself, and its movement so simple, thorough knowledge of French unnecessary to appreciate its import. Should appeal to select American film-goers as "Maedchen in Uniform' and Rene Clair's 'Sous les Toits de Paris.'

Paulette Elamberg as Marie, the abandoned child of a woman of the streets, is the real star of the piece, with Madeleine Renaud as Rose, a teacher who becomes maid of all work in the institution, co-starring. She acting is excellent, and while the whole is not so finished a piece as 'Maedchen' it is worthy of special attention as a document, and an illustration of what French films can be if they try.

Marie, abandoned by her mother and cared for in the Maternelle, attaches herself to Rose, in whom all the children find sympathetic understanding. When Dr. Libois falls in love with Rose, Marie anticipates a second desertion in her pathetic little life and tries to end it in the river in which reflection she sees an embracing couple. The scene becomes a symbol which while not understanding, she knows prefaces loneliness for herself.

THE FUGITIVE

Malvern production and Monogram release starring Rex Bell. Features Cecelia Parker and Georges Hayes. Directed by Harry Fraser. Harry O. Jones, story; Archie Stout, camera; Lambert Day, recording. Cast includes Bob Kortman, Tom London, Gordon De Maine, Phil Dunham, Theo. Lorch, Dick Dickinson, Earl Dwire, Geo. Nash. At Loew's New York theatre one day, on a double bill. Running time 56 mins.

Once more the gallant hero goes to jail and escapes with the heavy only to have it develop that he's a secret service man stool-pigeoning. Newer 20 years ago than it is now and no new development on this one. Still, it's a not badly made version with some good acting in spots, but they must be lovers of the westerns to like this. Action moves slowly if the horses do gallop, but it stays inside the hour limit. Nice photography, but against the same old backgrounds. Sound only fair.

Robert Kortman rather takes the acting honors from Bell. Cecelia Parker is a tepid love interest and Tom London and Phil Dunham both get a chance. *Chic.*

JUST SMITH

(BRITISH MADE)

London, Sept. 15.

Gaumont-British production. Released through W. & F. Films Service. Directed by Tom Walls. In cast: Tom Walls, Anne Grey, Carol Goodner, Hartley Power, Eva Moore, Allan Aynesworth and others. Running time, 74 mins. Previewed Tivoli theatre, London, Sept. 13.

This is an adaptation of Frederick Lonsdale's 'Never Come Back,' produced last year at the Phoenix theatre, which ran six weeks. All that has been done is to utilize it as a vehicle for Tom Walls, an English stage favorite, who has more recently taken to pictures.

Conventional crook drama with stolen necklace, scenes on board a yacht; wealthy people's homes; titled personages, in contrast to a pair of slick American crooks. With admirable cast, Walls' reputation and tasteful production will get by nicely over here. **Jolo.**

30 NEW MOSCOW PLAYS IN BURST OF ACTIVITY

Moscow, Sept. 13.

New season here promises to be exceptionally , after several years of relative let-down.

Special interest centers on the work of Michael Bulgakov, gradually emerging from the heavy clouds of censorship. His 'Flight', which was in cold storage for nearly a decade, 'Moliere', his most recent opus, are both on the Moscow Art Theatre schedule.

Of 30 new productions on tap in Moscow, a Soviet glutton for statistics has figured out, 14 are by contemporary Russians, seven by contemporary foreigners and nine are classics.

Maxim Gorki will be well represented. Two theatres (Little and Trade-Union) will put on his 'Enemies' while two others (Vakhtangoff and Moscow Art) will continue his 'Egor Bulichev an' Others'. Then there will be a scattering of Gorki plays in several other theatres.

Among the classics, 'Romeo and Juliet' will grace the Theatre of Revolution; 'Anthony and Cleopatra' will be revamped by the Kamerny; the Second Moscow Art will continue 'Twelfth Night' but in brand new sets. Meierhold will do 'Camille' and a play based on Balzac's 'Human Comedy' will appear on the Vakhtangoff boards; Hauptmann's 'Before Sunset' in the Maly Theatre, and a dramatized version of 'Mr. Pickwick' (Dickens) in the Filial of the Moscow Art Theatre.

New Soviet plays will include 'Lie' by Afinogenyev, whose 'Fear' is still going strong.

Others announced are 'Fighters' by B. Romashov; 'Right to Life', by Alexei Tolstoy and A. Starchakov; 'The Ivanov Family', by Afinogenyev; 'Experiment', by K. Trenlov; 'Optimistic Tragedy', by Vsevelod Vishnevsky; a play by N. Pogodin; another by L. Slavin; 'Strange Child', by V. Shkvarnik; and a dozen or so more.

Relaxed Soviet Rules Readmit Maeterlinck

Moscow, Sept. 7.

Maeterlinck's 'Bluebird' will be revived by the Moscow Art Theatre as a permanent addition on its repertory. The revival comes as a result of an official dispensation, the play having been outlawed as 'bourgeois' some four years ago. Before that it had been on the Moscow Art boards for a generation or more, as Stanislavsky's special gift to Muscovite children.

The fact that this fantasy of the supernatural is once more allowed by the authorities is a measure of the new spirit in the theatre. It means a let-up on part of the censorship.

After the Maeterlinck piece was barred, the theatre produced Uri Olesha's 'Three Fat Men' as a substitute offering for the kiddies. The fat uncles represented, as you would never guess, Capitalism, Religion and Imperialism.

South Africa

E. G. Thompson, on the staff of the 'Rand Daily Mail' and 'Sunday Times,' Johannesburg, collapsed while at his desk and died without recovering consciousness. He was the surviving member of the staff that the late Edgar Wallace had with him when editor of the 'Rand Daily Mail.'

Musicians Complai

Unemployed musicians are asking the government to prohibit civil servants earning extra pay by playing in dance orchestras. The police force has been notified that they will not be permitted to play any instrument for profit, outside their own band. Clerks in the Land Bank have been earning extra money by playing at dances.

Soviet Gag

Moscow, Sept. 10.

Soviet official concert bureau, providing the provinces with talent, is called 'Gometz.' Concertists like nothing so well as kidding this organization.

With that much for local color, you are ready for a joke going the rounds in amusement circles:

A good soprano (it goes) may be a mezzo-soprano. A bad one is always a Gometzo-soprano.

Newsmen NRA

Pretty certain now that there'll be some sort of national newspapermen's organization. Started off to be a union and may still be, but more likely that it'll be called a guild. One certainty, however, is that an organization of considerable strength has been started.

All began with a meeting in New York a week ago to form the New York Guild of Newspapermen and Women. About 250 turned out and about 100 more indicated by letter that they would be there if not on assignments. Newark followed suit immediately and several other cities throughout the country, until to date there are fifteen that have indicated definite to join up.

Committee was formed in New York to get the thing moving. Constitution and by-laws will be drawn up within the next ten days or so, with definite formation and decision of form and matter at that time. Committee is headed by John Kieran, Jr., of the 'Times,' as chairman. Others are Heywood Broun, Scripps-Howard; Morris Watson, Associated Press; Jos. Lilly, 'World-Telegram'; Ed Angly, 'Herald Tribune'; Frank Emery, 'Brooklyn Eagle,' and Doris Fleeson, 'Daily News.' Miss Fleeson is assigned to Washington for her paper temporarily, so may have to give up her berth or appoint a proxy. If giving up, another woman will replace her.

First thing the committee did was to go to Washington, all seven of them, to begin action there on behalf of newspaper folks in regard to the NRA code movement. Protest was entered against the publishers' code, with testimony from all of them separately and some other witnesses brought along, as to the faults of the code and the possible rectifications.

Last union was the Press Wheelmen, which had a first-class saloon on Spruce street. It degenerated into the Blue Pencil Club of weboys. That was 30 years ago.

ival to Bloch

Samuel I. Friedman, who has printed books in English on Jewish topics for others, has an extensive program lined up as a publisher on his own. Under the imprint of the Anglo-Hebrew Publishing Co., Friedman will get out at least two books a month for an extended period, all in English and on matters Jewish. Starts off with a volume called 'One Hundred True Stories of American-Jewish Life,' by Isadore Schoean.

Heretofore, practically the sole concern regularly publishing books in English on strictly Jewish subjects has been the Bloch Publishing Co. The Friedman company is taking book-length manuscripts on a royalty basis only.

Frowns for Skippy

Putnam's is not distributing the new Percy Crosby book, 'Always Belittlin',' which the Skippy creator is publishing himself, as he has done for his two previous books. Understood that sales of the previous book, the sole one to be distributed by Putnam's, did not warrant the publishing house continuing the arrangement.

Crosby turned publisher with his first book because, as he admitted, no publishing house would take it. The cartoonist was too outspoken in many of the topics he touched upon. Crosby not only published the book but distributed it himself, and by means of contests and other exploitation stunts put it across.

Always Hopeful

Isaac Goldberg, who can't remain inactive for long, has gotten started on a new monthly literary sheet, something after the fashion of the 'American Spectator.' Associated with him this time is Henry T. Schnittkind, and the two working out of Boston. Title of the sheet is 'Panorama.' Not the first publication to be so titled, but the first by Goldberg, anyhow.

Line-up of names for the first issue includes Benjamin de Casseres, Havelock Ellis, Barrett H. Clark, Paul Eldridge, B. A. otkin and Dr. Abraham Myerson.

Unexpected

ittle Brown is going outside its announced list with the publication of 'End Papers' by Edward Newton. Didn't expect the book and, when they got it, figured it too good to hold over for spring publication. It'll appear Nov. 24. Newton had intended to take a trip around the world but instead fooled his publishers by tripping around a library. There'll be a special limited and autographed edition on rag paper and specially bound outside the regular tome.

Double Chip

Before turning to scribbling, Micheline Keating, daughter of the late M. J. Keating, dramatic critic of the London, England, 'Times', and the New York 'Sun', and of Caroline Erwin, who was starred years ago by Augustin Daly and Charles Frohman, followed the footsteps of both parents. She played bits in 'Ladies of the Evening', and 'Laugh, Clown, Laugh', both productions of her godfather, David Belasco, and later was a 'Daily Mirror' and King Features Syndicate reporter. Alfred H. King will publish her new novel, 'Bachelor's Hcyday', early in October.

It's the youthful scribe's third tome. Her first, 'Fame', published at the age of eighteen, was featured as the work of a literary prodigy and made the best seller lists. She had hard luck with her second, 'City Wise', which was issued by Long & Smith on the very day that Ray Long vanished the South Seas, leaving his office in turmoil.

Lou Goldberg's Novel

'Bank President' (Macauley), first of the Lou Goldberg novels to be published, though second written, was rushed out in view of its timeliness of theme. Story deals with the hysterical banking picnic which ended in a debacle of ruin and trouble as depression dug its teeth into the tissue of American financing.

Although the novel clearly builds itself around banking institutions and characters not difficult for the layman to identify, it develops interest as a work of fiction by the manner in which it presents a saga of finance and, to the average person, with or without limited knowledge of the banking creed, will offer good reading.

For transcription to film 'Bank President' suggests material that should compel consideration.

Here's Clow Again

Joe Burten, one of the first of the sexy mag publishers, making a comeback, and with Steve Clow. Burten getting out a trio of new mags, with Clow editing one of them. This one is 'New York Life,' patterned after the old 'Broadway Brevities' in form and content.

Other two are 'Razzberries' and 'Squawkies.' Wayne Sabboth editing 'Razzberries,' with Burten personally handling the editorial reins for 'Squawkies.'

Old Ramer Review mags gotten out by Burten were among the pioneers of the sexy mags, at the time when the newsdealers used to keep them out of sight for fear of a pinch.

Year Books Organize

Mutual-aid organization of the various ends of the publishing business, prompted by the codes, has extended even to the publishers of year books. This branch has formed the National Publishers of Year Books, aimed to eliminate the usual ills.

Formation of the association reveals year-book publishing to be a no small enterprise. Number of publishers getting out year books compares favorably with those issuing volumes at more frequent intervals. Present head of the National Publishers of Year Books is Arthur N. Jaret.

Liberal

Having cut its single-copy price sometime ago from twenty-five to fifteen cents, to meet depression conditions, Macfadden's 'True Story' mag is now offering a year's subscription for one dollar, with 'Secrets', a book containing nine short stories, thrown in as a premium. Same proposition made for 'Physical Culture', which was the first link in Macfadden's chain of publications.

Hustling Hitler

Alfred A. Knopf doing a urry job on the publication of 'The Brown Book of the Hitler Terror,' which exits Thursday (28). Reason for the rush job was twofold, start of the Reichstag fire trial, about which the book treats, and prior publication to Hitler's 'My Battle,' which is listed for early in October. 'The Drown Book' was originally published in England, where it proved sensational.

Ghost Revives

Boone Mancall, whose Boone Mancall Publishing Corp. gave up the ghost some time ago, is getting ready to re-enter the publishing biz as the Mancall Book Co. Mancall has set himself up in a new location nearer the heart of the book industry and is now mulling over scripts preparatory to getting out his first list. No fiction, with most of the books running to technical stuff.

Best Sellers

Best Sellers for the week ending Sept. 23, American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00)	By Hervey Allen
'The Farm' ($2.50)	By Louis Bromfield
'No Second Spring' ($2.50)	By Janet Beith
'Two Black Sheep' ($2.50)	By Warwick Deeping
'Master of Jalna' ($2.50)	By Mazo De la Roche
'Miss Bishop' ($2.00)	By Bess Streeter Aldrich

Non-Fiction

'100,000,000 Guinea Pigs' ($2.00)	By Arthur Kallett & F. J. Schlink
'Crime of Cuba' ($3.00)	By Carleton Beals
'Marie Antoinette' ($3.50)	By Stefan Zweig
'Life Begins at Forty' ($1.50)	By Walter B. Pitkin
'Twenty Years a- rowing' ($2.50)	By Maurice O'Sullivan
rches of the Years' ($2.75)	By Halliday Sutherland

Details

Macauley's mid-month duo includes 'Front Porch,' by Reginald Wright Kauffman, which is, for its greater length, much better literary material than Macauley usually pulps out. One of those three-generation stories, laid in a Pennsylvania town. It is a real study in small-town life that is told with an apparent simplicity that makes for th most of reader interest. It should find a place beyond the circulating libraries. But it includes a gory chapter in the delivery room of a maternity hospital that omits not a single gynecological detail. Graphic, but not of a piece with the remainder of the fabric. It's the furthest north in the present trend toward childbirth yarns. Sitting right up on top of the pole itself.

Other number is 'Rose Gay, Wanted,' by Alex Campbell. It's the story of a boy who helps his sister flee from the consequences of a murder she had done. In the flight there develops an incestuous love which is treated with the saving grace of delicacy. Not as important as the 'Porch,' but of interest.

Local International

Jean Bordeaux, of Glendale, Cal., sends in the prospectus and one issue of the monthly pamphlet of the Toastmasters' International, formed in the YMCA to promote interest in public speaking. Clubs hold regular banquets with after-dinner speeches, which are criticized from a presumably helpful angle. Hopefully called the International, though the membership is, as yet, confined to 11 clubs in California and one up in Seattle. Idea is to spread the gospel through the organization and make things easier for those who have to lend their ears to postmocha chatterers.

Might be more efficient to teach them not to talk, but the millenium is still some years distant and that's asking too much.

One-Act Play Contest

Through the Little Theatre and newspapers in Winnipeg, Can., is announced a one-act play contest, both French and English; each having a prize of $100, with second prizes of $50.

Contest is sponsored and money put up by Martha Allan, directress of the Montreal Little Theatre; idea being to encourage playwriting amongst the Canucks, one of whom the entrees must be. Contest closes Dec. 1 this year. Manuscripts to be sent to Miss Allan at the Montreal Little Theatre.

Skolsky to Coast

id Skolsky, 'Daily News' roadway columnist, goes Hollywood completely within two weeks. Diminutive scribbler has dered to the Coast scribble about picture folks, assignment to be a permanent one. He's been on the Coast chatter- riting previously but for short spells. Move will help unsnarl the 'News' columnist situation somewhat, paper having besides Skolsky Ed Sullivan and John Chapman on Broadway columns at present.

Maybe a Chance

Walter W. Leggitt, New York and Washington newspaperman, is in St. Paul this week putting out feelers for a Minnesota newspap

He is negotiating for the purchase of 'The Organized Farmer,' until recently edited by F. H. Shoemaker, now Minnesota congressman-at-large. The plant is owned by the estate of the late Fred A. Scherf of Red Wing.

ionist Mag

Present disturbance in Germany giving rise to many new publications pertaining to Jewish matters. Latest is a weekly newspaper to bear the title of the 'Pro-Palestine Herald.' Aaron Ben Elias will publish it. The sheet, as the title indicates, ill be pro-Zionist.

Kronshage

rnst H. Kronshage, formerly editor-in-chief and dramatic critic on the Milwaukee 'Free Press' and in recent years editorial writer on the Wisconsin 'News' where he also wrote drama reviews in the past as 'First ighter', died in that city following an illness of a month.

Mr. Kronshage was at all times keenly interested in the stage and in 1907 helped in the organization of the Pabst English Stock company as well as being instrumental in the formation of the Modern Players, also at the Pabst, in 1917.

In addition to his editorial duties, Mr. Kronshage wrote a daily column called 'Around the Town'.

Interment was at Boscobel, Wisconsin. Surviving are his widow, three daughters and a brother.

Canadian Short Story Writers

In co-operation with all the other newspapers in large centers across Canada, the Winnipeg 'Free Press' is running a daily contest for short stories written by Canad an writers, with a daily prize to the winner. The prizes i money and judging of the contests is done by Lady Willison t Toronto; the latter a noted Canadian writer and critic.

Each night for an indefinite period, in each large Can. newspaper, is appearing a winning short story of not more than a 1,000 words; the same yarn appearing simultaneously in all papers, with a photograph and pen-nail sketch of the author. So far, most of the winners have been women; married women; who seem to be the pioneers more than the men in the short story field in Canada.

imon & Schuster, who now sign their letters 'Homewreckers-to-the-Wholesale Trade and Public Enemies of Ennui' have put out what they think is the newest step in their home-wrecking series. It's 'Snap Judgment,' a photo-recognizing game and retails at $1. It will probably sell some copies and make a bit of money but isn't likely to grow into the fad the publishers would wish.

Used once it becomes no good a second time—not so good for a dollar. And not too dissimilar from past brain teasers to excite much. Despite which there's some amusement in the game for once-overs.

Imost Too Good

Second number of 'E ropa' is off the presses. Quarterly still looks better than it is and makes a pleasant flash. Too finely done, too highbrow and too secluded in appeal, to get very far from a sales standpoint, although quite likely the publishers haven't any dreams of garnering big sales, anyway.

Some big names in this second issue, including Mussolini, Herriot, Pirandello and Sam Putnam. Beautiful photography and an expert print job help.

Publicity Value

wo publications are selling smartly in the midwest. One is the reprint of 'Adventures of Baron Munchhausen,' due to the click of the Jack Pearl act on the ether.

Second is a mag of photos called 'Selected Snapshots from the Streets of Paris,' which latter is the femme bait concession at the World's Fair.

Two Ideas

Emanuele Stieri has set himself up at the McGraw-Hill building with ideas for a couple of new mags. His first will be the 'Hobby Magazine,' to be issued under the name of the American Hobby Magazine Publishing Co.

Scribe Has $15—News

Louis Schaffer, newspaperman, 245 East 21st street, N. Y., admits himself broke to the extent of $1.62 ; $15 assets.

Horace Liveright Dead

Horace Liveright, 49, publisher and theatrical producer, died in New York Sept. 24 of pneumonia.

Former head of Boni & Liveright, and later of the company bearing his name, the publisher was one of the first to seek freedom from the self-assumed censorship of the vice society, and had won many notable victories.

Liveright's firm published many notable literary works, including O'Neill's plays, Dreiser's novels and Van Loon's 'Story of Mankind.' Under sponsorship Liveright had at one time the most complete list of better American authors existing. He was the first to publish Eugene O'Neill, Sherwood Anderson, Hendrik Willem Van Loon. He was the first to publish Robinson Jeffers, claimed by some to be the finest American poet of today. Jacob Wasserman, one of the finest of Germany's writers, was first published in the U. S. by Liveright. Branching into stage production, Liveright produced 'Firebrand,' 'American Tragedy' and racula,' then went on to pictures where he worked for Pathe and Paramount. He returned to New York about a year ago and had been idle since. He was about to step back into Liveright's by virtue of stock he held in that firm, when the bankruptcy occurred a couple months back.

Liveright's, during the heights, was famous for its lavish teas and salons, an almost daily occurence with the cream of the literary and social worlds almost alv ay present. The firm at one time was quoted as worth millions of dollars.

Liveright is survived his mother, two brothers, two sisters and two children by his first marriage. His second marriage, to Elise Bartlett, actress, was not a happy one.

Leaves Old Home

Westbrook Pegler goes over to Scripps-Howard about Nov. 1, with his contract on the 'Chicago Tribune Syndicate' over at that time. He started with Scripps-Howard as a kid, making the move now somewhat in a sentimental tone. Plus, of course, more money.

Scripps-Howard being accused around town of raiding other papers, with just as many folks saying Hearst is raiding Scripps-Howard. That comes through Scripps-Howard losing Alice Hughes to Hearst a couple weeks ago.

Chatter

Marshall Hunt, the 'Daily News' many-worded sports writer, does most of his traveling by plane around the major leagues in covering the New York ball clubs.

Turner Catledge recently has been by-lining the two-column article from Washington in the editorial section of the Sunday New York 'Times', a feature originated by Arthur Krock, head of the paper's Washington bureau.

Sophie Treadwell and Isaac Marcosson in from Europe on the Washington.

Rita Weiman due back in New York this week after a summer of Westport.

Gilbert Gabriel putting the finishing touches to a new novel, which he will call 'Great Fortune.'

After all this time, Henry Hart has written his first novel. Calls it 'The Big One,' and John Day gets it.

Earle McCausland has gone from 'Parents' Magazine' to Butterick Pub. Co.

'Americana,' the mag, observing its first anniversary with an 'All-

(Continued on page 58)

MEET FAY DELROY AND :—

"You'll probably recognize thinly-veiled characters."
Walter Winchell, **"DAILY MIRROR"**

"Up and down the escalator of Broadway fame. Racy chronicle. Maximum of speed. Minimum of reticence. At the height of career Fay Delroy has everything, including an illegitimate daughter. Into the discard, she tries everything, including rejuvenation. A dramatic climax—to be saved for the customers."
Lisle Bell, **"HERALD TRIBUNE"**

list of lights, love and laughter. All the Broadway characters—stirring stage mother—daughter who resembles her—Odd tale to tell. Indeed."
Charles A. Wagner,
BOOKS, **"DAILY MIRROR"**

"THE FATE OF FAY DELROY"
By JOHN WILSTACH
Author "Under Cover Man"
$2—All Bookstores
neauley, Publisher, New York

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Body of Mae Lewis Sprague, suicide, saved from a pauper's grave by her divorced husband, who arranged for interment. Miss Sprague, who was in the original 'Florodora' production, and claimed been one of the famous was awarded $250,000 at the time of the divorce, but for the past few months had been working as a servant in Carlstadt, N. J. Killed herself by inhaling gas Sept.

Helen van Dromme, European beauty prize winner, here for a test by MGM. That was the prize.

N. Y. School of the Theatre group back in town from their vacation-study period in Salzburg, Austria.

Earl Carroll planning to do 'The Gay Adventure.'

Dog racing park near Linden, N. J., raided by plain clothes cops Monday (18). Took 16 prisoners and chased about 8,000 patrons. Edward Roberts held for hearing Oct. 3. Track open again in the interim.

Serge Eisenstein's Mex film given private showing at New School for Social Research Monday (18). Heckler of Upton Sinclair given the rush.

Court order empowers executor to sell to Libby Holman the cabin airplane belonging to the late S. Smith Reynolds. Cost $2,100 but she'll pay only $1,500.

RCA Victor denied American Federation charges it violates the code at its Camden plant. William Green charged Victor with forming its own company union.

Martha Raye quits Ben Marsden's Riviera to go to Hollywood for a pic.

Mrs. Georges Metaxa, who married the actor two weeks ago, in an auto smash in Greenwich, Conn., Wed. (20). Struck a pole as she swerved from the road. Fractured jaw.

Mary Ann Patterson, showgirl, sues John Eberson, architect, for $50,000, alleging her facial appearance was damaged to that extent when she slipped on the sidewalk in front of his home, where she was to have been a dinner guest.

Louis J. Ehret, Jr., son of the beer man, who's being sued by Eileen Wenzel and Vera McDermott for damages incurred in an auto accident in which young Ehret was driving in June of last year, wants a bill of particulars. Court tells 'em to come across with statements as to the extent of their injuries, damage to clothing, loss of employment and sickroom expenses.

Factory gets a rush order for 150,000 feet of jute felt to correct acoustics of armory for Jewish pageant.

Second suicide attempt by jumping off the Empire State tower a bust. C. Cass Lawler landed on the floor below Sept. 19 and not badly hurt. Next stop would have been 53 floors below.

Aimee Semple McPherson's vaude date hinted as an opening wedge for a temple here, if they'll bite.

Henry Rosenblatt, son of the late Josef Rosenblatt, cantor, is at the Beacon theatre prior to a recital tour. He's a baritone.

Merritt Crawford, former picture trade journal editor, appeals to the court for release from the alimony jail under the new law. Mrs. Crawford argued against it and decision reserved. Crawford was out once and went to Jersey, but was caught on a visit to this side of the river.

Numismatic society gets the unclaimed medal offered the person who hung the shiner on Huey Long.

Cables tell of Great Britain's bother that the King and Queen are impersonated in 'As Thousands Cheer.' May be a gag.

N. Y. 'Post' starts a 100 years ago col, from its own files.

Marlene Dietrich starts back to America in spite of the Hitler edict calling Reich film stars back to Germany. Dorothea Wieck dittoes.

Marion 'Kiki' Roberts, former show girl and alleged aide of the late Jack Diamond, free of indictments entered in Catskill (N. Y.) court, charging her with complicity.

Upton Sinclair arrives in town with a bodyguard of 10 detectives as protection against radicals. Helping the presswork for his Mexican pic.

George White goes Hollywood. To produce an annual 'Scandals' for Fox for the next five years.

Walter Hampden spots the Cort for his showing of 'Ruy Blas.' Date is Oct. 23.

Harris puts 'The Green Bay Tree' into rehearsal.

Elizabeth Miele abandons the idea of an all-year stock tryout at Summit. Shuts Sat. (30).

Abbott & Duning will rename 'Some People Live' 'The Drums Begin.'

Robert Edmond Jones has completed the settings for 'Ah Wilderness' and is working on 'Mary of Scotland,' also for the Guild.

Rudy Vallee at a luncheon of the Sales Executives club, Thursday (21) tells them ASCAP has a joker clause in its writers' contract which robs song men of two-thirds of their just dues. Urges that radio be made to pay better returns.

Julius Hopp to sue Percival Vivian for breach of contract over Vincent's hop to Commendator Giglio, who plans to alternate opera with Shapespeare at the former Jolson theatre. Hopp had an in last season. Out this year.

Bill Selwyn, Arch's kid, has his mind made up to do a revue.

Mario Chamlee, Met op. tenor, in trouble in Norwaik, Ct., when he refused to show police his registration card after an auto accident.

Harry Muthur drowned in the Hudson at Troy when he fell out of the rigging of a dance ship moored there.

Four men held for hearing Oct. 5 after arraignment in a Brooklyn court Saturday (23) on charge of conducting an indecent entertainment. Police also took 112 patrons, all of whom drew suspended sentences after pleas of guilty. Charged that three women danced nude.

Giuseppe Banboschek, now leader of Chi op at the Hipp, but for 15 years with the Met., told to come into court Thursday (28) to tell why he hasn't paid his wife Blanche $11,918 back alimony.

'Monica,' in which Nazimova will be starred, has an all-women cast of three.

Theatre Guild putting in some hard thinking over Somerset Maugham's 'Sheppy,' but no decision yet.

Applications to the Treasury Dept., to import under bond 25,000,000 gallons of whiskey. Up for action within 10 days.

Dr. Moskowitz, of theatre league, asks the police to curb panhandling, pickaninny dancers and other sore spots on theatre alley.

George White passes the word not to worry. He'll do a stage 'Scandals' as soon as he gets through at the Fox lot.

J. E. Williamson back from seven months of underseas photography in Nassau and to London to complete a deal to make pics for a British concern. Probably will go back to Nassau, where the water is extraordinarily clear.

Harold R. Ryder released from Sing Sing Saturday (23). He says he'll not go back into the brokerage business. While at Sing Sing he staged the prison shows.

Brooklyn Elks out of bankruptcy. Trustees paid $27,000 to receivers to waive the right to sue members for back dues.

Judy O'Day, former showgirl, marries Haskell Rogers, but still suing H. A. Wood for refusing to marry her.

Keating Twins get a judgment in Elizabethtown, N. Y., for $1,306 against Lois Edwards. Charged breached contract.

Jerome Kern to stage 'Gowns by Roberta' for Max Gordon.

William Hurlburt has done another comedy, which makes three going the rounds.

Tallulah Bankhead reported to be so much better that they're talking again about doing 'Jezebel' with her in cast.

'Sooky,' educated chimp, electrocuted at Coney Island Sunday. Had appeared in many pictures. Kept by her owner, Mrs. Wm. Rogers, she got out of her cage and on the third rail of the B. M. T.

Diana Chase gets the title of Miss Radio at the expo in Md. Sq. Garden. Former chorine and a blonde.

Harriet Hilliard, singer with Ozzie Nelson's orch, suing Roy G. Sedley, comedian. Asking annulment of marriage which she claims is illegal since his first wife's decree forbade remarriage in N. Y.

Kitty O'Dare pressing for her divorce from Michael Autuon. Plea was set over from a summer hearing to current date.

Marie Dressler gives a woman $100 for a charity and the police take it away. Soliciting without a license.

Coast

John Warburton, actor, slugged by a stickup man while on way to home of Claire Windsor, actress. Frisked of $25.

Superior Judge W. Turney Fox upholds L.A. county ordinance prohibiting tango games in unincorporated territory.

Mrs. Josephine Young's suit for $100,000 for damages from Warner Brothers because machine gunning in a pic allegedly fried her nerves on trial in L. A.

New oil field in Texas called the Garbo.

Adolphe Menjou files answer in suit for $2,500 brought by former wife, Katherine Carver, denying he owes the dough.

Evalyn Knapp falls from a horse in a Universal pic and hurts shoulder.

Leila Hyams suffering from bruises when a mike falls on her at Universal studios.

Gossips chattering about reported engagement of Pola Negri and Harold McCormick, 61-year-old Chi millionaire.

May Robson, 50 years a trouper, honored at MG studios with luncheon and reception.

Santa Monica, beach city, signing petitions to place a tango-ban law before the voters in November.

Irene Fenwick, wife of Lionel Barrymore, recovering from pneumonia.

Henry A. Menjou, brother of Adolphe, sued for divorce by Fran Menjou, who asks $250 per month maintenance.

Hal Roach and associated sportsmen back of $2,000,000 non-profit jockey club.

Former L. A. police chief, Louis Oaks, quizzed by grand jury on alleged $1,000 paid by Al de Freitas, tango operator, for $75 permit.

Sons of Charles Chaplin have been guarded for the past two years from snatchers at cost of $686, according to accounting filed by their mother, Lita Grey Chaplin.

Burglars snag $2,500 worth of equipment from Service Camera Co.

Elvira Mattoni divorced from Baron Andre Mattoni on desertion charge. Gets custody of a son, Rudolph H. T. Mattoni.

Jeanie Macpherson bankrupt.

Col. Zach Miller fails to attach Tom Mix's show on execution after judgment for $66,000 when film star shows the property owned by his wife, Mabel Mix.

Warner Brothers sued for $101,000 by Mrs. Sidney B. Young, Hollywood, who alleged noise of shooting in 'Picture Snatcher' brought on a breakdown.

Arthur Hornblow, Goldwyn executive, readying for a walk.

Wedding bells soon for Fifi D'Orsay, she says in announcing engagement to Maurice Hill, Chicago.

Sally Eilers and Hoot Gibson, screen players, free of marital bonds through a Mexican divorce granted nearly a month ago.

Dorothy Coslow seeking divorce from Sam Coslow, pop song writer.

Police officers H. W. Tash and S. D. Moore commended by the coroner's jury for killing Ed Keating in a holdup of L. A. Gaiety.

Lon Murray, 31, sentenced to jail for petty theft in connection taking money on promises to put juves in pix.

Lillian Albertson Macloon, theatrical producer, has filed petition of bankruptcy in the U. S. Dist. court in L. A.

Bandits stole cameras, valued at $2,360, from Fearless Camera Co., in Hollywood.

Cost $33,994 to rear two sons of Charlie Chaplin from Sept., 1931, to last July, the mother, Lita Grey Chaplin tells Superior Court Judge Crail in L. A.

L. A. county counsel rules anti-tango referendum petition not filed in time when presented Thursday (21). Time expired Wednesday (20) at midnight.

James John Norman, thought to have been victim of murderer aboard Long Beach gambling ship 'Johanna Smith,' arrested and charged with murder of Buell Dawson. Mistake in identities almost let Norman get away from police who were looking for Dawson, the dead man, as the killer.

Seton I. Miller named to Screen Writers' Guild committee on conciliation.

Dorothy Coslow divorced from Sam Coslow, song writer.

Mrs. Rodney Pantages home from Good Samaritan hospital with baby daughter, born Sept. 6.

Mrs. Peg Talmadge with flu in Hollywood hospital.

Violet Dunn divorced from Hamilton McFadden, film writer.

With 48 productions under way 30,000 workers now on studio payrolls.

Dorothy Davenport Reid, widow of Wallace Reid, files bankruptcy petition listing liabilities of $77,349 and assets of $2,023.

State board of equalization readying to file tax liens on assets of tango game operators.

George W. Boyd, circus doctor, granted a divorce from Mable Boyd in L. A. courts.

Frances Dee and Joel McCrea fly together to 'Frisco and Hollywood, hints a romance.

On the grounds of being 'sullen and morose,' Gus Sonnenberg, former wrestling champ, was divorced in Reno by Judith Allen, actress.

Mrs. Deli Andrews, ex-wife of the film director, is in L. A. court in an effort to get $150 a month for the support of their son instead of the century now being paid.

Jean Negulesco, film art director, has filed suit for divorce from his wife in Los Angeles.

Receiver has been appointed for the Alexandria hotel, L. A., popular spot with the film mob.

Federal, county and city authorities have launched a campaign to stamp out the gambling ships active off southern California.

Split in the friendship between Charles Chaplin and Jim Tully is revealed in an article in which the comedian stamps the author as a mud slinger.

Marion Fayer, actress, seeks in a Los Angeles suit to break the marital ties with James T. Murray, actor.

Literati

(Continued from page 57)

Hollywood Number.' S. J. Perelman and Nathanael West—who are related, incidentally—the principal offenders.

Heywood Broun under contract to deliver a book to Simon & Schuster. Will call it 'Shoot the Works,' of course. It's Broun's favorite title.

No stopping that Bradford Ropes guy. Doing still another novel, and also about the theatre.

Norman Burnstine, who used to do continuity for Paramount, has joined the editorial staff of Alfred H. King, the book publisher.

Most of the town's better known scribblers turned out to welcome Henri Barbusse when he arrived here.

Sax Rohmer giving Fu Manchu a bride in the Chink's latest adventure.

Neil Gordon, whose 'The Shakespeare Murders' is out, is really Archibald Macdonnell.

Nat J. Ferber, who used to be one of Hearst's book critics, writing novels again.

Alex Schlosser, who used to be assistant city editor of the 'World,' has written a book called 'Lawyers Must Eat,' which Vanguard will publish.

D-D assembling another book of pieces by Noel Coward, and trying to get set on a title. Most favored is 'Play Parade.'

Ruth Draper, the monologist, blossoming out as a translator. Has done into English a poetic play entitled 'Icaro,' by the late Lauro de Bosis.

John Held, Jr., who now does more writing than illustrating; is putting the finishing touches to a new novel which he will call 'Crosstown.'

Zoe Girling, the femme Irish novelist who writes under the name of Martin Hare, married. Groom is a Pole, Alexander Zajdler, and the pair will live in France.

News! Sheed & Ward has more authors in prison than any other publishing house.

Macmillan will posthumously publish a book of Sara Teasdale's poems under the title of 'Strange Victory.'

Robert Gessner in from Hollywood, after adapting his book, 'Massacre,' for First National, and has resumed teaching at New York University.

Mid-West

Harold Neff, Cleveland-Chicago pilot, whose plane crashed in Michigan died last week. Neff had carried and known many people in show business.

Pietro Marchi formerly with th Chicago Civic Opera and Revinia Opera was granted a divorce last week from Olga Gazzo Marchi, whom he married Nov. 1929 at Milan, Italy, on the charge of desertion.

Proposal has been made that the South Park Commissioners take over the Sky Ride towers after the World's Fair for use as mooring masts for aircraft.

Andrea Marsh, radio warbler, led a praecipe of a suit for $100,000 against the Greyhound Bus Lines as the result of an auto accident in which she suffered a broken arm and other injuries. Truman Bradley, announcer with WBBM, and the same accident filed suit for $50,000.

Emmett Quinn, motion picture machine operator, surrended to the detective bureau in Chicago last week on a warrant charging him with assault with a deadly weapon on Clyde Osterberg, another operator who has had difficulties with the operators union.

Bernard Dryden, stunt man, climbed down the entire length of cables from the Sky Ride towers.

Sally Rand, the fan dancer, into court again following a battle with Sam Balkin one of the partners in on the Paramount nite club. Battle over salary difference.

Bernice Daigl, girl musician, was clubbed by a motor last week when she was returning from a band engagement. Perhaps fatally injured.

Coin Does Nip-Up

(Continued from page 1)

conspicuous standard, body-of-the bill acts whose salaries aren't in the gaudy class, are being sadly neglected. There's little or no talk in any of the major booking offices of establishing permanent and regular stage policies with regulation variety bills; it's names and nothing else, in the booking and talking.

Go Wild on Tabs

The heavy salary bidding goes both for individual name turns and unit shows or tabs. To keep up with the pace at which the bookers are gobbling up condensed versions of legit musicals and revues, producers are working overtime in the files and storage houses, digging up books and lyrics from as far back as seven and eight years ago. It's one grand rush on the circuits' part to settle for the title of a show, such as 'Vanities' or 'Scandals,' in the event no individual personality can be had. Tab prices range from $4,000 to $8,000, all guaranteed, plus splits that make it possible for the shows to walk out with $10,000 and $12,000 in a week.

Some of the extra heavy salaries set within the past two weeks, topped by the $25,000 Jolson-Keeler-Whiteman offer, are Weaver Bros., $4,500; Amos 'n' Andy, $12,000; Sally Rand, $2,500; Aimee Semple McPherson, $5,000; Jack Benny unit, $6,000; Barbara Stanwyck, $4,000; Sophie Tucker, $3,500; Rudy Vallee, $6,500; Guy Lombardo band, $7,500; Fred Waring band, $7,500; Ethel Barrymore, $3,000; Lou Holtz, $5,000; Helen Morgan, $2,250; Phil Baker, $5,000; Boswell Sisters, $3,000; Morton Downey, $4,000; Mills Bros. unit, $6,000.

No limit has been set and none is likely to be. The bookers say they'll buy anything that looks like a draw and will spend accordingly. It's agreed all around that the supply of worthwhile attractions can't last forever. What they're going to follow it with nobody knows.

MARRIAGES

Betty McMahon to Franklin Stevens, Jr., Yuma, Sept. 19. Bride is in pictures.

Betty McMahon, screen actress, to F. C. Stevens, Jr., golfer, in an airplane elopement to Yuma, Ariz., Sept. 18.

Sally Eilers to Harry Joe Brown, Yuma, Ariz., Sept. 24. Bride recently received her decree from Hoot Gibson.

Mrs. Charles E. Bell to Joseph M. Gaites, Hillsboro, Ohio. Groom is the Shubert producer, temporarily on leave for his health.

Miriam DeWitt to Alan Simpson, Friday (22), in Los Angeles. Simpson is an executive of the Joyce-Selznick agency.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO 86th ST. at 3rd AVE.
Wed. to Fri., Sept. 27 to 29
Richard Arlen, Claudette Colbert in
"Three Cornered Moon"
and "Police Call"

RKO 81st ST. ON B'WAY.
Wed. to Fri., Sept. 27 to 29
Richard Arlen, Claudette Colbert in
"Three Cornered Moon"

LOEW'S STATE B'WAY at 45th ST. 25¢ MON. to FRI. 10 A.M. to NOON
On Screen
KAY FRANCIS
In "MARY STEVENS, M.D."
Stage—Milton BERLE & New Revue
N. T. G. with 20 Girls—Other Acts
Friday—Marlene Dietrich in "Song of Songs"

IN PERSON
World's Greatest Woman Evangelist
AIMEE SEMPLE McPHERSON
and Others
On Screen—"THE SOLITAIRE MAN"
B'WAY at 51st ST. CAPITOL
Extra—Laurel and Hardy Comedy

Code Plenty Costly

(Continued from page 7)

right to produce. Nothing is being mentioned, so far as can be gleaned about stockholders' claiming a right to dividends.

There is plenty of propaganda, some of which is so obviously inspired as to be unworthy of reiteration. Sell-outs for money among exhibs is one of these. It popped up with the double feature thing when some of the boys evidently didn't go for the idea of an unrestricted road for duals. Also that indies will not sign code unless they like it. With all of the meetings behind closed doors it is difficult to tell just how the indies are holding that front evidenced at the public hearing.

Code authority has been briefly touched upon, sufficiently at least to indicate it is going to be among the toughest items to straighten out. Already there have been some exhibitor suggestions that entire industry be polled and that from this, chief codists be plucked and their names printed in formula. This would require months according to Deputy Administrator Rosenblatt, who indicated at the time that this is not the procedure the Government will endorse. Some of the Washington newspaper boys estimate there are already 5,000 or more people in the oil code authority setup which runs from a national body down to state and city subdivisions.

There is an increasing belief that in view of the industry's inability to get together the government may shortly concentrate on hours and wages and let the practice headaches be battled over by the industry at its ease through the code authority.

Labor Deadlocked

The labor situation is also deadlocked. Meeting yesterday of unions, exhibitors and employes representatives is reported to have wound up in a snag over the collective bargaining phase of NIRA. Rump Unions are said to be underbidding the American Federation of Labor and the battle is three-cornered with exhibs holding they are entitled to the groups offerings the cheaper scales. On the studio matter sound technicians and cameramen have yet to be satisfied. Producer representatives say, however, that the majors are standing pat on 40 hours' pay for 36 hours' work.

Instead of the open hearing for the producers and distributors' scheduled to reopen the code discussion in Washington, Deputy Administrator Sol A. Rosenblatt called the entire Hays membership, including affiliated circuit heads, into one star chamber conference, excluding all others. When this meeting recessed, three and a half hours later, Rosenblatt declared more progress had been made toward getting somewhere on a code than had been made in the entire six weeks previously. In the same breath he admitted that such headaches as the right to buy, and elimination had not been discussed and that the matters of the agents, star raids and salaries were as high up in the air as ever. The Deputy's expressions of optimism were whittled down to possible rulings following conferences with exhibitors in the afternoon.

While the meeting was under way, however, there was plenty of conjecture and observations among all classes of independent producers and exhibitors, milling about the Mayflower hotel, which has become the official meeting place of all filmdom. There was only one evidence of any agreement between the warring factions. This was to the effect that each was right and that unless each wins, 'each' would not waste any ink signing any doggone code.

Indie producers admittedly burned at what impressed them as a freezeout from the morning matinee. They were all busy in the lobby laying out plans of campaigns and strategical moves. Favored idea seemed to be to permit the majors to spend their strength in the early arguments and then, if the propositions advanced through them did not meet with the approval of the outs, to take the matter up directly with the President, if necessary.

Some of the strongest indie leaders with acknowledged political ins, were taking it calmly. They regarded the White House ultimatum as meaning that in addition to keeping the Hollywood payrolls down for the benefit of the stockholders, the execs must also abrogate their bonuses for the benefit of the same stockholders.

In these circles reports were current that the heads of three major companies are prepared to resign if the drastic demands, which it is opined the Government may incorporate in the code on this matter, are actually written in. In the same rumor factory originated the report that the majors see a possible chance staving off the right-to-buy issue through an appeal to the courts in behalf of the companies now in bankruptcy. The argument would be based on the premise that open booking would operate to the disadvantage of the stockholders through the reduction in revenues which might be resultant from a narrowing of the present rental market.

There was general unrest among the indies this morning, a feeling that it would be futile to continue further argumentation. There were also reports that the Government has checked some of the testimony recorded at the hearings, and that certain of the witnesses are not standing pat on that testimony.

Some of the indie leaders are boasting that they are maintaining an elaborate spy organization which gets them information as to what happens behind the closed doors of major conferences only a few minutes after anything of importance breaks. Early this morning these reported that Sid Kent and H. M. Warner were staging the main bout in the Hays arena.

Not Bei rbitrary

Just before he entered the conference Deputy Rosenblatt reiterated that he has set no arbitrary deadline but is giving filmdom 'as much time as it needs.' In answer to a query he refused to state whether this meant next month or the entire winter.

That was grand news for a number of exhibitors who are here at their own volition and without the financial backing of any organization. The situation is not unlike the Democratic convention which nominated Al Smith after a deadlock so long continued that many delegates had to return home because their funds had given out.

Appreciating the hold the lawyers are getting on the code, some of the exhibitors, including Joe Seider, who has 38 houses, retained J. Schechter as counsel. The lawyer was already representing some indie producers and will handle indie exhibition affairs as well.

No attempt has been made to correlate the clause proposed by the various branches. None will be made until Rosenblatt is satisfied regarding the attitude of each branch toward its own particular clauses. This means that a code, so far as the actual written instrument is concerned, is more distant from achievement than it was at the New York meetings of a month ago.

Rosenblatt indicated that there will probably be another adjournment declared and that it is probable that committees will be skeletonized into drafting units which will remain here during the recess. How soon this will take place he is not prepared to state.

The Government, contrary to its expectation in the morning, found itself unable to announce any rulings. Instead it revealed that 'consensus of opinion' of exhibitors is that premiums shall be subject to zone vote as to their continued existence. This is along the lines of the system devised, and now contested, for double features. It will require a 75% adverse vote on the part of affiliates and indies to bar the handouts of china, glassware and what have you. In the event of such action 90 days would be allowed to clean up the system; many of the giveaways being based on a series of weekly attendances to complete a set.

Some consideration has been given to the zone authority, but comparatively little. Rosenblatt says that a few of the indies strongly favor the balloting system as a means to select members, with their names to be incorporated into the code. This would delay the code for months, the Government contends. Opposition to the ballot system argues that the balloting would only serve to make politicians out of the exhibitors.

The Deputy is giving the boys no time for golf and very little for sleep, the pace, as set the opening day, being one continuous round of meetings while strength and money last. And all the major issues and all the correlations are still to come.

Boosting M. H. Grossman

Campaign being pushed in several important quarters to get Judge Moses H. Grossman appointed to succeed the late Judge Max Levine on the General Sessions bench. Judge Grossman is well known to show folks as of the legal firm of House, Grossman & Vorhaus.

He is a Democrat with a clean record and comes by his judge title via a brief term as temporary city magistrate in 1918. Several dailies, including the New York 'Herald Tribune,' 'New York American' and 'Christian Science Monitor' have editorially boosted him within the past few weeks.

GRUNT MATCH'S 25G AFTERMATH

Los Angeles, 25.

Playful pastime of tossing mountains of muscle from local rassling rings into the laps of long suffering spectators gets a warning from a Superior Court suit for $25,000 damages filed by Alice K. Borland against Hollywood Legion Stadium and George Wilson and James Kerrigan.

Plaintiff seeks to hold the Stadium equally accountable with the pair of wrestlers named for injuries she allegedly sustained when Wilson heaved Kerrigan through the ropes against her neck, breaking her collarbone.

She recites that this was her first experience at grunt-and-heave matches, and that she had no reason to anticipate the 'propensities of wrestlers to hurl one another out of the ring upon the spectators.'

Steel mesh around the ring has been suggested as a means of confining the catch-as-catch-canners' centrifugal tendencies.

Studio Placements

(Continued from page 27)

ald Cook, Maude Eburne, Montague Shaw, Edwin Maxwell, Wallace Clark, Reginald Barlow, G. Pat Collins.

Bradley Page, 'Hold the Press,' Col.

Donald Reed, 'Viva Villa,' Metro.

Jessie Pringle, Sam Hinds, Bob Montgomery, 'Mad Game,' Fox.

Cora Sue Collins, Frank Sheridan, 'Queen Christina,' MGM.

Gay Seabrook, Arthur Hoyt, 'Olsen's Night Out,' Fox.

Sidney Jarvis, 'Frontier Marshal,' Fox.

Roy D'Arcy, ' Fox.

Leonid Snegoff, 'Smoky,' 'Orient Express,' Fox.

Harvey Stephens, Joseph Cawthorne, 'Jimmie and Sallie,' Fox.

Victor Jory, Preston Foster, Claire Trevor, 'Woman and the Law,' Fox.

Guy Vossher, 'The Mad Game,' Fox.

Ruth Marion, 'Olsen's Night Out,' Fox.

Bette Davis, lead in 'King of Fashion,' Warners.

Jane Darwell, 'Design for Living,' Par.

Maude Eburne, 'Fox,' Col.

Dick Winslow, Richard Quine, Barbara Perry, 'Counsellor at Law,' Universal.

Jimmy Adams, Gale Henry, Rolf Sedan, Harry Duncanson, Frank Gage, 'Luncheon at 12,' Roach.

Frank Morgan, 'It Happened One Day,' Metro.

Armand Schaefer, '16 Fathoms Deep,' Mono.

Cecilia Parker, Esther Muir, Bruce Riley, Fern Emmett, Andy Clyde, short, Educational.

Irving Pichel, 'Viva Villa,' Metro.

Harry C. Bradley, 'Convention City,' WB.

Joseph Cawthorne, Lola D'Avril, 'Cat and Fiddle,' Metro.

Polly Moran, borrowed from Metro for 'Alice in Wonderland,' Par.

Emil Chautard, 'Man of Two Worlds,' Radio.

Ruth Gillette, 'Frontier Marshal,' Fox.

Dick Winslow, Rich Quine, Barbara Perry, 'Counselior-at-Law,' U.

Jacques Lory, technical adviser on French sequences, 'She Made Her Bed,' Par.

Fletcher Norton, George Humbert, George Spelvin, Joe Bernard, J. B. Kelton, 'The Mad Game,' Fox.

Harry Tenbook, Heinie Conklin, Chet Withey, 'Olsen's Night Out,' Fox.

Betty Mack, Billy Gilbert, Jack Party, Chase untitled two-reeler, Roach.

Billy Bletcher, 'Back to Nature,' Roach.

Gene Fowler to 20th Century on loanout from MG to prepare the final dialog for 'The Great Barnum.'

Ferika Boros, Margaret Marquis, 'Eight Girls in a Boat,' Charles R. Rogers-Par.

Curley Wright, 'Behold We Live,' Radio.

Josef Swickard, Universal.

Theresa Selwyn, 'Alice in Wonderland,' Par.

Mae Busch, Edmund reese, Holmes Herbert, Josef Swickard, Bennie Zeidman musical, U.

Lynton Bren, 'Moulin Rouge,' 20th C.

Herbert Corthell, Irving Bacon, 'Pardners,' Par.

Thelma Todd, 'We're Sitting Pretty,' Par.

Albert Conti, untitled musical, Zeidman-U.

Sarah Padden, Gertrude Wise, 'Man of Two Worlds,' Radio.

Cyril Hume, scripting 'Dance of Desire,' Radio.

Frances Dee, ' Radio.

Shirley Gray, ' Col.

Dorothy Wolbert, Eddie and Edward Keene, George Billings, Leon Errol short, Radio.

'Not For That $5,000 But to Save B'way': Sister Aimee At Capitol

By Cecilia Ager

Aimee Semple MacPherson, on the eve of her Capitol Theatre opening, considered the Broadway audience and saw 'neath its rought exterior warm hearts, sloughs of them.

New Yorkers, she felt then, were at bottom good, longing to be kind —even as you and I, even as those splendid folk in Denver, who, she said, rolled up for her a record-breaking gross of $35,000 in three weeks.

To reach those hearts she came to New York, came, lo, to a theatre. Understand, it wasn't for the $5,000. Just remember what she did in Denver.

Money means nothing to her, she said, seated in her press suite at her hotel, dressed with great elegance and expensive simplicity in a chic black frock, her rich blonde hair smartly coiffed and shining on her eloquent head.

She went on: 'So often my associates have said to me, 'Sister, you work so hard, you give so much of yourself, don't you think you ought to start a bank account?' But somehow I've never wanted to start a bank account. The Lord will take care of me. I like to think of myself as an empty channel, His channel, through which His word will pour.'

Diffident Press

Mrs. MacPherson wants so much for the press to understand that her line is not a racket, that she really is sincere. Whenever she invades the press suite of her entourage, the boys whisk out the wet stuff, stamp out their cigarets, and explain to slightly astonished visiting reporters, 'After all, she IS a minister of the Gospel....'

'Sister,' as her theatrical managers are won't to call her, does not mind a bit being deemed sensational. 'The devil rocks the church to sleep,' she says. 'We need a little sensationalism to wake it up. What kind of an act am I going to do? Act? Oh yes, act. Well, I'm just going to go out there and hope for guidance. I want just to reach all your hearts. You have them, you know. Oh yes, you have.'

Sister's managers agree that she's the best trouper they've ever worked with. She does what they tell her. No tempermental outbursts, punctual, determined, tireless, so eager to succeed. And whether or no she's over in a b.o. way, she's going to be treated the best, for after all she has a goodly congregation in Los Angeles whose theatre-going propensities must be nurtured.

ASK NEW GOVT. OPERATE HAVANA TRACK, CASINO

Havana, 19.

Revolutionary organizations have asked the government to take over the properties of the Cuban American Realty Co., namely: the National Casino, the Summer Casino, the racetrack and the Marianao Beach known as 'La Playa,' claiming this company owes $5,000,000 in tourist taxes to the government.

Statement by the Cuban American Realty Co. claims charges not true, as in 10 years it has paid $1,419,865 and that during the 1930-31 season it paid $120,121, and during the following season $72,523, showing clearly that biz was on the decline. The company is bankrupt and in the hands of receivers.

LEGIT FUTURE FOR 'LEGGERS?

With repeal the bootleggers see a new wave of prosperity in store for themselves. Their 10 years' contacts in serving anti-prohibition clients has established them in definite and—say they—now valuable circles. As super-salesmen for booze at bootleg prices, those that enjoyed a nice clientele anticipate retaining it.

The 'leggers' depreciate those syndicates who have bought up likker stocks or have options on popular imported brands for the American market. As a rule, say they, these syndicates are money groups who will need more than ever the services of a well-connected middleman for contact with consumers. This the bootleggers have—some for 10 years or more.

The professional liquor retailers aver that there isn't enough legal booze in the U. S. today to last the country two months. It will necessitate importing Canadian rye, etc., and blending it with the more aged American brands. Legally, the U.S. regulations call for ryes to age some seven years. It's okay in Canada at three or four years—enough can't be made in the Dominion either for it to last longer for aging purposes.

With the American medicos legally authorized to administer on prescription up to a gallon a day, sans question, since last April, there already has been a great drain on the bonded government warehouse stuff.

Likker as Big Biz

The New York 'Journal of Commerce' is getting out a special Spirit Number for the dealers.

It will feature liquor advertising in anticipation of repeal, but will not be issued until all the necessary states have checked and double-checked.

STATE RIGHTS SCOTCH FOR REPEAL DAWN

Los Angeles,

F. Warren Horowitz, young attorney here, has secured the exclusive distribution rights in the United States for the Scotch whiskies of a Glasgow distillery.

The attorney is selling state right franchises for wholesale distribution and sale, promising delivery of first orders as soon as the 18th amendment is repealed and liquor sale legalized.

It's the first time that Los Angeles has been the importing headquarters for hard liquor, and the first real deal for distribution set locally, although a number of promoters have been attempting to make tie-ups for exclusive handling of foreign whisky for many months.

BIRTHS

Mr. and Mrs. Lester Weinrott, son, in Los Angeles, Sept. 16. Father is continuity writer at KHJ.

Mr. and Mrs. Paul Love, daughter, in Hollywood, Aug. 25. Father is a trombonist with Terry Dantzler's orchestra.

Mr. and Mrs. Hartman Angst, son, in Los Angeles, Aug. 16. Father is a theatre musician.

Mr. and Mrs. Johnny Mack Brown, son, at Cedars of Lebanon hospital, Hollywood, Sept. 20. Father is the screen actor.

Mr. and Mrs. Rollin Hutton, son, at Benedict hospital, Hollywood, Sept. 21. Mother is the former Gladys McConnell, screen actress, and father is a Hollywood attorney.

CHATTER

Broadway

Tom Rooney is happy again.

Wilkie is an accomplished pianist.

Goodman Ace is a luncheon date-forgetter.

Ed Stevenson Crosby Gaige staff.

Louis Cline has several irons warming up nicely.

Sister of Max and Eddie Plohn died of heart failure.

Jack Benny is a push-over audience for Jack Waldron.

George Jessel has ordered a marine uniform to go with his yacht.

Sister of Emile Gauvreau, m.e. of the 'Mirror,' died at Hartford, Conn.

Walter Eberhardt has taken up boxing in a big way the N. Y. A. C.

Texas Four is being reorganized. Boney Richardson head man as usual.

George Lait barged into town for a few days, will return to the coast shortly.

Dayton Stodartt back to newspaper work with a berth on the 'American'.

Don Bestor, Hotel Biltmore maestro, now living in Haddon Hall, Tudor City.

Joe Shea has tossed away the dark glasses, with the hay fever season over.

Chester Rice is planning his annual trip to the Coast a month earlier this season.

Tony Wons has moved from the Montclair into a private home in Jackson Heights.

Tom Labrum back at the Garrick, Philly, after a world cruise and a visit to Broadway.

Herb Berg returning to U. A. Oct. 1 as trade paper publicity contact representative.

George Brown took his 12-year-old son, Bobby, to Sardi's and the kid thought it was great.

John McCormack, Ina Claire and Diana Wynyard arrived in New York Sunday (24) on the Europa.

Leon and Eddie's new 33 W. 52d spot all set. Vincent Zito, Zelli's (Paris) caricaturist, the guest artist.

George McKay engaged for picture version of 'Sons o' Guns' to be made at Astoria by Rowland and Brice.

Ed Levin of B&K returned from Bermuda with money left over. Pronounces it an unprecedented vacation.

Phillip Merrivale and George C. Pratt, vice-prez of ERPI, in from the coast on the Pennsylvania yesterday (25).

Leonard Hall and the missus (Alice Hughes of the 'American') have moved into a new apartment for the winter.

Bernard H. Cone and Lewis M. Greene (latter last of Nathan's Vidaver's law office) in their own offices at 521 5th avenue.

Simon Ackerman, clothing company, writing to all show biz that they have a rehearsal hall available to artists free of charge.

One mugg getting questions about Radio City as to the theatres asks which one people want—the cheap one or the expensive one.

Olympic due today (Tuesday) with Frances Dean, new Par British importee; Gene Goossens, conductor, and S. Parkes Cadman.

Not enough Paris tourism, so the Bankers Trust Co. is folding its Paris branch office. Main business was catering to touring Americans.

Leo Curley lost 30 pounds for the Guthrie McClintic drama, and, now that Tallulah Bankhead's illness postponed the show, he's getting it back.

Eddie Jackson (Clayton, Jackson and Durante) and Cliff Johnston have a new show at their Tavern in Brooklyn, Jack Murray's band officiating.

David Allen, g .m. of the Central Casting Bureau, has returned to Hollywood after visiting the Hays office and looking over current Broadway shows.

She just had to move, but, to be easier on the furniture, Rose Pelswick, 'Journal's' film critic, changed her abode by only one floor in the building where living.

Dwight Fiske, Maurice and Cordoba and Walker O'Neill (Meyer Davis) orchestra back at the Mayfair Yacht Club. Fiske was in Hollywood for the summer.

Electric sign on the Criterion, N. Y., with 'S.O.S. Iceberg,' which U opened there Friday (22) for a two-a-day run, emblazons, 'The impossible comes to the screen'.

Idea of the new open sesame atmosphere in the nite spots is the trade-mark of a new spot labeled 'At the Shrine of Bacchus.' No closed-door stuff anywhere.

Al Jolson and Ruby Keeler celebrated their fifth wedding anniversary last Thursday (21). Miss Keeler coming on from the coast. They will return to the coast together in about two weeks.

Eve Unsell here placing Leshe Swabacker's novel, 'Big Steel,' with Macauley. Scenarist has retained the book's picture rights for herself and plans staying on in New York for several months.

Biggest show list in some time left for Europe Saturday on the Ile de France. Included were Carl Laemmle, Frank Joyce, Maurice Chevalier and his manager, Max Ruppa, and Charles Laughton.

In front of the Capitol is a big blow-up of a letter from her deacons okaying Sister Aimee MacPherson's fling in show biz. Sister Aimee opens her spiel by saying, 'when I accepted the invitation from this house.' Word theatre nicely avoided.

Mack Millar, press agent for the Hollywood restaurant, pulled a nifty last week when announcement went out that Aimee MacPherson was thinking of 'saving souls' at the nitery. Mack grabbed Dave Hutton quickly, brought him up and posed him with some of the undraped Hollywood chorines for pictures. It made all the Hearst papers, and a few others.

Loop

Phil Baker bought a new home in Evanston.

Lou McClune has taken over Hollywood at the Fair.

Eric Maxello recovering and the act starts again shortly.

Irving Mills in town on Duke Ellington's Chicago theatre date.

Fred Miller handling contest publicity for the American Legion meet.

Ben Serkowich in and out of town last week with a couple of p.a. deals on fire.

Jan Garber into the RCA Victor studios here to do six sides of recordings.

Charlie Freeman of the JPI Players into New York to snatch up a play or two.

Art Linick holding a farewell party for Al Bellin, who leaves for the coast music field.

Lou Vernon has opened the Ell-Vee agency on the southside Harlem for colored performers.

Bernarr Macfadden Foundation opening an unemployment relief restaurant serving penny and nickel meals.

Since Morris Silver showed them how it's done, B. & K. vaude house managers are aching to m. c. their shows.

Boys are no longer buying those art mags; with all that fan dancer art they're getting their flashes from the fan ads in the dailies.

Joe Mitchell Chapple auditioning at NBC on 'Problems of Our Presidents,' with Chapple having known every President since U. S. Grant.

Stroudsburg

. Bartholomew

Apollo Male Chorus concerting hereabouts.

Bob Romig's ork played the local Freshman hop.

Club Roxy prese llman and his Roytans.

Hill Top Inn has Jimmy Dempsey's Entertainers.

Bernie Whitman's band playing at Penn Hills Tavern.

Throop's Legion Hall features Ray Keating's band.

Dave Harman's Columbians one-nighting at Chapman Lake.

Bob Owens and his Rainbow ork played for the Cameo Club dance.

Fuzzy Lee with Roane's 14 Pennsylvanians one-nighted at Newton Lake.

Harry Richardson's Cavaliers succeed Bart Dutton band at the Hof-Brau.

Donlin's Pennsylvanians with Mary Hewitt leave the Pocono Casino for the Ryto Club.

Baron Marino Nardelli, Italian singer, made his American debut Sept. 22 at Buck Hill Falls Inn.

Mother of Fred Sittig, leader of the internationally famous Sittig Trio, died at her home, Utica, N. Y., Sept. 18.

Rev. Percy Crawford, radio's (WMCA-WCAU) youngest minister, and his pianist, Ruth M. Duvall, were married Sept. 18, at Pine Brook Inn, his church summer resort.

Charlotte, N. C.

By John W. Harden

Chief Blue Sky, Sioux Indian showman, here barnstorming. N. Drexel with him as manager.

Grady Cole, former newscaster for Charlotte 'News,' giving current events program twice daily over WBT.

Hagenbeck-Wallace Circus now playing Carolina dates, also Downie Brothers, and Wheeler and Almond's Circus.

Don Lanning playing his ilver Slipper Revue. With him are, among others, Art Stanley, Roberta and Anne Sherwood, Madie Davis, the Norma Wasser girls, and Dick Whetstone and his orchestra.

T. D. Kemp, Jr., former theatrical agent and brother of Hal Kemp, orchestra leader, now writing a daily column, 'The Human Side,' for Charlotte 'Observer.' Also Sunday department on music, drama and arts.

London

Hugh Williams Fox Films.

Leighton rill loath to return to America.

Robb Wilton applauding a singing short of himself.

Earl St. John down with an attack of tonsillitis.

Myron Pearl Trio have applied for English citizenship.

Ben Schulberg handing out interviews to the daily press.

Arthur Prince stooging for vanni at the London Pavilion.

Billy and Elsa Newell keeping their new address a close secret.

'The Lake' closed at the Piccadilly, Sept. 16 after six months' run.

Iris Darbyshire, actress, to marry Paul Roth, surgeon of Harley street.

Vic Oliver due in New York early November, to pick up 20 weeks' work.

Daily 'Herald' running Paramount's 'Woman Accused' film as serial story.

Irving Tishman down with pleurisy, having caught chill while coming over.

Gaston Palmer receiving cabled offer to play Jerusalem, with four weeks guaranteed.

Henry Hall cabling his London friends the wonderful reception he is receiving in America.

Oscar Hammerstein in Paris conferring with Siegmund Romberg anent latter's new musical.

Jack Donohue practically set to do the dances for the new Charlot revue starring Beatrice Lillie.

Russell, Marconi and Jerry turn down eight consecutive weeks for the Stefano Pittaluga circuit, Italy.

Noel Coward and Fairbanks Junior at Cochran's Manchester premiere of 'Nymph Errant,' Sept. 11.

Harry Foster trying to book Loraine and Digbey after seeing a short of the act at the Regal picture theatre.

The first rain for many weeks spoiled the open-air premiere of 'The Tempest' in Regent's Park, Sept. 12.

Stanley Wathon and Papa Max (Max and his Gang) talking over old times in New York some 25 years ago.

Fred Sanborn and Garner, Wolf and Hakins at the Palladium talking over the old stooging days with Ted Healy.

Reilly and Comfort doing their specialty in 'Aunt Sally,' a Gaumont-British picture starring Cecily Courtneidge.

Don Alvarez due here on the 'Champlain,' to star in latest Monty Banks film, with Basil Sidney to play the heavy.

Actress daughters of Huntley Wright and Seymour Hicks, both named Betty, announce broken marriage engagements.

Louis Dreyfus has taken over the management of Jack Donahue and is out to get him the best price for staging his next show.

Rosa Barsony did not like her dresses in 'Ball at the Savoy,' so she had some made in Germany, which were sent by plane.

Lillian Trimble Bradley's play, 'What Happened Then?' moved into the Kingsway from the Fortune Sept. 18 for West End run.

Entire Leicester Square theatre staff under fortnight's notice, with General Manager A. Stevens and front of house staff staying on.

Basil Rathbone playing 'Diplomacy' in English for fortnight in Berlin prior to his American appearance opposite Katharine Cornell.

From all reports Charles Cochran has another hit in 'Nymph Errant,' with Gertrude Lawrence reputed to have done the best work of her career.

Billy de Wolfe (De Wolfe, Medcalf and Ford) will marry when he returns to New York. Wife is professional dancer, but name is guarded secret.

United Artists (London), Limited, formed by Douglas Fairbanks to make pictures here, anxious to get Reggie Hammerstein to direct their first English musical talker.

Mexico City

rahame

Modern fireproof nabe to feature talkers, and to be called the Eden, under construction.

Ambrose L. Dowling, RKO export manager, here for a few days on a tour of Latin America.

Jerome (Jerry) P. Sussman, Par International exec, here from New York supervising local Par offices.

Dollar still going strong. Rate for the past three months has been from 3.55 to 3.57 pesos per dollar. Normal tariff is two for one.

Several local nabes have installed subdued lighting systems to prevent customers barking shins while hunting seats during shows.

Still raining hard. Train traffic disrupted in many parts of the country; several wrecks caused by washouts and weakened rails.

National Pawn Shop, oldest institution of the kind in the Americas, is doing so much biz that it has provided its pledge clerks with roller skates.

Automobile owners and operators have petitioned federal government to cut duties on imported gasoline and allow it to enter in unlimited quantities as means of busting monopoly they charge oil companies have established, which holds gas to 26 cents the gallon.

Paris

H. B. Warner breezing through to England.

Jo Davidson sculping Mrs. ill (CBS) Paley.

Mrs. thel Wolheim, widow of Louis, visiting here.

Cartoonist Ellison Hoover here, but nobody knows what for.

Maurice Tourneur back in Paris after summer trip on his houseboat.

Albert de Courville left for London to start direction of a new film.

Maurice Livingstone off for Budapest to sell United Artists features.

Maurice Escande, Boulevard favorite, returns this season to Comedie-Francaise.

Sylvia Sydney back in town with Ben Schulberg, just having fun, according to own reports.

Morgan sisters—Marguerite, Frances and Virginia—sail shortly for a concert tour in America.

Albert Cazentre, New Orleans tenor, singing 'La Traviata' with a touring Italian company.

Hendrik Willem Van Loon back after Riviera romping while Mrs. visiting home in Holland.

Marguerite d'Alvarez back in town for the season from her summer place in Cagnes-sur-Mer.

Jean Armstrong, ex-wife of Robert of Hollywood, warbling in a cheap Montparnasse night box.

Cecile Sorel debuts at Casino de Paris in October. Revue by Sacha Guitry, Max Reinhart directing.

Maurice Chalom reopening night-box Du Barry in a different manner, and along the Montmartre's lines.

Camille Cholsy and a player-group taking over the Potiniere after Oct. 1 for a series of one-act plays.

Sydney Rayner and Carlton Gauld, the American warblers, leading in popularity at the French Opera Comique.

Anita Avila and Jack Nile, American dancing team, returning for Paris night-club engagement after season in Biarritz.

Vidor kids, Antonia and Bellinda, who crossed with Kathryn Cooper aboard the Ile de France, through here on way to join Mrs. King Vidor in Biarritz.

Sigmund Romberg dined by Prince and Princess of the Austrias. Sails with Maria Jeritza for New York production of 'Jerry' after assisting 'Rose of France' here.

After a dinner party in honor of Donald Crisp and Jane Murfin, Gare Schwartz held a private showing in the Joinville projection room of Cecil de Mille's latest production.

Pola Negri unable to sail on the Ile as planned because of a couple of added scenes in 'Fanatisme' and a bit of shopping at Lanvin for smart somethings to wear. She'll sail next week.

Anne Neagoe, wife of Peter, here to arrange for publication in French by Albin Michel of 'Storm' and 'Easter Sun,' while Peter fighting to lift ban in United States on the former book. Anne returns to New York first week in October.

Birmingham

Bob Brown

Cooke Players at Flomaton.

Temple may return to unlon soon.

Gene finding plenty of bookings.

Clyde Spiers up to Washington and back.

Bob Smith now Tutwiler night club.

Trying to open a Venetian theatre in the Italian section.

If there were no football to follow baseball what would George Goodale do?

Frank King, formerly a receiver in baseball, is now bankrupt receiver for WBRC.

Still doubtful if Walter Ambler will open stock at the Grand Montgomery this month.

About six companies playing stock in as many southern cities and looking still better.

Independent operators' union movement seems to have ended rather suddenly for some reason or other.

Lewey Robinson, elected as city commissioner, said in his campaign talks he would rid the town of slot machines. Extra big baptism of them in town.

Madrid

Jean Dalrymple hereabouts riding on air.

Anita Brenner digging up stuff for a book on Spain.

'Herald-Trib's' Lorine Pruett also digging for series of articles.

Dorie Jarmel, p. a. for Columbia Concerts Corp., buying bullfighting pix.

Index planning superproduction, entitled 'Miguelon,' with Miguel Fleta starred.

Sidney Franklin nya-nya about Sylvia Sidney, though he's never met the femme.

Consuelo Moreno back home to tell the folks about that week at the Palace and her appearances at El Chico.

Luana Alcaniz home, telling folks all about Hollywood. Landed starring role in Index Film.s 'Luana's Millions.'

Manuel Azana, the playwright, stopped being prime minister of Spain when the political opposition got too tough.

Jose Iturbi visiting relatives in Valencia. Making European debut as orchestra conductor in concert at Madrid in October.

The Mr. Hemingway scratching his head about buying a home some place in Africa so he can split his time between Africa, Key West and Madrid.

Antonio Guasch, Barcelona cinema director, finished dubbing 'The Three Musketeers' and 'Milady' in Spanish. Said to be longest dubbing job ever executed, covering 23 ordinary length reels and 47 characters.

Hilda Moreno, Larue's ex-warbler, sylphlike and eyecatching after doing a remarkable paulwhiteman on the poundage. Placed in Orphea's Spanish 'Death of the Nightingale,' and probably Madrid musical show this winter.

Winnipeg

By Shannon Corbett

Harry Dahn well liked.

Mike Goodman to Fort William.

John Fiddes puts on 'Streets of Paris' for Kiwanis convention.

'Red, the Whistler' (Marius Sarraillon) returns to stage after two years' absence.

Al Kells returns to Minneapolis, after looking over stock proposition for Bainbridge's.

Eric Plant, ex-actor, returns to try stage and radio after three years' absence as a station agent in a lonesome railway point.

Three FP neighborhood houses, Arlington, Crescent, and Wonderland, introduce five acts of vaude weekly. Acts recruited locally.

James Watson Paul, late of Loew's circuit and N. Y., sings at Lyceum; has been visiting his old home town, Dauphin, Manitoba.

Jerry Bourke subs for the 'Great Douglas' on the air. Jerry, however, is too well known and fans recognized his voice, dispelling required air of mystery.

'Flower of Death,' new radio serial, makes appearance on CKY, put on by WBB. Written by Dr. J. W. Pemberton; cast includes Frank Wade, Bernard Lathom, Florence Ward and Harry Harrod. Twice a week.

WBB boasts discovery of talent which has proven so good as to be asked to go on CRC; such discoveries include 'Doc' Guy, U. boy, who proved to be one of the most popular singers on the air; Leon Zuchert and Argentinians; and 'We Three' Girls, singer trio.

Montreal

Harold Moon thinking up another orch.

Joe Carr getting big hand Krausmann's.

Babe Wallace hitti at Commodore.

B. M. Garfield busy and renovating.

Rupe Caplan going over big in other dramatics.

Chris Ellis putting a kick in Dickens over the air.

Vaude strongly Loew's, October.

Billy Eckstein ethering couple of stations and at Piccadilly.

Eddie Sanborn orch opened Capitol, Halifax, Thursday (21).

Craig and Forest lease Rialto dance hall and are out of red.

Further 10% cut talked for operators, making third in two years.

Dorothy Tennant in 15th week at Lorraine cabaret and still strong.

Nan Blakstone opens new revue Chez Maurice and is jamming them in.

Shefler, Montreal's premier dance master, puts over fall show with eclat.

Cecil West announces seven major productions Montreal ep Theatre to October.

Canadian Radio Commission falls from grace in announcement it is going commercial.

Villa Maurice closes show Saturday (23) and opens fall show with big revue Monday.

Growth of new suburb, Snowden Junction, north end, warrants breaking ground for new nabe house by United Amusement Corp.

CHATTER

Hollywood

Charlie Ruggles buys a farm on Ventura blvd.

Sam Mintz looking for a new brand of tobacco.

Zeppo Marx getting a new front on his Brass Rail eatery.

Mrs. Arch Reeve recouping after a siege of stomach disorder.

Promoters trying to interest picture names in tango parlors.

Monta Bell taking a vacation in his backyard between pictures.

Jimmy Durante canvassing his pals for opinions on his broadcasts.

Lucien Littlefield in 'East of Fifth Avenue,' for Col, playing his 301st part.

Mae West popularity restoring the gusset to favor. Bustles may do comeback.

Three-year-old daughter of John Barrymore is beginning to give out the answers.

Beverly Hills eating spots getting a break through new agencies moving out there.

Bobby Stewart, formerly with Bert Levy and West Coast, now associated with the Sadi Halperin agency.

Alan Crosland is defendant in a $1,442 wage suit filed by Eric Rubelius, director's former combo chauffeur-butler.

Florence Desmond raving over the treatment she received from San Francisco natives. Wants to play a return engagement.

Gaekwar of Baroda, world's sixth richest man, passed through Hollywood. Didn't give pictures a tumble. Had seen a picture.

John W. Rumsey, formerly head of the American Play Co. in New York, is now maitre de hotel in a Hollywood delicatessen shop.

Pittsburgh

By Hal Cohen

Harold Daniels going to coast next week for another fling at the movies.

Roberta Gale, flicker ingenue, here from the coast for a short visit with relatives.

The Joe Penners and Norman Prescott here for a day between motor hops.

Jack Gilmore in town ahead of roadshow engagement of 'Dinner at Eight' at Nixon.

Dick Rauh, head of ittsburgh Symphony orchestra, back from a vacation in Europe.

Leo Robin, en route to coast, stopped off here for a day to visit friends and relatives.

Dorothy Bushey (Mrs. Bernie Armstrong) touring with the condensed version of 'Strike Me Pink'.

Repairs being rushed on Alvin, with prospects now of opening within another three weeks.

Harvey Gaul, the 'Post-Gazette's' triple-threat critic, on the job again after the annual summer lay-off.

Jerry Mayhall on from Philly over the week-end to see the family and raving about 'As Thousands Cheer'.

One of the sax players in Happy Felton's band almost a dead ringer for General Balbo, the Italian birdman.

First year in long time that Dave Rubinoff wasn't able to get home to spend the Jewish holidays with his parents.

Benny Drob, the veteran property man and for years at the Stanley, has popped up this season at the Variety.

Ada Burt, cousin of Belle Baker, and Mrs. Lou Gittleson in private life, singing at her better half's Club Rhythm.

Happy Felton's band stays on at William Penn to open hostelry's winter nite spot, Chatterbox, Friday nite.

Mildred Cozierre, buxom burleycue queen, back at her old stamping grounds at the Variety, where she's quite a fav.

A. Certo, publisher of an Italian newspaper here, backing a pop-price grand opera company this season. Opens next month at Syria Mosque.

Phoenix, Ariz.

By Robert J. Rhodes

J. C. Barnes of the San Carlos back from Atlanta, Ga.

Joan Huddleston, local dancer, had a part in a recent picture.

Ruth Leslie will be seen as a dancer in Dolores Del Rio's next.

The Phoenix Theatre Guild will stage 'It's a Wise Child' as season's opener.

Harry Boyle of the Biltmore back from the east after drumming up winter trade.

Betty Stoddard is attending U. of C. and also going to Fox school for screen-star aspirants.

Rachel Crothers' 'Let's Be Gay' will be first presentation this fall of the Phoenix Little Theatre.

Western pictures were at one time made at an old studio here. Site is now occupied by the Grunow Memorial clinic.

Amateur dramatics at Phoenix Junior college this year will be directed by J. N. Smelser and at the high school by Mila Bray.

Albert Stetso will open the Studio in Prescott; ot known who will manage the house after opening, set tentatively for next Saturday night.

Frank Webb of the 'Republic-Gazette' advertising staff becomes manager of the 'Journal-Miner' advertising department in Prescott, Monday.

Understood that Phoenix Little Theatre dickering for rent of Apache, dark for several months. House is owned by Publix-Rickards and Nace.

The Rendezvous Gardens is the city's top-notch nightery now. The Old Pueblo has fallen as far as prestige is concerned, but still rakes in the dollars.

Canton

By Rex McConnell

Few eastern Ohio theatres dark now.

Pauline Le Van joins Fred Hall's new musical show here as soubret.

Gay Wolf Tavern reopens after being dark all summer, with Ed Knowles again in charge.

Fred Hurley plans to reopen Princess, dark several months, at Youngstown soon with girlesk.

Palace, Akron, open three weeks ago with split yeek vaude-film, switches to full week programs.

Al Katz and his Kittens, last MCA band to play Summit Beach Park pavilion, Akron, for H. W. Perry.

Bob Rhodes, four years assistant manager Loew's here, now with Weller Mort Shea's new house at Zanesville.

Russ Clutterbuck, tab producer, here supervising rehearsals for Fred Hall's new musical show, 'Words and Music.'

Cy Riddle, park concessionaire, convalescing in Mercy hospital here from fractured rib suffered several weeks ago in a fall.

Billy Foster, late of the Curley Burns show, is musical director for 'Words and Music,' new Fred Hall tab, leaving here soon.

'Pop' Crawford's Northerners band back at Massillon resting after successful summer season at Terrace Beach, on Lake Erie.

Art Mallory, for six years manager Craig Beach Park, near Youngstown, reopens his Trianon ballroom in Alliance this week.

Lew Platt, manager dance pavilion at Craig Beach Park, near Youngstown, turns over management of his Rainbow Gardens ballroom in Salem to Ken Burcaw, and will devote all his time to booking dance bands.

Emerson Gill and his band close summer season at Youngstown, Idora Park pavilion, Monday night, Sept. 18. Gill to Bermuda for a rest and band due to reopen for the winter at Book-Cadillac Hotel in Detroit late this month.

Seattle

By Dave Trepp

Coliseum is re-seating and dolling.

Paul Tutmarc on air and special clubs.

Eddie Rivers in town from Lewiston, Idaho.

Metropolitan, ready about Oct. 15.

Harry Baker back in hospital for a second operation.

Harry Seber booking for time in Northwest for 'Change Your Luck' tab.

Katherine Haviland added to staff of Keighley & Roscoe as vaude biz is perking.

J. T. Sheffield and Herb Sobbotka to Denver and Salt Lake et cet for a month on biz.

'Whitey' Merwin, Victory theatre, Tacoma, on the mend after trouble with his molars.

Dan Lussier press agented for the Great Raymond Co. 2 weeks tour in western Canada.

There is a Dr. Bull in Seattle and Jim Clemmer had him as a guest for Will Rogers' pic.

Howard Lang affiliates with Curran & Belasco, announcing legit company soon for Seattle.

Bill Connor from Centralia to Tacoma, as asst manager to Ned Edris for the Hamrick houses.

H. W. ruen again in show biz, operating 46th St. theatre. Bruen sold out for a mint to Universal Chain Theatres in 1927.

Argonaut cafe opening new beer parlor advertised it as 1933.2 opening. But architecture in style of log-cabin pioneer days.

Walter Douglas, prexy of University Theatre Co., to N. Y. for the Met angling for attractions. Met is former Erlanger house.

Gordon Craddock, salesman for Universal film exchange, to Portland, as manager of U Ex there; succeeds Al O'Keefe, who gets promotion to L. A. office.

Horse racing seasons ends with great mob at the tracks; season so-so. Officials insist next year parimutuel machines must be installed, or else not within state law.

Denver

Eddie Loy, formerly Par, now selling for Fox.

Earl Kaye and his orchestra moves into the new Rainbow ballroom.

Film board secretary, Duke Dunbar, visiting world fair during vacation.

Athur landerd, WB salesman from Pittsburgh and New York, now on staff here.

Harry Brunet, manager of change operations for Columbia, expecting the branch here.

'Just a Sweet Memory,' by Ruth Ellis, Denver composer, played by West Masters at the Paramount this week.

West Masters, organist at the Paramount, and Miss Lucile Gram of Denver were secretly married July 28 at Colorado Springs.

Harry Huffman and A. A. McVittie were given a testimonial banquet by the trustees of three sanitariums and hospitals in appreciation of their work for them.

With the opening of the organ at the State, every playable organ in the city is being worked. Bob Moore, from the El Capitan, Los Angeles, at the State console.

The following out of town exhibitors were seen on the row: Nathan Salmon, Santa Fe; S. L. Hessbeck, Chappel, Neb.; J. S. Ward, Douglas, Wyo.; Tom Murphy, Raton, N. M.; George Besse, Gunnison, Colo.; L. M. Teller, Curtis, Neb., and J. K. Powell, Palisades, Neb.

Musicians who have resigned from the union (or have been expelled), and are playing at the Huffman Orpheum and Tabor: Howard Tillotson, who was director of the orchestra at the old Orpheum; Dick Wallace, John Libonati, Harry Vail, Abby McDonald and Doug Barnes.

Dallas

Paul Jones adding another year as news spreader for State fair.

Hal Worth extra-busy with pageant plans for Dallas Day at fair.

Kosloff, back from a coast trip visiting Cecil DeMille, reopens studio.

Dallas Little Theatre into a new season with "Both Your Houses" first.

Out-of-the-way booking for Melba film house is option on Ballet Russes de Monte Carlo next February.

Majestic to be refurbished with new seats and a permanent white velvet stage setting, an innovation.

Lasses White and Pat Wilds, 'Lasses and Honey,' tapping off their home-folks visit to return to WSM-Nashville.

Bagdad nite spot unlidded by John (Mickie) De Grazier, with Knox Pugh's music and m. c. work by Buddy Roger's bud, B. H.

J. J. North, ejecting unpaid admish to Majestic, is hero-of-the-week usher as a knife wound inflicted by the crasher will testify.

Staffs of WFAA, Palace, Baker Hotel and dance studios in midnight show to help Rio Grande Valley flood victims, with Par donating 'Three-Cornered Moon.'

Paul Short, Majestic manager, and Besa Fairtrace, Majestic publicist, are Mr. and Mrs. Short by recent announcement, but not by a recent wedding. Event evented in Oklahoma on April 9, 1932, while couple were Melba-ites.

Kansas City

Will Hughes

'Journal Post' commentator John Cameron Swayze, now a papa.

'Spike' Hennessy, of the Midland staff recuperating from a broken wing.

Joanna Downs, new addition to the dance faculty of the Kansas City Conservatory.

Taylor Myers, assistant manager at Loew's Midland, started his son to school last week.

Joe Reichman's engagement at the new Hotel Kansas 'Citian' has been extended to its eighth week.

Rumored that 'Dinner at Eight,' picture, will come to the Shubert at an early date, as a road show.

Lawrence Lehman, of the Main-street, has 'Greater Movie Season' spread all over the front of the place.

George Bowles now on KMBC biweekly with his 'Tattler' gagging sponsored by one of the local clothiers.

Billy Miller, for several years treasurer at the Shubert, is now handling the cash at the dog track at Caufield, O.

Two of the leading first-run houses ran icicles on their ad., sigs when the mercury registered in the 60's a few days ago.

Ray Whittaker, manager of the Shubert, is expected in shortly, although no bookings for the house have been announced.

Dancing teachers returning from their summer schools and announcing the new dances. None, however, have mentioned the fan dance.

Manager McManus getting a lot of extra mentions in the sports sections, with art aplenty, for the coming run of 'Prizefighter and the Lady.'

The directors of the Kansas City, Kans., Little Theatre have announced a contest for local writers and hope to secure some original plays for the coming season.

San Francisco

By Harold Bock

Oscar Oldknow in by plane.

Leon Levey up from Hollywood on a quickie tripie.

Frank Newman down from Seattle on route to L. A.

John Stein covering the town in advance of Tex Guinan.

When Hof Brau cafe opens it will be with Jimmy Davis' band.

Bruno Lessing's in town writing for Hearst; likes the grub here.

Miles Lay, relief stage doorman at the Warfield, died of heart attack.

Eleanor Barnes is off sea trips after a jaunt up from Hollywood by boat.

Harry ipe, radio ed Berkeley 'Gazette,' grabbed himself a wife in Reno.

Nita Mitchell is warbling on KRFC, as are Al Lyons and Bunny Plato.

Baron Hartsough in as organist at Orpheum after long session in Honolulu.

Nat Blank will bow out as house manager of the Fox end of the month to go south.

Jay Hurley (Putnam & Hurley) has grabbed himself a hotel instead of the usual No. 3 spot.

Emma Wynn newest hostess at NBC after all that staff shuffling that left Jane Burns as chief.

Benny Rubin reported dickering with the Catholics after he opened his Oakland cafe on New Year's.

Anson Weeks' band and Lou Tobin, imitator, cutting 'Hollywood Impressions' discs for MacGregor-Sollie.

Uzia Bermani back along the rialto after a month of musical synchronization on the Mae West flicker.

Hal Elias in for Metro reaaying the campaign on 'Dinner at Eight,' which opens Sept. 30 at the Columbia as a roadshow.

Chris Lykke, city ed 'News,' elected president of Press club; Pat Frayne, 'Call' sports ed, v.-p.; Walter Swanson, p.a., secretary.

Portland, Ore.

By James T. Wyatt

Alex Pantages in the burg, but ambiguous about taking over the Orpheum property.

Jaina Kay Burke is the fancy name of the feme sex lecturer which the Columbia found. She told them things they didn't know twice daily.

J. J. Parker reads incessantly. Biographies of Talleyrand, Bismarck, General Grant, Disraeli, are his meat. Parker says that those bozos figured out the answers, and selling a pic isn't so different.

Homer Gill claims discovery of a headline vaude act in Walter Buxbaum, young Viennese concert pianist, who displays a jeweled stickpin given him by ex-King Alphonso of Spain for a command performance at Madrid, but says he likes playing vaude better than concerts.

Part of the exploitation for 'Sins of Love' at an indie house was a nurse in attendance on fainting customers. Second day the screen went dark in the middle of the show. Investigation found the operator had fainted in the booth. Nurse had to be called to help out the help.

Trenton

By George Rosen

Trenton Fair Sept. 26.

Al Collison has new bag of tricks.

Sidney Goldmann is back from Boston.

Johnny Ipp now moter here.

Hunt's State all set to open next week with stock.

Hunt's Orpheum still boarded up with sign outside reading: "Will Open Labor Day."

RKO Lincoln and Capitol Theatres have changed opening days to Saturday and Friday, respectively, reversing order.

Trenton 'Times' outing at Springdale Park for employees and families attracted more than 600. Twenty barrels of beer consumed.

George Anthiel has been notified that he has been decorated by the French Government. Now a member of the Societe Historique of the French Academy.

Saranac Lake

By Happy Benway

Louie Rheingold, still strictly abed,

Kitty Vogelle, holding nice comeback.

Marya Blake is going through a mass of high temping.

Robert Brown Faricy, showing up very nice toward the cure.

Katherine Lowenberg lodge with an arrested okay.

The N. V. A. lodge is getting a new smear of new paint, looks nice.

Tommy Vicks holding up great with lotsa exercise and added weight.

Bert Ford and Helen O'Reilly are back Saranacing after a New York vacash.

Are you writing to those that you know in Saranac and elsewhere that are sick?

Tommy Abbott, I.A.T.S.E. boy, strictly a bed patient, is holding up on the oke.

Chris Hagedorn, now curing at 26 Sheppard avenue; ditto for Leonard Crowley.

Hazel Gladstone Murray Weston are newcomers at the lodge, under observation.

Ruth Morris, female booker deluxe, left Camp Intermission after a three-week vacash.

Nice to see Fred 'Bones' Bachman sitting in the lounge room, at least twice a month.

George Harmon cracks that he owes his breakdown to making jumps. Page Gus Sun.

Mannie Lowy, ex-Rudy Vallee fiddler, is showing up to good results. Ably nursed by his frau.

Salvadore Ragone up for three meals a day with mild exercise, a United Artists Corp. boy.

Sydney Piermont, week-ended it here, his frau has been doing wonders while airing up here.

Sonny Dinkins, formerly Benway and Dinkins, is now Automating after a siege of hospitalinis.

Harry Namba, who has seen special nursing for quite some time, is now opening one eye for a few laughs.

Salome 'Park' Schilling, late of the Park stock company, is a new arrival at the lodge, taking the cure like a vet.

Harry Barrett that old-time juggler, socked by a drunk. Harry is laid up with a broken arm from the results of the attack.

Joseph Vaughey of Denver, Colo., is seeing Chicago World's Fair and will New York it for an extended vacash, first in six years.

Billie Jerome, who did a vaudeville act with her husband some years ago, is holding up on the oke side in Liberty, N. Y., an Actors Fund guest.

Lawrence McCarthy, ex-N.V.A. patient curer, now piano playing at the Jack Phillips night club, Murray Sale still holds down the job as chief songster.

Benway, old man Benway's oldest son, Happy, and your mugg, is doing nicely, he has so much exercise now that he offered some of it to Ben Schaeffer, who turned it down.

Betty Huntington, Buckley House, Liberty, N. Y., who is doing well, pens 'Thanks for VARIETY. I sure appreciate it and enjoy the news that they send me up here in the 'sticks' each week.

Answering the morning mail.... No, the Harry English that was here is not the Harry English that managed the Los Angeles N.V.A. club....George Harmon here is not the George Harmon of circus fame ....McManee, who has departed, is not McManee the clay moulder.... N.V.A. lodge is situated on what is called Spion Kop....Harry Namba is the original head walker to do the up and downstairs routine.

Indianapolis

By Bill iley

Keith's, once the host to most of today's stage stars, is now showing second run pictures.

WKBF is using mostly local programs since becoming local outlet for NBC red and blue networks.

Paramount Club, where dancing was in the open, has moved into winter quarters on the same lot.

Tom Devine, major domo of the Indiana ballroom, publicly predicting that jazz dancing has had its day.

Carl Niesse and Ted Nicholas get their daily dozen walking over town checking patronage at opposing houses.

Now that the Indiana and Circle are once more jointly operated the boys are always 'in conference' when phoned.

Fran Royse, mgr. of the Trees, is figgering on entering the mercantile industry after the nightie closes for the winter.

Charlie Olson, of the Lyric, has given up his home at Wawasee and moved here to be closer to the seat of his troubles.

Corbin Patrick, Star crick, swells his chest with pride when he reflects that he's the only pix reviewer in town who is a parent.

Ken Collins of the Apollo, and Swiger of the Indiana, with their wives, forgot box office figures for the week by spending a night at the Trees.

CHATTER

Minneapolis

By Les Rees

Mrs. Mabel Dietz, Film Board secretary, back after a vacation.

Fred Finnegan, Universal booker, back from a vacation at Itasca state park.

Barney Cohen, erstwhile RKO salesman, has joined United Artists' sales' staff.

Ben Fish, United Artists' district manager, in town again, working on Publix deal.

Marigold Ballroom reopened for season with Harry Conner and his 12-piece band.

Jack Malerich and his nifty orchestra opening at the Hotel Leamington Sept. 30.

Walt McKean promoted from shipping department to assistant booker at M-G-M.

'Fantegutten,' first Norwegian all-talkie to reach United States, going over big in territory.

Pierre Andre, now an announcer for WGS, Chicago radio station, back home on visit with parents.

Eph Rosen, RKO salesman, back on job after recovering from injuries sustained in automobile accident.

Charlie Jackson, Paramount salesman, back on job after four weeks in north treating his hay fever.

Billy Jones and Ernie Hare and Jack Crawford's orchestra featured at annual Northwest Radio and Electrical show here.

National Screen Service has added additional salesman; Sid Goldberg, to work along with Bill Grant and Art Huesman under Ed. Burke.

Junior Repertory company presenting play, 'Gift of Junior Man,' for benefit of Minneapolis Symphony orchestra guarantee fund.

Carl Leserman, Warner Brothers' district manager from Chicago, left town after failing to close deal with Publix for part of product in Twin Cities.

Helen G. Barron, for nine years secretary to six different managers at the Orpheum, is marrying Max Rudey, non-professional, but will stick to job.

Tri-State circuit, comprising a number of small Minnesota and Wisconsin houses, made 100 per cent deal for M-G-M product, its first new-season purchase.

Cedric Adams, local columnist, reports that petty thieving customers loot Belmont tavern, local, roadhouse night-spot, of 150 beer mugs every Saturday night.

Mort H. Singer expected back again this week to decide regarding proposed acquisition of another Minneapolis first-run house and permanent policy for his recently acquired Orpheum.

Day before Willie Ash, local parachute jumper, plunged to his death from an airplane during an exhibition at the Minnesota State Fair he visited a local attorney's office and drew up a will, leaving his $3,500 estate to his sister.

Detroit

By Leo Elman

Sam Bosky threatens to return to Hollywood.

Charlie Roth has a new car. Second one this year.

Cliff Bell opening a new spot called the Cosmodore Club.

Richey Craig, Jr., in town three weeks to play one at the Mich.

Lutrelle Bradley retiring from professional life to get married.

Vera Brown finally went to Hollywood but merely as a chaperone.

Bromleigh House trying to explain his battered condition a few weeks ago.

Phil Brestoff happy again. Carla Torney Girls at the Michigan, and Phil doing okay.

Eugene Bristol Rodney here for a week looking over local theatres with Bernie Hynes.

Freddie Schader and Dave Idzal both celebrated wedding anniversaries the same week.

Robert Henderson thinking of doing an intimate musical revue similar to the continental idea.

Neva Lynn in town, brought by her sister Joy getting an acute appendix. Grand opening took place Tues.

William Walker at the Michigan Democratic League remodeling. Pushing the bandstand back to make more room for the paying guests.

Cleveland

By Glenn C. Pullen

Hagenbeck-Wallace circus cracked last five years' records here for attendance.

Bill McDermott, drama crick of 'Peedee,' back from writing junket through Europe.

George Young and Dave Lederman, partners last year, now rival burlesque producers.

Putney and Lorinie, radio team, now split up. Lonnie Johnson going into Mid-Colony Club.

It's a baby girl at the Ralph Ketterings—she's June Love, ex-revue dancer, and he's son of Chicago producer.

James Mulholland, radio continuity writer, takes slaps at Cleveland figures in his new satirical play, 'Alter of Hooey.'

Bebe Barri, dance director, won divorce from Stephen H. Linek, editor of local Hungarian paper; slated to marry James Danly of American Shipping Board around Xmas.

Fort Wayne

By Robert Baral

Dal Harris' Rhythm Boys into Uptown club.

'Last Round Up' is the current clean-up song over the sheet music counters.

Rae Weimer of 'Beacon-Journal' at Akron calling on the old 'Journal-Gazette' crowd.

W. C. Quimby and M. Marcus acquire long term lease on Paramount theatre from Loop Realties, Inc.

'Journal-Gazette' gives in at last and okays a daily radio column. J. Clifford Milnor on city desk editing chatter.

Helene Foellinger, daughter of publisher Oscar Foellinger of 'News-Sentinel,' just out of Illinois U., and handling film copy.

Clifford Kirkpatrick of local police force gets three months' leave to return to vaudeville stage as magician. Formerly worked as single.

Edna Hodell, formerly of WOWO and recently signed by WBBM, goes Mayfair by dropping first letter of her name and going over the ether now as Edna Odell.

Jane Hopkins, the original Rosemary Murphy in 'Abie's Irish Rose' during its five-year marathon in New York, now Mrs. Leon Levy, and living here. Cast in Old Fort Players' production of 'Enter Madame' as a fling.

Cincinnati

By Joe Kolli

Baby hippo upping Zoo gate.

Howard Gale fr nting 'Strike Me Pink'.

Al Schenck clowning with band at Wooden Shoe, suburban 3.2 spot.

Strand has Cliff Boyd as mgr. and Harry Willsey leadling seven-piece band.

Harris Dudelson promoted to salesman by UA; Jules Rieff got booker berth.

Shubert reopens Oct. 1 with 'Dinner at Eight' roadshow pic; W. G. Bishop ahead.

Dave Bernie, brother of Ben, in fifth month at Sinton grill with five-piece ork.

Burley competish and new Cincy low for stags; seven nudes and fish fry for two bits with beer on side at 5c a copy.

Netherland Plaza reopens nite club Sept. 30 with Duchin's combo in for fortnight; minimum table tap is $1 and extra 50c Sat. and Sun.

Norwood, 1,000-seat nabe, leased by Dr. Geo. C. Kolb, owner and long-time operator, to Wm. Bein for five yrs. at $7,200 per annum, plus taxes.

Jack Middleton, ex-vaude and now an agent here, wed to Margo Franks, non-pro from N. Y.; Jack's first frau was Mildred Schroeder, who is with Bert Lahr's act.

Des Moines

By R. W. Moorhead

Morgan Ames to operate his Iowa string from Chi.

Everyone happy to have Herbie and Louise Koch back in town.

The organ at the Paramount renovated for Herbie Koch's return.

The cold weather hard on sidewalk pitchmen and night baseball.

Al Morey's orchestra opening its second dinner-dance season at the Younker tearoom.

Max Wiegman, operator of the Hiland, neighborhood, robbed of the night's receipts—10 bucks.

What about that Edith Evans-Ray Mayor marriage license taken out in New York recently?

Mildred Harris Chaplin a good draw at the Walkathon, which is now nearing a thousand hours.

Ray Coffin, new publicity director for Central States, making a lot of new friendships and renewing old ones.

Town went for 'One Sunday Afternoon' even if it is 'artistic.' Couldn't see 'Song of Ings' for snickering.

Ted Steinmetz, Jr., here from the Groton, New London, Conn., to direct Kendall Community Playhouse, to succeed Gregory Foley.

Hal R. Sheridan, city manager for Publix and manager of the Des Moines for three years, resigned to become station manager for KSO, Register and Tribune station. Succeeded by L. E. Davidson, formerly of the Paramount, Marion, Ind.

St. Paul

By Walt Raschick

The Abe Sunbergs busy bassinetting.

George Aurelius celebrating his birthday.

Bob Rydeen seeing oculist about a bum glim.

Howard Dale, Garrick boss, laid up with blood poisoning.

M-G-M's itinerant sound truck hits this burg and has the peasant gawking.

Ann Ostrand, 3½ years at the Publix nabe Capitol, now cashiering at the loop RKO Orph.

Mike Gibbons, former world-famed pugilistic 'Phantom,' running a night club at Hastings.

Orpheum, commencing with 'Footlight Parade' on Oct. 13, to show Warner Bros. product for 50% of its bookings.

J. Darsie Lloyd, Harold's dad, ducks into town with his new bride for a look-see as part of their world tour honeymoon.

Mrs. Rust has presented Cliff with a bouncing baby gal straining the scales at 8 lb. 8 oz. They've named 'er Dorothy Geraldine.

State Fair's Thrill Day climaxed with death of parachute jumper, William Ash, who failed to jerk either rip-cord on two chutes.

Ben Pollack's band now in at the Lowry; Jack Crawford's scrammed.

Werner Wittkamp, former Molnar aide, now in town beautifying the Boulevards of Paris interior.

Eddie La Rue and Jimmy Rollins, who've made guitar strumming platters as two of the 'Three Deuces Wild' trio, are now meandering among the tables nightly at the Mystic Caverns.

Riviera, Publix loop spot, in lobby bally of 'Beauty for Sale,' points to the pic's 'six-star cast' and mentions May Robson as star of 'Lady for a Day.' Latter pic showing currently at opposish RKO.

Comparative Grosses for September

(Continued from page 27)

DETROIT

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
MICHIGAN (4,045; 15-25-35-40-55) High. $58,100 Low.. 6,600	Song of Songs $22,000 ('Street Singer' on Stage)	3-Cornered Moon $18,000	Turn Back the Clock $13,200	Beauty For Sale $16,900
FOX (5,100; 15-25-35-40-55) High. $50,000 Low.. 4,000	Man Who Dared $15,000	Devil's in Love $14,000	F. P. I. $13,000	Pilgrimage $16,800
FISHER (2,665; 15-25-35-40) High. $29,000 Low.. 3,200	Had to Say Yes $3,200 (New Low)	Song of Songs $7,500	Tugboat Annie $7,700	Tarzan $7,100

NEW HAVEN

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
PARAMOUNT (2,348; 35-50) High. $21,000 Low.. 2,600	Emergency Call and I Have Lived $3,800	Appointment Only $7,900	Notorious but Nice $7,500	Song of Songs $10,700
PALACE (3,040; 35-50) High. $20,000 Low.. 4,200	Her First Mate $8,200 (Three X Sisters on Stage)	Pilgrimage and Devil's in Love $7,600 (Robert Simmons on Stage)	Paddy and Wrecker $7,500	B'way to Hollywood and Shanghai Madness $8,000
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Be Mine Tonight and Narrow Corner $3,800	Voltaire $8,700	Double Harness and Laughing at Life $6,000	Captured $5,800

BOSTON

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
RKO MEMORIAL (4,000; 25-35-50) High. $41,200 Low.. 6,140	No Marriage Ties $14,000	Secret of Blue Room $18,400 (Ethel Barrymore on Stage)	Morning Glory $13,500	One Man's Journey $10,200
ORPHEUM (3,000; 30-40-50) High. $23,000 Low.. 4,000	Another Language $15,500	Sing, Sinner, Sing $13,000	Tugboat Annie $17,500	Masquerader $13,500
METROPOLITAN (4,330; 30-40-50-65) High. $66,000 Low.. 12,500	Voltaire $24,500	Devil's in Love $30,600 (Duke Ellington on Stage)	Song of Songs $24,500	Day and Age $23,900

BIRMINGHAM

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
ALABAMA (2,800; 25-35-40) High. $29,000 Low.. 3,500	Tugboat Annie $7,000	Song of Songs $5,500	Moonlight and Pretzels $6,500	Day and Age and Double Harness $8,000
STRAND (800; 25) High.. $5,000 Low.. 850	Her Secret $900	Gambling Ship $850 (New Low)	Midnight Club $900	No Marriage Ties $800
EMPIRE (1,100; 15-25) High. $12,000 Low.. 800	Loved You Wednesday and B'way Bad $900	Loved You Wednesday and Lilly Turner $1,200 (2d week)	Lilly Turner and Hold Me Tight $900 (2d week)	Hold Me Tight $1,000

BUFFALO

	Aug. 24	Aug. 31	Sept. 7	Sept. 14
BUFFALO (3,500; 30-40-55) High. $42,000 Low.. 9,000	Midnight Club $13,400	Double Harness $14,500	Another Language $11,000	Good-Bye Again $20,100
CENTURY (3,400; 25) High. $21,000 Low.. 3,200	Shriek in Night and Whoopee $6,400	Zoo in Budapest and Mind Reader $4,600	Supernatural and Warrior's Husband $5,500	Her odyguard and Samarang $8,000
HIPPODROME (2,400; 25-40) High. $22,000 Low.. 3,600	Stranger's Return $8,500	Moonlight and Pretzels $6,000	Tugboat Annie $14,000	Tugboat Annie $10,200 (2d week)

Lincoln

(Continued from page 10)

draw this week, and the competish is billing Alice Joy as the headliner. It'll be a pretty even pull.

Rumor originating somewhere around the row late last week had Duke Ellington coming in the Lincoln, which almost scared the opposish to death, but it went unfounded. However, showmen are still finding more money available, and the theatres even with advanced nuts are holding their own.

Musicians succeeded in getting a minimum of six men per vaude house paid, whether used or not. Adds about $250 to the nut. A big item in grosses this size.

Estimates for This Week

Liberty (Indie TC) (1,400; 10)—'Hell's House' (MW) and Kit Carson serial opening. Probably right well, but kids back in school is hurting this spot; $1,000. Last week 'Black Beauty' (Mono) and 'Silent Men' (U) split, with serials all around. Competition smothered to fair $900.

Lincoln (LTC) (1,600; 10-25-40)—'Turn Back the Clock' (MG) and vaude with Alice Joy headlining should get up to $2,700 which is pretty fair, although the nut is rather strong here. Last week 'Mary Stevens M.D.' and 3-act RKO bill on the boards did well enough for the cost of the show; $2,600.

Orpheum (Indie TC) (1,300; 10-15-25)—'World Gone Mad' (Maj) and Tracy Brown's unit on stage should be all right at this price; $2,400. Last week 'Vanity Street' (Col) and more than helped by Paul Cholet's 'Keep Moving Idea' for the flesh attraction. Stiff pull power all around kept this house down to $2,500, but okay.

State (Indie TC) (500; 10-15-25)—'Lady for a Day' (Col) after a word of mouth campaign engendered by a special screening, it should go big. Town's well papered too. Nice $2,000. Last week 'Brief Moment' (Col) suffered considerably; $800.

Stuart (LTC) (1,900; 10-25-35-55-60)—'Torch Singer' (Par) mighty, mighty light fare for this gate; $2,000. Last week 'Paddy' (Fox). Title would describe the gross if it was listed any higher than $1,950.

Gaynor and Hepburn Strong B.O., Seattle, Take 10G and 6½G

Seattle, Sept. 25.

With local showmen wary on booking stage shows, looks like some of the outside big shots will step into the fray. Pantages still on the loose for his bookings, but looks like Fanchon-Marco will return to this burg via reopening of Orpheum, lease now ready for the dotted line. K&R Empire vaude may also step into local arena. Anyhow, looks like showmen are getting ready for top activity along with NRA anticipated pickup.

'Morning Glory' getting major attention, although in small seater, is set in for two weeks' run. Hepburn girl is getting barrage of publicity with local critics in rave reviews. Gaynor and Baxter team also dragging 'em in to Fifth Ave. Robinson and Francis a good team in 'I Loved a Woman,' going 10 days at Blue Mouse, but the part not a natural for Edward G.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40)—'Paddy' (Fox). Gaynor-Baxter socko for $10,000 or more. Last week 'Dr. Bull' (Fox) went better than expected, great $12,000. Three Little Pigs' revival got big hand. Had also played all around town.

Roxy (J-vH) (2,300; 25-35)—'Tarzan' (Prin). Getting full quota of advertising, stunts and even a big parade with floats and prizes. Flocks of kids responding, means a good $5,000. Last week 'Brief Moment' (Col), fair at $4,200.

Paramount (Evergreen) (3,106; 25-40)—'This Day and Age' (Par). Good for $5,000. Last week, 'Beauty for Sale' (MG) got along for oke $4,700.

Music Box (Hamrick) (900; 25-40)—'Morning Glory' (RKO). Big interest in Hepburn, opened good. Looks to reach a big $6,500, very strong. Last week, 'Voltaire' (WB), second week, good enough $3,100.

Blue Mouse (Hamrick) (950; 25-40)—'I Loved a Woman' (FN). In for 10 days, getting nice biz, week to click for $4,000, ten day period for $5,500, okay. Last week 'Rafter Romance' (RKO) wouldn't start fermentation, very slim at $1,200 for four days, when yanked. Ginger Rogers liked, but needs strong teammate to draw, and anyhow the title was n.g.

Liberty (J-vH) (1,900; 10-25)—'A Study in Scarlet' (WW) 'Skyway' (Mono) dual. Headed for a steady $4,200. Last week, 'Life in the Raw' (Fox); 'Hearts of Humanity' (Mas) with clientele here liking humanness of 'Hearts,' went for big enough $4,600.

Coliseum (Evergreen) (1,800; 15-25)—'Gold Diggers' (WB). Singleton and for entire week, on way to a good $3,800 but a bit below expectations. Last week, 'Nuisance' (MG), 'I Loved You Wednesday' (Fox), dual, good, $3,700.

OBITUARY

SIME SILVERMAN

Sime Silverman, born in Cortland, N. Y., on May 19, 1873, suddenly in Hollywood, Calif., on Sept. , 1933, aged 60. The VARIETY founder-publisher is survived his widow, Hattie; his mother, Mrs. Rachel Silverman; his son, Sid, the present editor and publisher of this paper; two sisters, Mrs. Sallie Goldsmith and Anne Silverman and a brother George.

Further news account appears elsewhere in this issue.

JACK ROSSLEY

Jack Rossley, 72, died in Montreal, Sept. 15, after a lingering illness. Born in England, he started on the stage there as a tap dancer 48 years ago. With Mrs. Rossley, who died about two years ago in Montreal, he toured the British Isles and then Canada and the U. S., as Mr. and Mrs. Jack Rossley in a singing and dancing act.

The couple settled in St. John's, Newfoundland, with three theatre leases, two for pictures and one for musical comedy production on their own.

Later they shifted to St. John, N. B., spending about 15 years in the latter place, operating a dance hall and jointly producing the Rossley Kiddies, local juveniles, in musical comedies for local picture houses.

Surviving are one daughter, Bonnie, a chorus girl, of New York City, and a son, Victor, a stage worker in St. John, N. B., theatres. There are als several grandchildren. Interment was at Montreal. Rossley had not been active for the past year owing to ill health, his wife's death having caused a physical collapse. They were in business as well as matrimonial partners for 40 years.

MADGE CARR COOK

Madge Carr Cook, 71, died at Syosset, L. I., Sept. 20. She had been ill with pneumonia.

She made her stage debut as a child actress and ended her career on the stage in 1909, just half a century later. In the interim she had advanced to a leading position on the American stage. She is perhaps best known—and loved—for her playing in the title role of 'Mrs. Wiggs of the Cabbage Patch.' She played much in the Charles Frohman companies and had appeared in some of his London productions. She was in Honolulu with the Ted Frawley stock.

She was twice married; to Charles Robson and to Augustus Cook. Her daughter, Eleanor Rob- , married the late August Belmont, retiring from the stage in the height of her career. It was at Mrs. Belmont's home Mrs. Cook passed away.

ADOLF LI

Adolf Link, 82, character comedian who was a favorite of the former generation of New York theatre-goers, died Sunday in the Flower hospital, where he was under the care of the Actors' Fund of America.

He was born Sept. 15, , in Budapest, Hungary, and came to the United States in 1881, after having established himself in the leading German theatres in which he played since childhood. When Heinrich Conried organized his famous company at the old Thalia theatre, Adolf Link became one of his stars and was soon a favorite.

He was also under the management of George C. Tyler and Lee Shubert. His last appearance was with 'The Student Prince.'

Services will be held under the auspices of the Actors' Fund. Interment in the Fund plot in Kensico cemetery.

FREDERICK P. ARUNDEL

Frederick P. Arundel, 91, died Monday morning in the Actors' Fund Home at Englewood, N. J., where he had been a guest for 17 years. He was an Englishman by birth, having been born at Hanley, Staffordshire, England, on Feb. 8, 1842.

He played in London with Augustus Harris, Henry Irving and Carl Rosa, and came to the United States in 1894. He was also under the management of Abbey, Schoeffel & Grau, Augustin Daly, Fred C. Whitney and Joseph Brooks during the following 10 years.

Interment will be in the Actors' Fund plot in Kensico cemetery.

MI

Mike Donlin, 55, once a star ball player but most recently of Hollywood, died in Los Angeles Sept. 24.

In his prime Donlin was batting .330 and a star of the N. Y. Giants. In 1907 he sought to capitalize his fame by starring 'A Runaway Colt' which was written for him by Chas. H. Hoyt. It was not a hit and he turned to vaudeville with little success. He twice sought to stage a baseball comeback but without result.

Of recent years he has been playing bits in motion pictures. His wife, Mabel Hite, wro encouraged his theatrical ambition, died some years ago.

THEODORE HUMAN

Theodore Human, 82, one of the members of the original Boston Symphony Orchestra, which he helped to organize in 1879, died at his home in Brooklyn, Sept. 18.

He was a member of the Beethoven String Quintet and had toured with the N. Y. Symphony as concert-master. For 10 years he was first violin the Metropolitan orchestra.

Survived by two daughters, three sons, grandchildren and one great-grandchild.

LOUIS A. BUETTNER

Loui A. Buettner, head of the Cohoes Amusement Company with theatres in Cohoes, Hudson Falls, Glens Falls and Mechanicville, N. Y., and former president of the New York State Exhibitors' League, died in Cohoes Sunday following a long illness. He was a native of Germany and had lived in Cohoes 25 years. He had many business, civic and fraternal affiliations. His wife, mother, three sisters and a brother survive. Burial will be in Albany Rural cemetery.

ROBERT CRAI

Robert Craik, 32, died of cerebral hemorrhage in Louisville Sept. 18 while being removed to a hospital. He was understudy for Dennis King in 'The Vagabond King' and had played in 'The Desert Song.' He made his stage debut with the Stuart Walker players. Recently he had devoted his attention to the concert stage.

Survived by his mother, ree sisters and a daughter.

FRANK BREYMAI

Frank Breymaier, singer and manager of Schenectady theatres for years, died in that city last week. He had been in ill health for some months.

Breymaier had been manager of the Van Curler theatre handling it when it played legit and burlesque.

Of recent years he had been managing the Rivoli theatre, neighborhood de luxe house.

RICHARD A. REILLY

Richard A. Reilly, manager of Warner's Hudson, Kearny, N. J., died Tuesday after an operation at the Presbyterian Hospital, Newark. He was 45 and had been 25 years in the business, having managed the Branford and other houses.

He is survived by his daughter, Mrs. Helen Littel. Burial was held at the Holy Cross Cemetery, North Arlington, N. J.

CHET SUTTON

Chester Sutton, 55, publicity irector of the Mason and Biltmore, Erlanger houses, Los Angeles, died Sept. 23 at his Los Angeles home after a month's illness, aggravated by two accidents during the past year. Sutton came to L. A. through his route as a baseball player and company manager.

Survived by sister and brother.

HARRY CUMMINS

Harry Cummins, for the past five years associated with his brother Samuel as distributor, died in New York Sept. 18 of a tumor of the brain.

Pri is association with the film business he was in the commercial advertising field.

DOROTHEA BRAND

Dorothea Brand, 60, the original Trilby in the London premier of that play, died at Broadstairs, Kent, England, Sept. 24. She had been to America but was chiefly known to the English stage.

MRS. LAURENE SANTLEY

Mrs. Laurene Santley, 65, mother of Joseph and Frederick Santley, actors, died of a heart attack at the Hollywood home of Frederick Sept. 22.

Mrs. Santley was formerly of the stage. She is survived only by her two sons.

THOMAS C. KENNEDY

Thomas Clayton Kennedy, 57, vet vaudevillian and father of the San Diego Troupers' club, died Sept. 25 a. his home in Point Loma, Calif.

He came to San Diego several years ago with his wife and partner, Mattie Rooney, who survives him. He also leaves a son and his mother.

BERT KELLER

Bert G. Keller, 53, for years with the Ringling Bros. as a musician, died suddenly at his home in Wapello, Ia. His mother and two sisters survive. Interment was in Wapello cemetery, with the American Legion in charge.

IGHT

Horace Liveright, 49, publisher and legit producer, died in New York Sept. 24 of pneumonia. He had been ill for about a year but was thought well on the way to recovery last week. More details in the Literati column.

OSCAR DUFRENNE

Oscar Dufrenne, one of the leading French theatre operators, was killed in Paris Sept. 25. Further details elsewhere in this issue.

WILLIS L. HEAD

Willis L. Heac, 43, motion picture projectionist, died Sept. 22 in Los Angeles, from injuries received in an auto accident.

FERNANDO ALBA

Fernando Alba, 56, died in a Los Angeles hospital, Sept. 5. He was a trombone player and a member of Musicians local 47.

T. Frisby, for many years a stage technician in Milwaukee theatres, died following several weeks' He is survived by Mrs. Interment was at Sheboygan.

Arthur Korst, 55, proprietor of the Theatre hotel in Buffalo, died suddenly Thursday. He and his hostelry were well known to theatre people, to whom his kindnesses and benefactions were numberless.

Harry J. Doherty, former president local nine, Greeters, Scattle, and a brother of Howard Russell, the actor, died Sept. 23 in Los Angeles. Survived by mother, two sisters and broth

Michael Hyams, of IATSE, for many years with burlesque shows in the heyday of that entertainment field, died in Schenectady, N. Y., last week.

Daughter of Charles Searcy, vice-president of the McJunkin Advertising agency in Chicago, died on Sept. 20 in Chicago from streptococcus infection.

Mother of Harriet Nolan, of the team of Meyers and Nolan, died in Kansas City (Kans.) on Sept. 19.

TOM MIX ATTACHED, QUICKLY RELEASED

Kansas City, Sept. 25.

Tony, Tom Mix's favorite horse, together with a number of other horses, three trucks of scenery and stage equipment, and Mix's personal automobile, were in the hands of the sheriff at Emporia, Kansas, for a short time last week. Property was seized on a writ of attachment issued in the suit of Col. Zack Miller of the 101 Ranch who some time ago was given judgment against Mix for $66,000, on his breach of contract suit.

Mix presented legal papers showing that all of the property was owned by his wife and the sheriff released the attachment.

$10 Tax Per Concession Per Day—West Virginia

Morgantown, W. Va., Sept. 25.

In spite of new state tax law which collects fee $10 per day from all carnival concessions, West's World's Wonder Shows arrived here Sunday for a week's stay. Shows go to Elkins for the next week.

Concession tax law became effective June 1. Most carnivals are steering clear of West Virginia now.

Ernie Byfield Manager For White City Rcvrs.

Chicago, Sept. 25.

White City in the hands of the receivers. F. E. Hummer named receiver, while Ernest Byfield has been appointed general manager for the creditors.

Expect t pay off at least 50c on the dollar. Park did okay this year, showing no loss due to the heavily curtailed overhead. However, there were many bills outstanding from previous seasons.

FAIR'S PROFIT CALLED IOWA RECOVERY SIGN

Des Moines, , Sept. 25.

itions in Iowa are improving to some extent if the final attendance results of the Iowa state fair are to be considered an index.

The gate showed 292,876 for the 1933 event, paid admissions numbering 276,242. The 1932 attendance record was topped by 20,000. Receipts amounted to $176,457. Operating expenses amounted to $176,316, leaving the board out of the red.

The night rodeo and racing programs, features of the fair, accounted for an attendance increase of 100% as against figures for 1932.

Management of the fair kept its pledge to taxpayers that event 'would be operated without expense to taxpayers.'

Seattle Baseball, Turf A Study in Contrasts

Seattle, Sept. 25.

Here is a contrast; horse-racing got immense crowd of 30,000 on closing day Sunday at Longacres, racetrack near here. Baseball b.o. made some kind of a record one day last week when Seattle was playing Sacramento at local civic park.

When the game started there was just one paid admission customer on hand; when the doubleheader finale started there were ten pay patrons on hand. Reported that Sac's end of the gate was 69 cents.

Trouble is with management and club's policy. Instead of trying to build up a team, present management sells any player who shows class and who can be sold. So fans have lost interest.

CHAMPLAIN SHOWBOAT

Burlington, Vt. Sept. 25.

A showboat on Lake Champlain now is a prospect for next summer.

The success of a showboat operating on Lake George during the past summer is expected to result in the idea being given a trial on the local lake next summer.

CARNIVALS

Bar-Brown: Old Hickory, Tenn.
Barker, J. L.: Ozark.
Barlow's Big City: Alton.
Beckmann & Gerety: Ft. Smith, Ark.
Bee, F. H.: Centerville.
Big State: Madisonville.
Celtin & Wilson: Greensboro, N. C.
Coley's Greater: Jonesboro.
Crafts 20 Big: Santa Barbara.
Curl, W. S.: Blanchester.
Edwards, Jr. R. Attrs: Wooster.
Empire: Lehighton.
Evansville: De Queen.
Gate City: Jonesboro.
Gibson's Blue Ribbon:
Golden Belt: Linden.
Golden Valley: Honaker, Va.
Great Lyric: Owingville.
Greater American: Tracy City.
Greenland Expo.: Lexington.
Gruberg's, Max, Famous: Lumberton.
Haines & Williams: Lufkin.
Krauss Greater: Asheville.
Landes, J. L.: Abilene.
Long, Dee.: Sikeston, Mo.
Lewis, Art: New Britain, Conn.
McFarland, Ed.: Carrollton.
Metropolitan: Sylvester.
Mighty Sheesley Midway: Lynchburg.
Model Shows of America: Knoxville, Tenn.
New Deal: Grenada, Miss.
Rainbow: Crockett, Mills.
Rogers & Powell: Fordyce.
Royal American: Rome, Ga.
Rubin & Cherry: Trenton, N.
Sol's Liberty: Beaver Dam.
Thomas, Dug, Attrs.: Marionville.
Tilley Am. Co.: Waukegan.
Wade, R. H.: Smithfield.
Wade, W. G.: Sturgis.

CIRCUSES

Hagenbeck-Wallace

Sept. 25, Charleston; 26, Columbia; 27, Augusta; 28, Macon; 29, Columbus; 30, Montgomery; Oct. 2, Memphis.

Barnes Circus Nets 42G, but Misses Texas

Baldwyn Park, Cal., Sept. 25.

Barnes Circus unloaded here winter quarters last week after cutting its tour two weeks, but getting back home with around $42,000 profit on the season.

its Texas stands when word reached Manager ter Croni that conditions were wet in the Home office okayed route it looked would land the trick in th

Barnes show will get a strong buildup for next season with a special attraction and several name acts already spotted in the Outfit will be given the western territory to itself with neither the Ringling or Hagenbeck-Wallace outfits interfering. In the past, Ringling show has played the big cities with the Barnes outfit kept in the sticks and playing around the big show.

Past season for Barnes saw every one of the cities played giving the show a profit. Red stands were all small towns, most of them on the Pacific slope. In Los Angeles, San Francisco, Oakland, Portland, Vancouver, Salt Lake City and Denver all topped last year's grosses. 'Frisco gave the biggest boost, take being about 30% above last season.

Promoter Gone—Legion Denies Responsibility

Martinsburg, W. Va., Sept.

E. C. MacLaughlin, also known as Ernie Mack, who promoted American Legion Circus here last week is missing and is now sought on charges of grand larceny. MacLaughlin promoted 'Miss American Legion' contest and is said to have taken in about $500 from sale of chances by girls participating in the contest.

Rain made the circus and the concessions flop and MacLaughlin couldn't raise the money to pay off. He is accused of skipping with the dough. Legion disclaimed any interest in the contest, which they said was MacLaughlin's own idea.

REPATRIATED

, Sept. 25.

Three Canadian minors hailing from New Brunswick were deported at Niagara Falls Friday after having entered the United States illegally with a carnival playing at North Tonawanda which had showed in Canadian cities before crossing the border. Two Toronto girls who also came with the show were returned several days ago by the Federal authorities.

LETTERS

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N.Y. and Brooklyn Paramount theatres Biggest opening day's business in two years. Played to more people than any time since the opening weeks.

BOSTON

Metropolitan Theatre Biggest opening day's business in three years. Played to more admissions than ever in history of house.

CLEVELAND

Loew's State Theatre Second biggest opening day's business in 14 months.

PARAMOUNT'S "TOO MUCH HARMONY"

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